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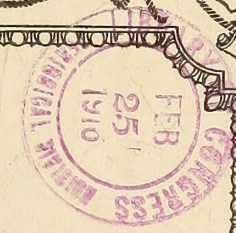
Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

479
689 dp

PARAMOUNT PROGRAM

THE NAME OF
LASKY
MEANS
PERFECTION
IN
PHOTOPLAY
PRODUCTIONS



W. Stephen Bush says about "Tennessee's Pardner":—**"Rarely has a woman artist brightened the screen more delightfully than Fannie Ward in this picture."**

JESSE L. LASKY FEATURE PLAY CO. (Inc.)
FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky, Pres. — Samuel Goldfish, Vice-Pres. and Treas. — Cecil B. DeMille, Director Gen

L. XIII. NO. 9 PRICE 10 CTS.

PN1993
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// RED FEATHER PHOTOPLAYS
PRESENT THE UNIVERSAL SCREEN STAR:

WARREN KERRIGAN

WITH LOIS WILSON & HARRY CARTER

THE POOL OF FLAME

A FASCINATING PHOTOPLAY OF LOVE, ROMANCE, & ADVENTURE

BY ... LOUIS JOSEPH VANCE

DIRECTED BY OTIS TURNER . . . GET RELEASE DATES FROM YOUR NEAREST UNIVERSAL EXCHANGE AND ARRANGE FOR IMMEDIATE BOOKING : :

THE PIONEER AND PREMIER PRODUCING COMPANY
IN THE PRESENTATION OF CELEBRATED STARS
AND PLAYS IN MOTION PICTURES

ALL OVER THE COUNTRY



PARAMOUNT EXHIBITORS ARE BOOKING
FAMOUS PLAYERS FILM CO.'S
EXTRAORDINARY PRODUCTION,

MARY PICKFORD

IN

"POOR LITTLE PEPPINA"

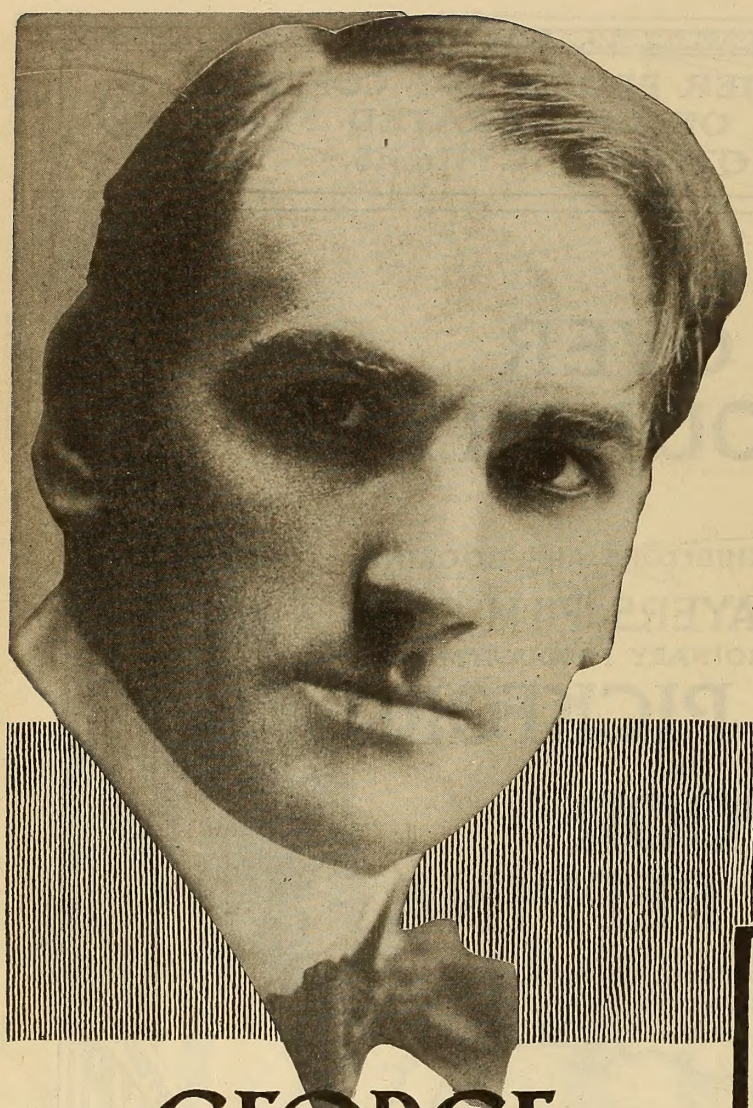
By Kate Jordan,
IN ADVANCE OF ITS REGULAR RELEASE
ON THE PARAMOUNT PROGRAM,
MARCH 2ND.

"48 FAMOUS PRODUCTIONS A YEAR"

Paramount exhibitors will re-book this unusual production. Others will become Paramount Exhibitors in order to obtain it. The whole vast motion picture public will want to see this great production—show it to them!

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
STUDIOS AND EXECUTIVE OFFICES
126-130 WEST 56TH. STREET, NEW YORK
CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE, LTD., CALGARY-MONTREAL-TORONTO.



SHUBERT FILM CORPORATION

PRESENTS

GEORGE BEBAN

IN

"The PAWN of FATE"

PIERRE DUFRENE, a peasant of Normandy, and his pretty wife, leave their picturesque farm for the gay world of Paris, confident that in Pierre the world is to discover a new artistic genius.

¶ Pierre is really the dupe of a wealthy Parisian painter who has fallen in love with Pierre's wife Lesar, the Parisian, plays upon Pierre's artistic ambitions and lures him on to become at last the butt of a cruel jest.

¶ His illusions shattered and his faith in his wife dimmed, Pierre turns upon his false friend and takes partial toll for his wrongs in physical violence.

¶ In the depths of despair, Pierre is about to seek solace in suicide when arrested and confronted by the man he has mortally wounded.

¶ In his dying moments Lesar atones and the reconciliation between Pierre and his wife comes in a scene of deep pathos and compelling heart interest.

A True Epic Of The Screen.
Bigger Knockout Than "An Alien"
Vibrant With Vivid Drama And Tender Pathos.
GEORGE BEBAN'S MASTERWORK

RELEASED WORLD FILM CORPORATION THROUGH 130 West 46th St., New York

$500,000 IN 15 WEEKS MOTION PICTURE CAMPAIGN
ACTORS FUND
MAY 15TH NATIONAL TRIBUTE DAY

EQUITABLE MOTION PICTURES CORPORATION

PRESENTS



IN

"The PRICE of HAPPINESS"

THE story of "The Price of Happiness" deals with the bitter disillusionment of a woman who envies the seemingly more fortunate lot of her wealthy friends. The heroine of the story becomes discontented with her own simple home life and seeks happiness amid the false gayeties of the world in which her richer acquaintances live.

¶ In a series of startling dramatic episodes, she learns that the supposed happiness of three of her former chums is based upon a false structure of material success and luxury, and that they are paying a bitter price for their success.

¶ Slowly it dawns upon her that there is no such thing as happiness in the usual sense of the word, but that true happiness dwells side by side with modest contentment and the interests of a real home.

¶ In the end, after estranging herself from her husband, she returns to him and to her child with a new spirit of contentment and peace.

MARY BOLAND

Lovely And Popular Star.
Powerful, Modern Society Play.
A Smashing Money-Maker Viewed From Any Angle.
A BOX-OFFICE WINNER

Triumph Film Corp. Production
RELEASED THROUGH WORLD FILM CORPORATION
130 West 46th St., New York

$500,000 IN 15 WEEKS MOTION PICTURE CAMPAIGN ACTORS FUND MAY 15TH NATIONAL TRIBUTE DAY

ARRANGE NOW

for advance or extended bookings on the first seven reel photoplay in which the idolized star

MARY PICKFORD

has ever appeared

Poor Little Peppina

The Wonderful Production of the

Famous Players Film Company

is in every sense a

Paramount Picture

All exchanges have been supplied with additional prints so everyone can take advantage of this opportunity.

Booked three weeks solid at Jones, Linick and Schaefer's La Salle Theatre, Chicago, February 20—Broadway Theatre, New York.

If you have not already seized this opportunity, secure the Paramount Franchise in time to get Poor Little Peppina.

Do it Now.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

$500,000 IN 15 WEEKS MOTION PICTURE CAMPAIGN ACTORS FUND MAY 15TH NATIONAL TRIBUTE DAY

Paramount Pictures

3019 A

Successful Business
Is Built On
A Definite Plan and Policy

First—get a good program—one that is consistent—one your patrons talk about—one in which they have confidence.

Get a program that is supported by a definite plan and policy.

Advertise and build your business on the kind of pictures that will not give out and leave you "flat on the lot."

The Paramount contract is the first step in a definite plan and policy. It means you will not have to begin all over next year with a new program.

With a Paramount Franchise you are building for permanent success.

Adopt a policy and stick to it.

The phenomenal growth and success of the Paramount Pictures Corporation is the best proof of this assertion.

Write the nearest exchange today.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

$500,000 IN 15 WEEKS
THE MOTION PICTURE CAMPAIGN
ACTORS FUND
MAY 15TH NATIONAL TRIBUTE DAY

Paramount Pictures

Paramount Pictures

Released this week

DANIEL FROHMAN
presents
the adorable and fascinating
MARGUERITE CLARK
in an unusual photoplay in five parts
"Out of The Drifts"
by William H. Clifford
produced by
The Famous Players Film Company
in the superb style that has made their
name famous throughout the country.

Jesse L. Lasky
presents
the popular photoplay star
BLANCHE SWEET
in a photoplay conflict called
"The Blacklist"
by Marion Fairfax and William C. De Mille
A frank and dramatic discussion of the industrial problems.

Paramount Bray Cartoon
Bray Studios, Inc.
"Bobby Bumps and His Pointer Pup"—by Earl Hurd

Paramount-Burton Holmes Travel-Pictures
Photographed, assembled, and edited by Mr. Burton Holmes
"A Day with the West Point Cadets."

Paramount Pictographs—No. 3
Shall we prepare? By Major General Leonard Wood and Secretary of War Garrison. Remarkable Hands. Testing Your Mind, by Hugo Munsterberg. Cartoon by J. R. Bray, etc.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

High Class Theatres Need Paramount Short Subjects

The Theatre Manager who is working along definite lines and with a fixed policy, knows a good program is the first requisite of a successful photo playhouse as well as good features.

This includes good short subjects—a program to be good must have variety.

Paramount Pictographs

A Magazine on the Screen

Of greater force, if possible, than any publication printed.
—Dramatic Mirror.

Wonders — laughs — action — all in 1000 feet.

Paramount Bray Cartoons

Bray Studios, Inc.

The Famous Colonel Heeza Liar—Drawn by J. R. Bray and many other characters as: Miss Nanny Goat, Police Dog, Bobby Bumps, Dizzy Joe, and Inbad the Sailor that are dear to the hearts of grown-ups and children.

Paramount-Burton Holmes Travel-Pictures

are the most remarkable series of Travel Pictures that have ever been released. They actually draw. The reputation of Mr. Burton Holmes as a traveler is well known. His pictures need little advertising to the people.

There are letters coming in asking where they can see these pictures. May we answer—at your theatre?

Paramount South America—Travel Series

A wonderful trip completely encircling South America, the country about which so much is heard, but yet so little is known.

Paramount Australia—Travel Series

A daring cameraman went into Australia's "Unknown" and took four thousand feet of pictures. Booked en bloc—but can be shown singly any time in one reel instalments.

Write our exchange today.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



WILLIAM

NANCE O'NEIL
EMPRESS OF STORMY EMOTION
IN
THE WITCH
INSPIRED BY VICTORIEN SARDOU'S "THE SORCERESS"

FOX FILM

FOX PRESENTS



CORPORATION

A magazine's success is measured by its advertising. Look over the "News."

The Social Pirates



ON THEIR WAY!

Marin Sais and Ollie Kirkby
in a series of fifteen two-part stories by

George Bronson Howard

The biggest name you ever advertised in connection with a motion picture —the broadest publicity ever given a series—will pack your house for the first showing of "The Social Pirates."

And After That?

The absorbing adventures of the pair of clever and fascinating heart-breakers will bring them back week after week. They'll marvel at stories of amazing strength, each complete in itself —staged with the screen mastery that gave you "Stingaree"—and acted by a cast that has no equal. *And back of it all* you'll have publicity that will cover the nation—the stories will be published in

Newspapers Reaching Every Corner of the Country!

***What do you say?*—Don't Write—WIRE!—the nearest General Film Exchange NOW**

KALEM COMPANY

235-239 West 23rd Street, New York City

WE SEARCHED THE SEVEN SEAS

For a Series That Would Set New Marks in Film Annals

We Found It!

From the brilliant pen that wrote "God's Man," "An Enemy to Society," "Snobs," etc.

If you want "The Social Pirates" gold to pour into your coffers, *act quickly!*

WIRE!

The nearest General Film Exchange *at once.*





COMEDY FILMS

Thurs., March 2 **Thurs., March 2**

"PLUMP & RUNT"

in

"THE SERENADE"

A Musical Melange, ends in a Musicians' Melee. Instruments designed for melody are used as thirst quenchers and body defenders. The dainty daughter of Schmitt, the head of the band, makes havoc of the artists.—the stars being Plump and Runt.

Friday, March 3 **Friday, March 3**

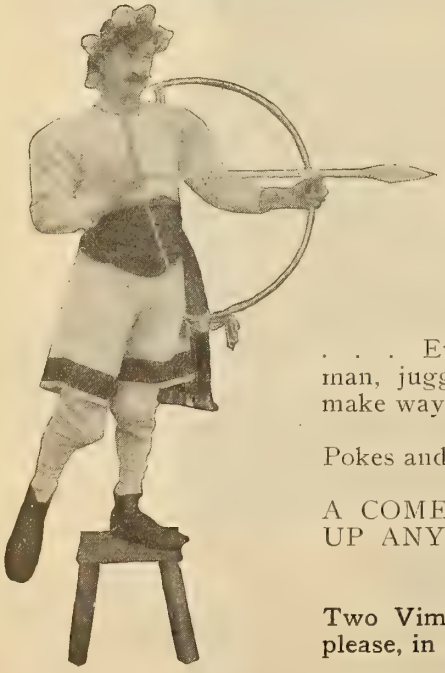
"POKES & JABBS" SERIES

with

Burns and Stull

in

"THE ARTIST'S MODEL"



POKES the PORTER, POSES for a PICTURE.



. . . Ethel, the Artist, faces despair. Jabbs, the baggage man, juggles with a trunk. . . . While wiley crooks make way with gold.

Pokes and Jabbs unwittingly make all things end well.

A COMEDY THAT WILL ENLIVEN AND BUILD UP ANY PROGRAM.

Two Vims a week—Thursday and Friday. Posters that please, in one and three sheets.

GENERAL FILM SERVICE

VITAGRAPH









The
Vitagraph Regular Program
Released on
Monday,
Tuesday and
Saturday of
Every Week
Through
The General Film,
Has won the
DISTINCTION
of being
THE SUREST THING
in public favor and
Box office returns.



REGULAR RELEASES
"HER BAD QUARTER
OF AN HOUR."
One Part Comedy,
Monday, Feb. 28th.
Featuring
Lillian Walker,
Evart Overton,
Lillian Burns,
Bobby Connelly,
and Helen Connelly.

* * *

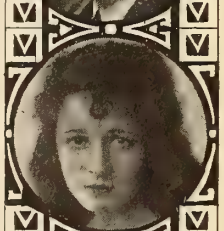
"TUBBY TURNS
THE TABLES"
One-part Comedy,
Friday, March 3rd.
Featuring
Hughie Mack and other
Vitagraph Players.

* * *

"LA PALOMA"
Three-part Drama
Saturday, Feb. 4th.
Featuring
Mary Anderson and other
Vitagraph Players.






Released Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH



The V. L. S. E. is being swamped with bookings
Successful exhibitors have already proclaimed

"THE ESCAPADES OF MR. JACK"

An Overwhelming Success

Exhibitors have been waiting for
Perfect One Reel Comedies—
Released simultaneously with Syndicate Stories

* * *

And here is the combination

THE VITAGRAPH COMPANY and the HEARST SYNDICATE

offering

"THE ESCAPADES OF MR. JACK"

The Funniest Stories—
With the Funniest Actor—
In The Funniest One Reelers
Ever Produced.

ONE A WEEK—
EVERY MONDAY

Following the Sunday Stories in all the
HEARST SYNDICATE PAPERS

* * *

Featuring

THE WORLD'S SUPERLATIVE COMEDIAN

FRANK DANIELS

* * *

"MR. JACK WINS A DOUBLE CROSS"

Is another adventure
in which Mr. Jack flirts with frankfurters—
is defeated in the Battle of Kitchen Range
and—because of his valor—
is decorated with the Double Cross.

* * *

Released Monday, February 28th
Through the V. L. S. E.





The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH

One Touch of Nature
Makes the Whole World Kin

HV

One Touch of Humor Makes
The Whole World Laugh

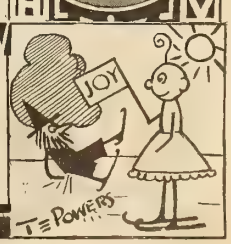
HEARST-VITAGRAPH NEWS PICTORIAL
Shows it.



The Instantaneous Success of
The Cartoons of the Comical Little Jokesters,
KRAZY KAT and IGNATZ MOUSE,
Has Added Another Big Popular Feature to the
HEARST-VITAGRAPH NEWS PICTORIAL
Released through the V. L. S. E.
Twice a Week

BIG FOUR FEATURE PLAY V L S E





The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"THE HERO OF SUBMARINE D-2"

Is a story
Of the master spy
Of a foreign power—
And the daring gallantry
Of an American officer.



"THE HERO OF SUBMARINE D-2"

Is adapted from

"COLTON, U. S. N.," by

CYRUS TOWNSEND BRADY

In Commander Colton, Dr. Brady
Has moulded his "Hero Dauntless"—
Who is shot through a torpedo tube—
Explodes the enemy's mines—
And watches the Atlantic Fleet
Pass over in safety

This VITAGRAPH BLUE RIBBON RELEASE

Features the eminent actor

CHARLES RICHMAN

And a cast of famous Vitagraph stars

* * *

Released Monday, March 13,
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



MOORE'S GARDEN THEATRE, WASHINGTON



MOORE'S STRAND THEATRE, WASHINGTON

THREE COMPETITORS WHO ACT AS ONE

THE total film rental paid the V-L-S-E by the four largest down-town houses of Washington, D. C., during the week of January 16th, probably exceeded the combined rental of all other features shown in that city.

At The Strand and The Garden, operated by Thomas Moore, the Big Four was represented by "The Battle Cry of Peace," "My Lady's Slipper," and "The Heights of Hazard," respectively, while at Crandall's, on the same block, "The Misleading Lady," was the business-building attraction. A block away, The Cosmos, charging 15c. and 25c., featured that tremendous success, "The Great Divide" and "The College Widow."

Of even greater significance than that three centrally located, next-door neighbors should concentrate upon V-L-S-E plays as the vehicles to fill their houses, is the fact that *one of this number was sold this service by another.*

It was Mr. Moore, who upon finding that he could not use all the Big Four output, induced Mr. Crandall, formerly his keenest competitor, to take those which either The Strand or The Garden had not the open time to book—this without a V-L-S-E representative ever having called upon Mr. Crandall.

A sense of fairness, based on his own success; the liberal "open-booking" policy of the Big Four, and the consistent excellence of its production, prompted this unusual support.

The exhibitor in search of features of proved earning power, who gives these facts the consideration they deserve, will not err in judgment.



CRANDALL'S THEATRE, WASHINGTON



COSMOS THEATRE, WASHINGTON

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT.

"THE WRITING ON THE WALL"

is a super picture.

It features the distinguished actor

MR. JOSEPH KILGOUR

and other eminent Vitagraph Stars.

Produced under the personal supervision of

J. Stuart Blackton

and

Albert E. Smith

This five-part Vitagraph Blue Ribbon Feature will draw capacity crowds





THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. Inc.

LUBIN

One of the Three Greatest Plays, in Drawing Power, Ever Released.

"THE GREAT DIVIDE"

with

ETHEL CLAYTON

and

HOUSE PETERS



Letters That Tell the Tale

"On the second day, they stood in line out into the street, and it was raining all evening. Such productions will get the money in any town, and under any conditions." — *C. E. McCune, Sorg Opera House, Middletown, Ohio.*

" 'Great Divide' opened at Tally's Broadway Theatre (Los Angeles) to-day, and turned them away. Did twice the business of opposition."

"I wish there were more such plays as 'The Great Divide'." — *H. W. Peary, Ogden Theatre, Ogden, Utah.*

" 'The Great Divide' opened here last night, and came within $10. of breaking all the house records. Our theatre (seating 2,160) was packed to the doors, with everybody highly pleased — in fact it created the biggest success of any picture ever shown here." — *F. A. Westbrook, Vice-President, Majestic Theatre,*

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*



SELIG
Offers

FRITZI BRUNETTE

For the first time in V.L.S.E., in the Character Role of NADIA, THE TEMPTRESS in James Oliver Curwood's Most Exciting Drama of Love

"UNTO THOSE WHO SIN"

SELIG

Released through **V.L.S.E.** *Inc.*

ESSANAY

Presents

LILLIAN DREW
MARGUERITE CLAYTON
E. H. CALVERT
ERNEST MAUPAIN

in

"VULTURES OF SOCIETY"

in 5 Acts

By Richard Goodall
Directed by E. H. Calvert



A realistic presentation of a phase of metropolitan life of today.

Showing the machinations of the masqueraders in society—the social outriders who prey on the rich; the vultures who hunt defenseless girls.

Picturing the startling adventures of a psuedo prince, the kidnapping of a real prince and the abduction of a wealthy girl for ransom.

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V. L. S. E. *Inc.*











River Amusement Company, Inc.

OPERATING

PLAZA THEATRE

E. O. WEINBERG, Mgr.

TROY, N. Y.,

V. L. S. E. Inc.,
New York City.

Gentlemen:

Herewith find check for payment of "Thou Art the Man." Am using "The Great Divide" today and playing to big business, although the day is only half over.

I used "The Misleading Lady" Monday and Tuesday last, and played to big houses both days. My patrons were delighted with the picture, and many asked me to get more of the same calibre.

The Big Four is certainly on the right road to success. The "open market" is a long-looked for service, and I sincerely congratulate you on being the first big feature concern to institute it.

Trusting "The Big Four" features keep coming in the same quality measure as those I used this week, I am

Yours very truly.

E. O. Weinberg

"I know not how to govern our own course save by the proven experience of others."



V. L. S. E. Inc.



California
presents
BEATRIZ MICHELENA
in
"THE UNWRITTEN LAW"
ITS FIRST STATE RIGHTS RELEASE OF BETTER THAN PROGRAM PICTURES

A FAMOUS AND BEAUTIFUL STAR WHOSE REPUTATION HAS BEEN ESTABLISHED BY CLEVER WORK



AND NOT THROUGH PUBLICITY AND ADVERTISING·· AS AN ATTRACTION-A STAR OF THIS CALIBER MEANS CAPACITY IN ANY THEATRE

EDWIN MILTON ROYLE AUTHOR OF "THE UNWRITTEN LAW" "THE SQUAW MAN", ETC. SAYS:

"Beatriz Michelena's work on the witness stand in "The Unwritten Law" is the most real and convincing emotion I have seen in picture art. Real grief, as we know, is grotesque and distressing, if not ludicrous, but Miss Michelena's is so restrained, so free from exaggeration that it approaches artistic perfection. It is a very great triumph."

NOTE NO TERRITORY WILL BE ALLOTTED UNTIL AFTER TRADE SHOWING IN NEW YORK CITY ON FEB. 24th

CALIFORNIA MOTION PICTURE CORPORATION

PATHÉ'S The IRON

The most sensationally dramatic of all serials has been booked by the great

LOEW CIRCUIT

Be guided by the judgment of Mr. Loew, one of the greatest of exhibitors, and BOOK IT NOW!

Featuring

PEARL WHITE

CREIGHTON HALE and SHELDON LEWIS

Produced by the Feature Film Corporation, Edward Jose, director;
Written by Arthur Stringer and George B. Seitz;
Advertised Everywhere!

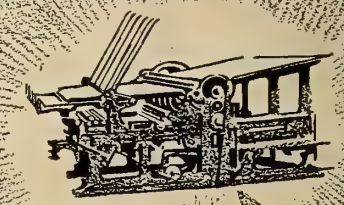
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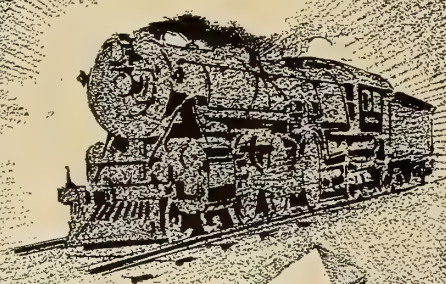
The PATHÉ EXECUTIVE
25 WEST 45th ST.

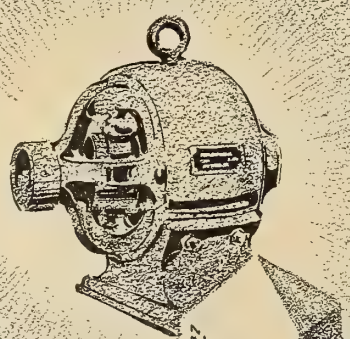


YOU are wasting your opportunities if YOU ignore advertising.

MILESTONES OF CIVILIZATION!







TO THEM MUST BE ADDED

The PATHÉ NEWS

The PATHÉ EXCHANGE inc.

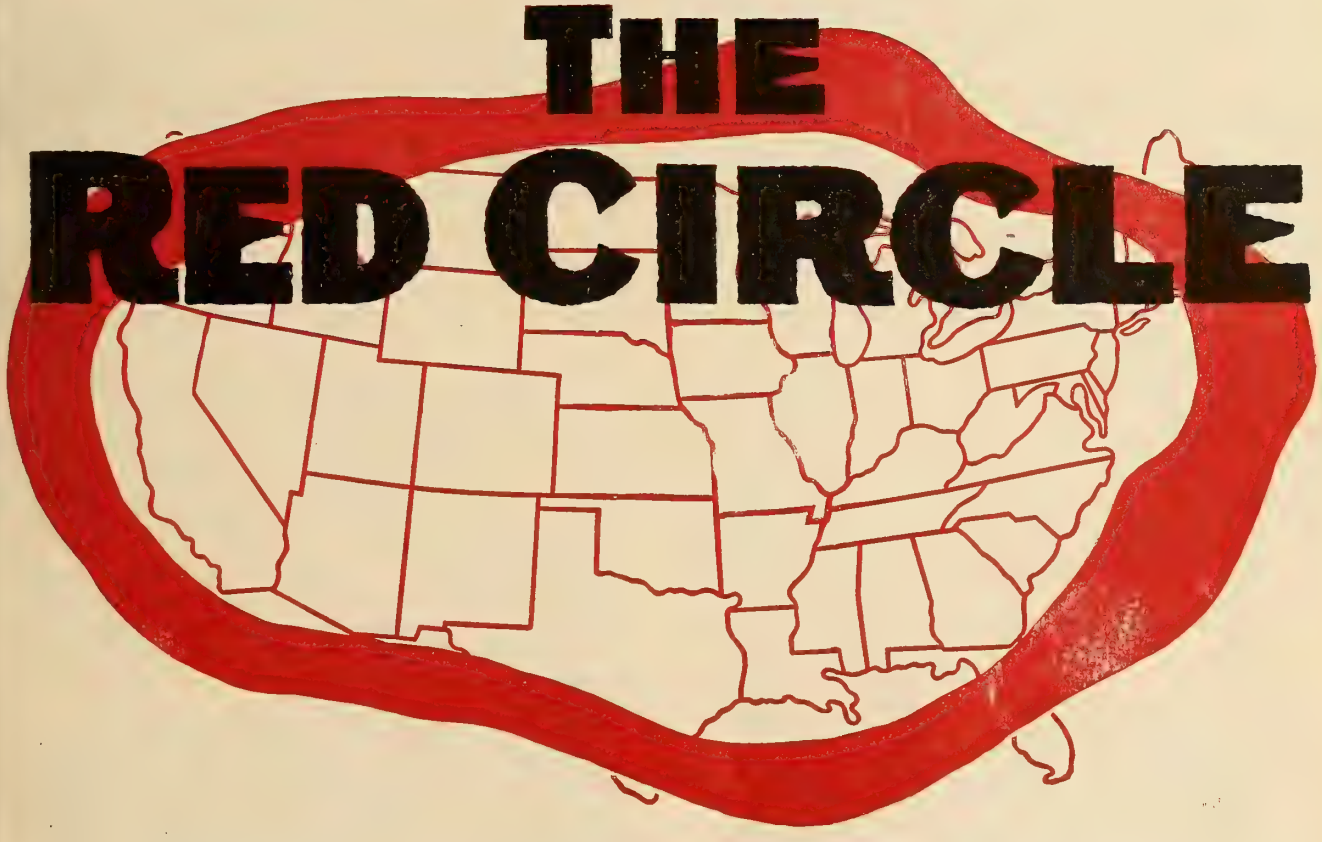
EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

Everywhere!

PATHÉ'S BIG SERIAL SUCCESS

THE RED CIRCLE



There's more than one reason for it, too!

Produced by Balboa, from scenarios by Will M. Ritchey

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

Clara Kimball Young

Gives Her Reasons

For Organizing a New Film Corporation with

Lewis J. Selznick

as President and General Manager

To the Motion Picture Exhibitors. Havana, Cuba, February 12, 1916.

Gentlemen:—When the formation of the Clara Kimball Young Film Corporation was announced recently, showing my association in a new company of which Mr. Lewis J. Selznick is the President and General Manager, I made a hasty statement of our plans and promised a further announcement of my individual thoughts in the matter. Since then, even down here in Cuba, I have heard of the avalanche of telegrams, telephone calls, special delivery letters and personal applications made by you for the pictures which our new organization will release in October. This is most encouraging and I desire to place before you now the reasons for my abandonment of the salaried method of paying the motion picture artist, and taking an interest in my own concern and relying on this interest for my reward.

I HAVE REFUSED MANY OFFERS OF A CONTRACT. THE LOWEST WAS $3,000 PER WEEK.

The reasons for my action must therefore be interesting to you and briefly here are the more important ones:

1—FREEDOM: To think, do and act as I think best. I am the responsible party and must deliver the goods.

2—ARTISTIC DEVELOPMENT: By this new arrangement I will be free to study and improve. I am not one to think I have attained perfection. I must progress. I can't stand still and be contented.

3—HARMONY: Mr. Selznick and I are in perfect accord. Our ideals, ambitions and policies are fixed and in perfect agreement. Our organization will be synchronized from the office boy up. Team work will be our motto.

4—NO MORE DEAD WEIGHTS: Our pictures will not be sold as a part of a program. You buy direct the Clara Kimball Young pictures and no deadwood.

5—PROTECTION OF EXHIBITORS: We give you an absolute guaranty of big business. It will be the essence of our success.

6—PROTECTION OF PUBLIC: You won't need Federal or any other kind of censorship if you buy the Clara Kimball Young pictures produced by us.

7—CONTROL OF SCENARIOS: No subsidized director or pussy-footing scenario writer can force a mediocre play on me under Mr. Selznick's management of our company.

8—CONTROL OF CASTS: We will cast these pictures with artists especially suited for the parts in each picture.

9—DIRECTION: The name of our director—a man of great international reputation, a great master of the genius of picture presentation, famous and already deemed immortal for his masterpieces—his name will be announced shortly.

10—MOTION PICTURE DISTINCTION: Mr. Selznick and I intend by our efforts to raise the motion picture profession to the dignity of an art and take it out of the machinery class.

11—MOTION PICTURE TRAINING SCHOOL: I will now be able to realize my keenest ambition and establish a school for motion picture acting and give the graduates a chance to earn a good living.

12—HAPPINESS: I am an associate and not an employee in the Clara Kimball Young Film Corporation. Can there be a greater happiness for an artist than such an opportunity to fulfil one's life's ambitions?

Cordially yours,

Clara Kimball Young

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AMERICA'S BEST THEATRES
SELIG'S
THE NEER-DO-WELL
BY
REX BEACH



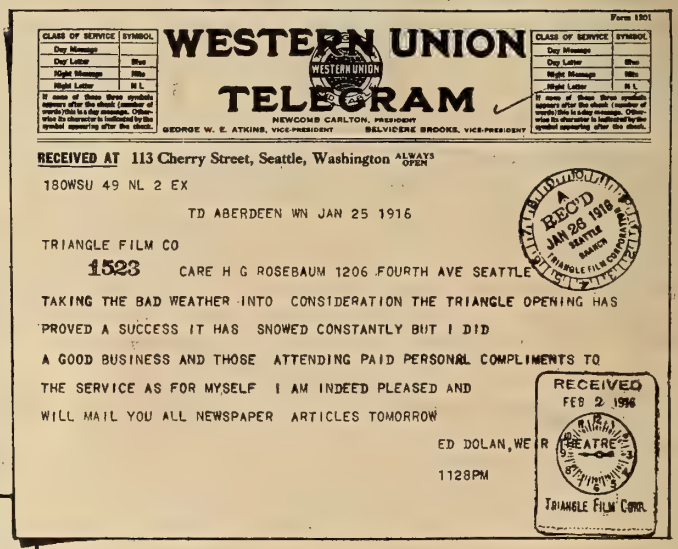
THIS PASSION THROB-
BING FILM IS THE SUCCESS-
OR TO THE SPOILERS, IT IS
EVEN GREATER THAN THE SPOILERS
WITH ITS DEPTH OF LOVE AND FIEND-
ISH JEALOUSY AND PLOTS OF DASTARDLY
INTRIGUE WITH THE PASSIONS OF MEN
AND WOMEN BARED BEFORE YOUR EYES

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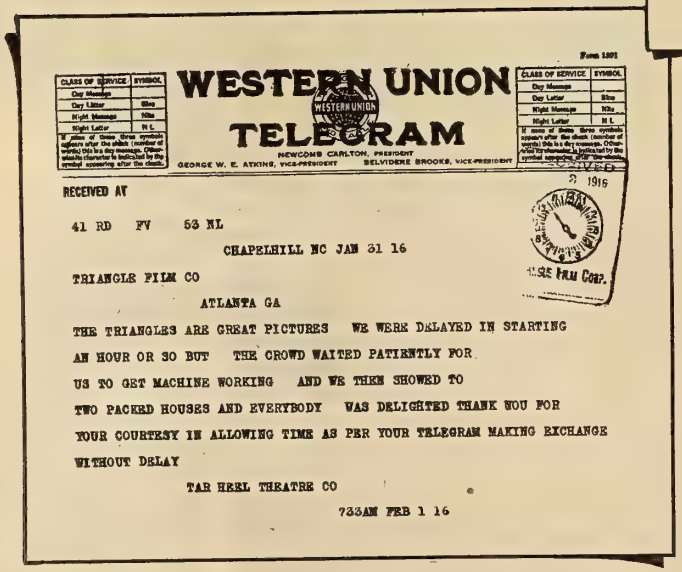
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TRIANGLE FILM CORP.

ALL over the United States, from Maine to California, wherever good pictures are shown you can find the TRIANGLE trade mark, for exhibitors have come to realize that it is money in their pocket to present such plays to their patrons. More attendance and increased box office returns, as a rule, are the result of exhibiting TRIANGLE PLAYS.

The two telegrams shown on this page are typical of the reports on TRIANGLE PLAYS which are constantly being received from exhibitors.

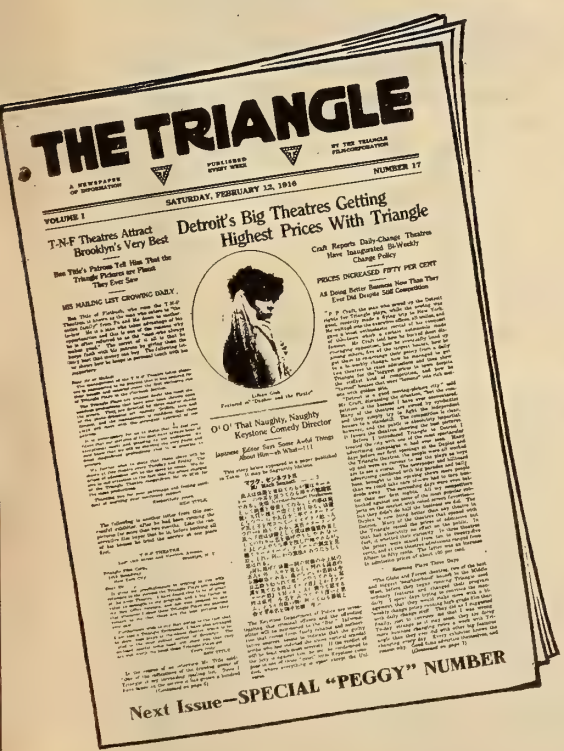
There is a reason back of the success of TRIANGLE PLAYS—a reason back of the increased profits to exhibitors.

Plays of the right kind, productions of the best, and stars of the first magnitude combine to make motion pictures that pay.

BILLIE BURKE in "PEGGY"

TRIANGLE PLAYS pay the exhibitor because of the class of productions which are offered him on the regular service. For instance, for the week of February 20th, Billie Burke will be presented for the first time in motion pictures in a masterpiece, "Peggy," a wonderful production which is furnished to exhibitors at no additional cost but as a part of the regular TRIANGLE service. Productions of this kind cannot help but develop the TRIANGLE reputation, and they mean increased box office receipts for the exhibitor.




THE TRIANGLE

A NEWSPAPER OF INFORMATION — PUBLISHED EVERY WEEK — BY THE TRIANGLE FILM CORPORATION

VOLUME I — SATURDAY, FEBRUARY 12, 1916 — NUMBER 17

T-N-F Theatres Attract Brooklyn's Very Best

Detroit's Big Theatres Getting Highest Prices With Triangle

Craft Reports Daily Change Theatres Have Inaugurated Bi-Weekly Change Policy

PRICES INCREASED FIFTY PER CENT

All Dread Better Business Now Than They Ever Did Despite Still Competition

O! O! That Naughty, Naughty Keystone Comedy Director

Next Issue—SPECIAL "PEGGY" NUMBER

Everything possible is being done to aid the moving picture exhibitor in the proper presentation of TRIANGLE PLAYS. "The TRIANGLE," a weekly publication for the trade, offers great help to many and will be sent free on request.

TRIANGLE PLAYS are an assured success, and if you do not already know the situation in your town, why not drop a line to

TRIANGLE FILM CORPORATION

1457 BROADWAY NEW YORK

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THE GIRL AND THE GAME

This powerful railroad series, featuring fearless Helen Holmes in daring feats and exploits, is the biggest money-maker ever shown. ***It will turn your dull night into a silver-lined success.***

Here's What One Live Exhibitor Says: "We have run three chapters of "THE GIRL AND THE GAME" and must say we are well pleased with this serial. By using it on Tuesday, ***we have made what used to be our poorest day into one of our best."***

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Atlanta Constitution *Omaha Bee*
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Buffalo Courier *Indianapolis Star*
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Chicago Evening Post *Detroit Journal*
San Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe Democrat
Cincinnati Times-Star *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel *Louisville Herald*
and One Thousand Others

Each week these newspapers carry the story to countless thousands who demand the film. *You* should be the one to grasp this opportunity and have—

15 Weeks of Packed Houses

Book this stupendous $500,000 production. A two-reel chapter per week for 15 weeks will pack your house and "stand them up." "THE GIRL AND THE GAME" is a tremendous triumph—a record-breaking money-maker. WIRE your nearest Mutual Exchange *Now.*

For booking information, apply to "THE GIRL AND THE GAME" department of any Mutual Exchange, or at Mutual Home Office, New York City

SIGNAL FILM CORPORATION, SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 So. State St., CHICAGO, ILL

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The SILKEN SPIDER

A human, dramatic story of the lure of the "crimson path" and the resultant remorse. Vivian Rich and Alfred Vosburgh at their best in this virile three-part "Flying A" drama. Directed by Frank Borzage. Released March 7th.

Embers

An American Mutual Masterpicture in five parts, featuring Arthur Maude and Constance Crawley. Directed by Arthur Maude. Released March 2nd.

The Gay Blade's Last Scrape

John Sheehan and Carol Halloway outdo their former successes in a merry round of fun. This is a sure-fire "Beauty" one-part comedy success. Directed by Archer McMackin. Released March 8th.

Persistent Percival

Orral Humphrey and Billy Frawley in comic antics. A "come-back-for-more" "Beauty" release. Directed by Nate Watt. Released March 12th.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Co., Inc.
S. S. Hutchinson, *President*
Chicago, Illinois

MUTUAL PICTURES

LOVE, DYNAMITE AND BASEBALLS

The story of a delayed wedding, a fake count exposed, the trapping of a ring of crooks, a duel with baseballs, the happy wedding of the pretty girl (Priscilla Dean) and the pitcher-hero (Jack Dillon). A thousand feet of high-powered Vogue comedy—side-splitting situations registering a laugh-a-second—a rip-roaring comic success. Directed by Jack Dillon. Released March 2nd.

ALL BALLED UP

See the inimitable Rube Miller, the funniest film funny man, in the role of a rube who falls in love with a beautiful somnambulist (Madge Kirby). A cataract of comics. Fun for a thousand feet—and a laugh for every foot. Directed by Rube Miller. Released March 5th.

Slapstick With a Reason

VOGUE COMEDIES

Vogue Comedies will bring crowds to your box office—work your ticket seller overtime. They are unique—have magnetic drawing power. *Book them today, and pack your house.*

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS Inc.

Executives:
Joseph H. Finn
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Publicity Offices:
222 S. State St.
Chicago, Ill.



Scene from "Love, Dynamite and Baseballs"

MUTUAL MASTERPICTURES

DE LUXE EDITION

"THE DEAD ALIVE"
Released February 17



MARGUERITE COURTOT
America's Greatest Film Star

Is She His Wife? Two Lovely Courtot Parts in One Production

"I ACCUSE!"
Released February 21



ALEXANDER GADEN

Love, Murderous Intrigue and Revenge Woven Into a Stirring Story of Modern Life

"ACCORDING TO LAW"
Released March 6



MILDRED GREGORY

A Wife in Name Only and Where Her Selfishness Led

GAUMONT CO.

FLUSHING, N.Y. **MADE IN AMERICA** JACKSONVILLE, FLA.

MUTUAL PICTURES

EDWIN THANHOUSER

PRESENTS

FALSTAFF COMEDIES



RUSTY REGGIE'S RECORD

WITH CLAUDE COOPER AND FRANK E. McNISH

ONE REEL

RELEASED TUES. FEB. 29TH



MAUD MULLER MODERNIZED

WITH LOUISE EMERALD BATES AND RILEY CHAMBERLIN



ONE REEL

RELEASED THURS. MAR. 2ND

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NEW ROCHELLE, N.Y.

MUTUAL PICTURES

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PRESENTS

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FEATURING THE GIRL WHO BY HER BEAUTY WON A CAREER IN MOTION PICTURES AT THE RECENT GREAT BALL IN BOSTON.

HER PUBLICITY IS NATIONAL! EVERY "MOVIE FAN" KNOWS HER.

IN THE CAST ARE
FLORENCE LA BADIE
GLADYS HULETTE
HARRIS GORDON
ETHYLE COOK
LOUISE EMERALD
BATES
also a number of stars from other film concerns — the events of the great ball are re-enacted in this production

STAGED BY
GEORGE FOSTER PLATT
STORY BY
LLOYD LONERGAN

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THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

This is

Mr. Harry Watson, Jr.

(of Bickel & Watson)

as he appears in his famous tramp characterization

in

GEORGE KLEINE'S

The Mishaps of Musty Suffer

(By Louis Myll)



THE **TEN** ONE REEL COMEDIES that smashed to smither-eens all former notions of what film comedy should be—

THE TEN ONE REEL COMEDIES that keep lobbies of hundreds of theatres swarming with Watson fans every day—

THE TEN ONE REEL COMEDIES played by scores of the nation's most representative picture houses under a new and novel advance-of-release-date plan—theatres that demand only the uttermost in film production—

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THE TEN ONE REEL COMEDIES that feature A WHOLE LINE OF FAMOUS STARS in support of Watson—Cissie Fitzgerald, Crimmons and Gore, H. W. McCullom, Tom Nawn, Della Connor, etc., etc.!

There must be a reason for this sudden, sweeping, nation-wide avalanche of Watson popularity. And a reason why we doubled the number of positive prints and twice re-ordered more paper.

The answer is WATSON IS THE MOST WONDERFUL COMEDIAN THE FILM BUSINESS EVER PRODUCED!

Booking now—every day—every minute—through the Kleine Offices—

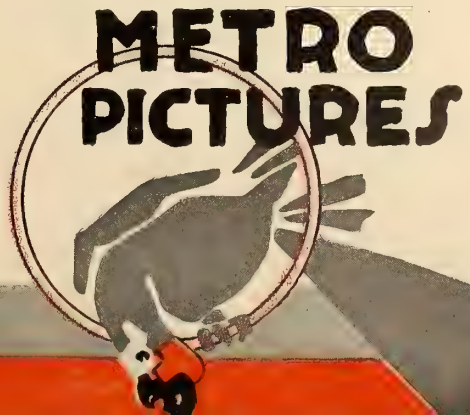
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ATLANTA 71 Walton St.	PHILADELPHIA 1309 Vine St.	KANSAS CITY 209-12 Ozark Bldg.	SAN FRANCISCO 234 Eddy St.	LOS ANGELES 514 W. 8th St.	NEW ORLEANS 103 Nola Building

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Metro's newest events will be Metro's greatest events. Watch for Metro's big anniversary announcement. It will mean something to every exhibitor in the world





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presents

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By Ruth Mitchell Comfort
Directed by Charles Horan - A Metro wonderplay in 5 Acts
produced by
ROLFE PHOTOPLAYS INCORPORATED
Starring

JULIUS STEGER





Grace Valentine

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George Le Guerre

Released on the
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March 6th

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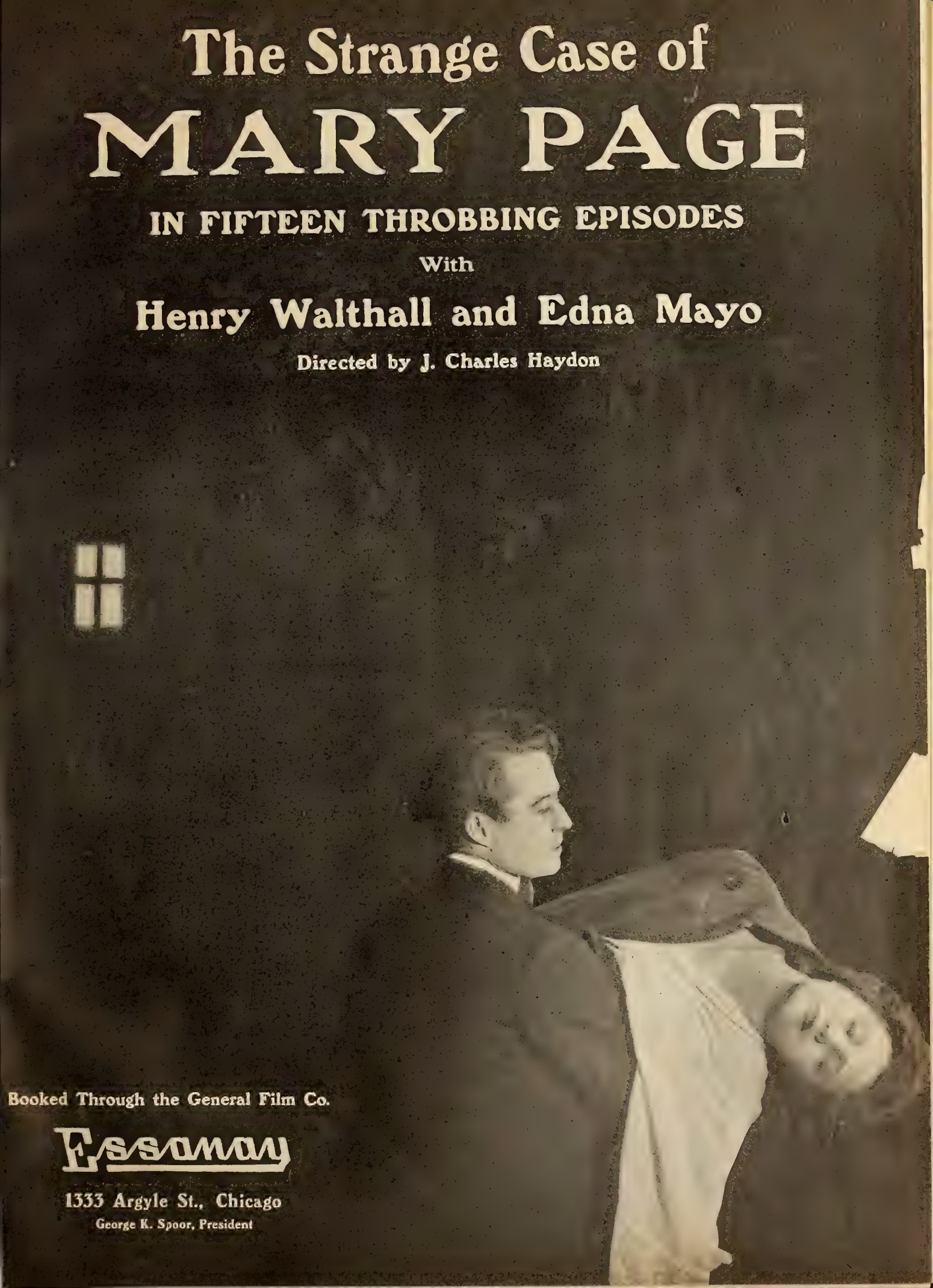
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MARY PAGE

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With

Henry Walthall and Edna Mayo

Directed by J. Charles Haydon



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Ask the Exhibitor Who Knows Essanay

You will be told of Essanay's high standard of excellence in all its productions.

Then see an Essanay for yourself. You will find intensely fascinating plots, artistic conceptions, clear, clean-cut photography and the highest quality of workmanship throughout.

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2 act drama — February 29

Featuring John Junior and Elizabeth Burbridge

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Cartoon — March 1

"BEYOND THE LAW"

3 act drama — March 4

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A sequel to "The Snow Burner"—a story of the rugged characters of the great northwest, taken by a company of Essanay players on the exact scene of action. Featuring E. H. Calvert and Marguerite Clayton.





ANN MURDOCK

is presented in

"CAPTAIN JINKS of the Horse Marines"

in 5 acts

Clyde Fitch's fantastic comedy, arranged and directed by Fred E. Wright.

***

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"A Daughter of the City"
"The Alster Case"
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"The Crimson Wing"
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"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"



HENRY B. WALTHALL

and



EDNA MAYO

are presented in

"THE MISLEADING LADY"

in 5 acts

Adapted by H. S. Sheldon from the stage success of Charles W. Goddard and Paul Dickey.

Directed by Arthur Berthelet.

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GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

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The Discard

in 5 acts

presenting

VIRGINIA HAMMON

Famous Frohman Star

ERNEST MAUPAIN

HARRY BEAUMONT

Charles Michelson, author
Lawrence Windom director



Essanay



FEB 24 1916

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"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII | MARCH 4, 1916 | No. 9

"Murder in the First Degree"

A CIRCULAR was sent throughout New England last week offering a whole week's film service at the following rates:

"Twelve reels $10 a week; 18 reels $15 a week; 21 reels $17.50 a week."

The circular is entitled: "Murder in the First Degree."

"Sure, it's murder" admits the circular in big type, "but then, we're in a *killing game.*"

* * *

THIS price-cutting propaganda is not as sensational as it might seem. The proposition will only appeal to houses whose audiences like cheap films as they also like cheap literature and to houses of a speculative nature, houses looking for a buyer and in the speculative interim more interested in footage than pictures.

Nor is this price-cutting propaganda unusual. It is by no means confined to New England. It is going on everywhere.

It may be briefly classified and as briefly dismissed as "junk." Junk film we have with us; we shall always have it in some degree, though always in a lessening degree.

* * *

THE point that really concerns us, the matter that really constitutes *business murder in the first degree,* the situation that is turning a great industry into a *"killing game"*—all this lies in the fact that price-cutting is *not* confined to "junk" film but is rampant today with the fresh product of the picture industry.

The situation is an ominous one. It is high time that we take exact measure of the situation. It *is* a "killing game."

* * *

IF pictures are being rented for less than the cost of production and distribution, then the result is simple and self-evident. For some producers it means eventual ruin; for others it means serious losses. But the effect does not stop here. The disturbance will go on throughout the entire industry, now and for time to come. It will affect the art of the picture and it will affect the exhibitor.

* * *

RUINOUS price-cutting is, of course, only a surface indication of trouble beneath.

The trouble beneath,—and it is a big, two-fold trouble—is: overproduction and excessive cost of distribution.

There are two ways by which this huge, fundamental fault may be corrected,—and it would seem only two ways. Either one or both must happen.

* * *

THE first is consolidation—consolidation among producers in order to control production—and to lessen distribution cost. That has happened before in this field when no features were being made. It may have to happen with feature production.

The other way is the way of the survival of the fittest. Against the common menace of over production—and extravagant distribution—those companies will last which make the best pictures, which make and distribute them most economically and which finally are well and sufficiently intrenched with capital.

* * *

THE present year is bound to disclose some striking developments along either or both of these lines.

The matter is a vital one and we shall have more to say about it.

Our especial contention right here and now is with the exhibitor—with the exhibitor who is asking that prices be cut.

* * *

IT would seem offhand that the cheaper an exhibitor can book his pictures the better off he is. This is not so. It has never been true of any other industry; it is not true of this.

There is something beside pictures to book, and that is the *service* that goes with them. There is something to do beside book pictures and that is to *resell* them to the public. *And you can't get service with cheap prices.*

* * *

THE exhibitor who demands cheap prices, is quite often a lame duck. His lameness consists in his utter inefficiency as an exhibitor. It is this inefficiency and this alone that makes him demand cheap prices.

He doesn't know that he has a good picture until it is too late to advertise it.

He doesn't know how, and hasn't the nerve to advertise it well, if he does know the picture's value in advance. He doesn't know how to exhibit a good picture.

* * *

THESE facts being true, he doesn't get the maximum number of people into his house and can't keep them coming, therefore he gets minimum box-office receipts and so he wants minimum rental prices.

This rule is by no means general. There is many a small house which is paying for service all it can possibly afford to pay in view of its population appeal.

But, on the contrary, there is many an exhibitor who could get twice as many people to view a picture, pay twice as much for it and yet make twice as much money as he now makes with cheap pictures and no service.

* * *

GOOD pictures and good advertising service with them cost money and are worth money, because they will make money.

(*Continued on page* 1268.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.
MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

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VOL. XIII March 4, 1916. No. 9

"Murder in the First Degree"

(*Continued from page 1267.*)

Service is quite as important as goods. This is true of every other industry. There are thousands of miles of dealers' shelves in this country constantly loaded with goods and the force that moves them and makes money for the retailer is not only the quality of the goods but the advertising that sends the people into the store.

We need—and eventually we will have—these same proven principles in the exhibiting business.

WILLIAM A. JOHNSTON.

The Motion Picture Curfew in Maryland

THE censorship situation in Maryland is, in itself, a crushing refutation of the claim that there is a public demand for pre-publicity control of motion pictures by the state.

Public demand had, and has, as little to do with the bill before the legislature at Annapolis as it did with the present European war.

* * *

IN the state of Maryland the character and origin of the measure is clearly understood. It is what is known in the political slang of the "oyster state" as a "bell-ringer."

We do not know precisely what Mr. Webster's definition of the phrase would be, but there arises in our mind the vision of a penniless tramp ringing the door-bell at a respectable house and demanding money.

The penniless beggar in this case is, of course, the politician. And the watchdog is the remedy for both.

* * *

NOT only is the measure a "bell-ringer," but it originated within the motion picture business, not outside of it, if persistent rumors are to be believed. The Ohio censorship measure, it will be recalled, was of film parentage. The Maryland measure comes of the same stock, so they say.

To blame such a measure as this on public demand, is libeling the people of Maryland. They want clean pictures, very naturally. So do the men in the motion picture business, though their traducers would insist that the average film man is a moral degenerate.

* * *

BUT the public, simply because they want clean pictures cannot be rightfully accused of desiring to compass the destruction of the industry, and an end of all pictures, good and bad.

The case in Maryland is too clearly against those who are trying to whitewash their own illegitimate ends by attempting to spread a coat of public opinion over their activities.

Why the Board of Trade Is Representative

THE word "representative" has been used so often of late in connection with the Board of Trade, that it is well to understand just what the significance of the word is, and the way that body is living up to the definition.

* * *

SUCH a body is representative, not only because its membership is so, but because it has in executive capacities, men who are capable of really representing the industry, as a whole, in important and crucial situations, external to the business.

Such men must be accurate mouthpieces of the fundamental needs and aspirations of the business; they must be able to realize and able to represent the basic ideas which, consciously or unconsciously are the mainsprings of the men who direct the progress of the industry.

* * *

UNLESS, or until such a body has this means of communicating its real needs and wants to the rest of the world whenever that may be necessary, it cannot be really representative of the business it professes to represent.

It is precisely because the Board of Trade is fortunate in possessing such executives, such ambassadors, as it were, that its claims to be representative of the motion picture industry are being substantiated by each new development in the "foreign relations" of the business.

The Sunday Closing Agitation

AN epidemic of Sunday closing seems to have struck the country. The professional reformers, not content with attempting to force Federal censorship on the industry, are continuing their efforts to regulate the industry.

In both cases the busybodies say they are saving the morals of the people. They are advocating Federal censorship in order to ward off immorality from the people, and they are advocating shutting up the picture theatres on Sunday in order to keep the people moral and righteous.

* * *

THERE is a great deal of nonsense talked about Sabbath desecration. The mere presence of a man or a woman in a theatre on Sunday certainly does not constitute an unrighteous or an immoral act. Usually, it means that diversion is being sought, that the persons concerned are merely seeking to enjoy their favorite entertainment.

If this process lightens their burdens, refreshes their minds, entertains them, and sends them away happy or stimulated, it serves a moral and a righteous purpose.

Stripped of its sentimental nonsense, the movement for Sunday closing signifies that the preachers feel the competition of the motion picture.

The motion picture is vitally interesting to millions of people. If the church is less so, whose fault is it?

First Annual Movie Costume and Civic Ball, Held in Madison Square Garden, Is Biggest Affair of Its Kind

Event, Given Under Auspices of Screen Club and Exhibitors' League, New York City, Brings Out Nearly Sixteen Thousand People, Members of All Branches of the Industry and Vast Numbers of the Public Who Wanted to See Their Favorite Players in the Flesh—Interior of the Huge Edifice Decorated with Striking Banners and Other Devices by Prominent Manufacturing Concerns

THE first annual Movie Costume and Civic Ball, held February 19, in Madison Square Garden, New York City, under the combined auspices of the Screen Club and the Exhibitors' League proved to be the largest and most successful social event that has occurred in the eastern circles of the film world.

It is estimated that between fifteen and sixteen thousand guests attended, including members of all branches of the picture business and many outsiders. Practically every available seat in the Garden was occupied, those in front being held by many of the prominent stars.

Many and varied were the costumes, worn in most instances by the players. Queens of Sheba were plentiful, there were ballet girls, farmers, Russian peasants and the like. Quite remarkable was the total absence of anyone attempting to imitate Charles Chaplin.

The interior of the huge building was decorated with emblems of the various film companies. Metro monoplized a large area of square feet on each of the four walls and affixed thereto banners bearing its name.

Universal, acting largely in the interests of its Red Feather and Blue Bird companies strung its streamers from the ceiling. The Thanhouser boxes wkere marked by a device of purple velvet, supported by two Hindus.

Many Companies Represented

Vitagraph, World and Equitable, the Paramount subsidiary companies, Fox, Triangle, Ivan, Gaumont, Kleine, Edison, Pathé, Arrow, Nicholas Power, Biograph, V-L-S-E, Mirror, besides many individuals held boxes that circled the entire place.

Balls and publicity stunts are inseparable nowadays and this occasion was marked by any number of them. Harry Reichenbach, lending his best efforts in behalf of World and Equitable, led off the stunts by introducing Gail Kane attired in so many diamonds that eight detectives were necessary as an escort.

Miss Kane made her entrance onto the large floor to the tune on a Hawaiian Band when all the lights had been dimmed. Spotlights were played upon her and to say the least she presented a most glittering appearance.

Metro followed with another of those pretty girl effects especially arranged by Arthur James and Merrit Crawford. Several girls in pierrot costume, each carrying a standard bearing one of the letters of Metro, paraded out on the floor and lined up with a winning Metro effect. A little song and dance act was given and the whole affair turned out successfully.

The next sensation was created by Leon J. Rubenstein of Thanhouser. The floor cleared Florence La Badie, attired in a gorgeous costume, entered borne aloft in a golden bowl by giant Hindus.

The procession keeping time to a gong and tom-tom moved slowly around the floor midst loud applause. Governor Whitman's absence prevented Mr. Rubenstein from carrying out a stunt even more formidable.

Billie Reeves on the Floor

Billie Reeves fell all the way around the Garden in behalf of the Lubin company and the Screen Club. His clothes at the finish of this performance were merely a mass of dust.

Universal let loose several thousand red feathers and a few blue birds of the genuine variety. There was a gentleman, however, attired in the feathers of a blue bird who paraded the floor througout the evening. There was also Michael Schlesser and his big dog Barney, who has recently decided to play in Universal pictures.

After this various of the stars marched about the floor in small groups for the eager inspection of the fans, who thronged the side lines.

Anita Stewart and Earl Williams headed a Vitagraph contingent; Richard Tucker and Viola Dana led other players from the Edison studio; Roscoe Arbuckle and Mabel Normand appeared for Keystone; Carl Laemmle, P. A. Powers and Violet Mersereau marched before a large following of Universal favorites; Ben Wilson, Vera Michelena and Frank Powell walked by themselves; Carlyle Blackwell, Muril Ostriche and Edwin August were gathered under the direction of Mr. Reichenbach.

Clara Kimball Young Leads Grand March

After all these smaller marches came the grand parade led by Clara Kimball Young and Billy Quirk, who substituted for Governor Whitman. Prominent stars, writers, directors, officials and citizens followed in line. General dancing on the main floor to the tune of the Twenty-second Regiment band was the order for the rest of the evening.

All the story of the Metro side of the ball will never be completely told. Metro had a private room, private band, private refreshments and private whatnot. Altogether Metro's was quite a separate and distinct affair, although there was by no means a lack of Metro boosters on the main floor.

Among those present were:

From Metro: Richard A. Rowland, Joseph W. Engel, W. E. Atkinson, Arthur James, C. K. Stern, E. N. Saunders, Maxwell Karger, B. A. Rolfe, Charles Maddock, Fred Balshofer, Lawrence Weber, Louis Mayer, Bobby North, Herbert Lubin, J. C. Skirboll, Henry James, Merritt Crawford, Tom Geraghty, Harry O. Hoyt, Howard Irving Young, R. R. Reilly, Edfrid A. Bingham, Louis Hooper, Francis Grandon, Mary Miles Minter, Mms. Petrova, Martha Hedman, Lionel Barrymore, Mr. and Mrs. Sidney Drew, Jeanette Horton, Edmund Breese, Emily Stevens, Valli Valli, William Faversham, Marguerite Snow, Grace Valentine, Ethel Barrymore, Hamilton Revelle, Dorothy Green, John Barrymore, Virtus Scott, Benjamin Boyer, Howard Truesdell, Edwin Carewe, Charles Horan, William Nigh, David Thompson, John Noble, William Bailey, Edward Shulter, O. A. C. Lund, Edgar Jones, Abraham Genter, C. A. McGuire, W. A. Taylor and Edward Corbett.

From Edison: Viola Dana, Sallie Crute, Yale Boss, Andy Clark, Leonie Flugrath, Miriam Nesbitt, Marc MacDermott, Richard Tucker, William Wadsworth, Grace Williams, John Collins, Benjamin Turbett, Burton George, Bernard Durning, Alan Crosland and Justin McCloskey.

From Mirror: Clifford B. Harmon, William C. Toomey, Nat Goodwin, Billy Quirk, Walter McNamara, Frank Beresford, Margaret Greene, Ione Bright, Argyle Campbell and Jack Cunningham.

From Equitable and World Film: Gail Kane, Alice Brady, Holbrook Blinn, Robert Warwick, Kitty Gordon, June Elvidge, Gerda Holmes, Carlyle Blackwell, Rena Dentling, William Sheer, Jack Wilson, Mary Charleson, Jane Grey, Henry Kolker, Charles Cherry, Eileen Von Beine, Frances Nelson, Chester Barnett, Johnny Hines, Mollie and Nellie King, Teddy Sampson, Clara Kimball Young, Arthur H. Spiegel, Felix F. Feist, Harry C. Drum, Harry Reichenbach, E. J. Rosenthal and William Sheer.

From Universal: Mr. and Mrs. Carl Laemmle, Mr. and Mrs. Harry E. Wolff, Anna Fleckles, William Oldknow, Julius Stern and Herman Fichtenberg, Pat Powers, Mr. and Mrs. Thomas W. Evans, Mr. and Mrs. Thomas E. Donovan, Mr. and Mrs. M. Hanri Hoffman, Mr. and Mrs. Jos. Brandt, Mr. and Mrs. Albert J. Tuchman, S. B. Kramer, Sam Zeiler, High Gainsburg, Lee Gainsburg, Earl E. Kramer and the Misses Mildred Kramer, Maime Spiesberger, Ruth Gainsburg, Freida Ruth Zeiler, William Garwood, Hobart Henley, Ben Wilson, Dorothy Phillips, Matt Moore, Jane Gail, Harry Benham, Paul Panzer, Curtis Benton, Violet and Claire Mersereau, Edna Hunter, Edith Roberts, Alan Holubar, Stuart Paton, Ethel Grandin, Harry Millard, Edna Pendleton, Director Henry Otto, Director Lucius Henderson and Mrs. Henderson, Director Robert F. Hill and Mrs. Hill, and H. H. Van Louis.

Other Companies Represented

From Pathé: Pearl White, Mr. and Mrs. Sheldon Lewis, Creighton Hale, Arnold Daly, Marie Empress, Bliss Milford, Bruce McRae, Jackie Saunders, J. A. Berst, vice-president and general manager; L. J. Gasnier, ex-general manager of Pathé.

Among the specially invited guests of President Shellenberger of the Arrow were Florence Reed, Duncan McRae, Anita Scott, Lorah Rogers, Director Lawrence McGill, Miss Anna Q. Nilsson, Guy Coombs, Tom Moore, Derwent Hall Caine, Miss Katherine Grey, Mr. and Mrs. Warren H. Small, Mrs. Maravene Thompson, the authoress, Mr. and Mrs. Louis Fencher, Mr. and Mrs. Paul Davis, Mr. and Mrs. Irvin Cobb, Mr. and Mrs. Bozeman Bulger, and Mr. and Mrs. Mike Donlin.

From Lubin: Siegmund Lubin, Ferdinand Singhi, Ira M. Lowry and party, Nance O'Neil, Billie Reeves, Director Earl Metcalfe, Margaret Adair, June Daye, Rosetta Brice, Ethel Tully, Craufurd Kent, Director Jack Pratt and Richard Buhler.

From Thanhouser: Edwin Thanhouser, Mrs. Thanhouser, Crawford Livingston, Felix Kahn, Terence Ramsaye, Mr. and Mrs. Lloyd Lonergan, Philip Lonergan, Dr. and Mrs. A. E. Jones, Gladys Hulette, Ethyle Cooke, Grace De Carlton, Kathryn Adams, Marian Swayne, Louise Emerald Bates, Valkyrien (Baroness Dewitz), Carey Hastings, Harris Gordon, Edwin Stanley, George Marlo, Wayne Arey, Bert Delaney, John Lehnberg, Frank Grimmer and Glawys Leslie.

From Vitagraph: J. Stuart Blackton, Albert E. Smith, William T. Rock, Sam Spedon, Anita Stewart, Virginia Norden, Edith Storey, Lillian Walker, Leah Baird, Rose Tapley, Jewell Hunt, Naomi Childers, Dorothy Kelly, Arline Pretty, Hughie Mack, Kate Price, Earle Williams, Joseph Kilgour, Antonio Mereno, Charles Kent, James Morrison, Little Bobby Connolly, Julia Swayne Gordon, Billie Billings, "Mother" Mary Maurice, Adele De Garde, Adele Kelly, Josephine Earle, Eulalie Jensen, Anders Randolf, Evart Overton, George Cooper, Harry Stobo Northrup, Arthur Cozine, George O'Donnell, Ralph Ince, Frank

(*Continued on page 1325.*)

Sidelights on the Costume Ball at Madison Square

In a Whirl of Dancing Many Things Happen That Will Make the Event Long Remembered by Those in Attendance—There Was the Whole Gamut of Doings, from the Issuance of a "Newspaper" to the Floor Sagging in Where Merritt Crawford Stood

By Longacre

Said Lee S. Ochs to Sammy Trigger:
"Our ball could not have been much bigger."
"We sure did get a crowd of folks,"
Said Sammy Trigger to Lee S. Ochs.

Furthermore, Mr. Engel, if it hadn't been for Harry Reichenbach counting Gail Kane's diamonds out loud, and the hiss of the spotlight on Clara Kimball Young, we would have been able to make you hear what we were talking about.

It is rumored that 2,673 exhibitors were at the ball. It is a good eight-to-three bet that of these fully 2,673 have heard of Metro.

In fact, after canvassing the Garden thoroughly, from entrance to bar, and, noting the various displays and "stunts," we are convinced that the telephone booths on the first floor expressed the situation cogently.

"Hello, Metro!"

George Irving took the 11:28 (P. M.) train for Bayside. He can hardly be said to have attended the ball.

Said Arthur James to Peggy Snow:
"There's people here that *I* don't know."
"I know 'em, but forget their names,"
Said Peggy Snow to Arthur James.

Just when the crowd on the dancing floor was thickest, Roscoe Arbuckle had to shove his way in. There was a threatened panic for a moment, but by removing the Fourth avenue side of the Garden, the pressure was relieved.

That, and the big sag in the flooring of the second floor, where Merritt Crawford stood for the greater part of the evening, is about the only damage reported.

This aforesaid Arthur James was among those present. At the moment we can recall no one who was more present.

Billie Reeves set a rather dangerous example in his parade early in the evening. He had several imitators before the night was over.

Frank W. O'Malley came up and wrote quite a nice piece about the ball for a certain New York newspaper. He promised to mention MOTION PICTURE NEWS, but didn't do it; so here's where we get back at him.

In his inimitable characterization of Governor Whitman, "Bayside Jim" McKenna got the best hand of the evening. As Florence Labadie remarked before taking the noon train for New Rochelle, she was almost on the point of sending the governor a telegram of thanks for his interest in the picture industry.

Said Joseph Drum to Billy Quirk:
"This ball idea seems to work."
"We certainly are going some,"
Said Billy Quirk to Joseph Drum.

Through the *Exhibitor's Annual,* a newspaper published for the occasion, Metro extended a welcome in thirty languages. We can only comment by calling attention to our fifth paragraph back. We don't know why the number thirty was selected, but there were at least twenty-eight languages spoken at the ball which we couldn't understand.

Nat Goodwin was there, disguised as a motion picture star. His make-up was excellent, and remained so throughout the evening.

Many a cheer intended for Mary Fuller went to Frances Klein. And when Miss Klein appeared in Metro's private ballroom, it was whispered around that Miss Fuller had deserted the Universal camp. We are authorized to deny the rumor.

As Ethel Colt remarked to Juliet Shelby, it is remarkable how many people there are in New York who can dig up dress suits and $1 for a ticket when the situation is put squarely up to them.

Edwin Thanhouser and Leon Rubenstein are to be congratulated on the display they made of Florence Labadie in the "Golden Bowl." In fact, there was so much Flo Labadie in the procession as to entitle it to the name of the Flo-ing Bowl.

One advertising manager, to be exact Rod. Vandivert, remarked that he was obliged to shun the bar. It was impossible to take anything and remain neutral. When all fizzes, highballs, cocktails, flips and the like are named after one company, what is a neutral man to do?

Said Florence Reed to J. A. Berst:
"Of all the crowds, this is the worst!"
"A good-sized crowd it is, indeed,"
Said J. A. Berst to Florence Reed.

The Pathé star blazed brightly. It shone in red electrics all over the hall, and, with Messrs. Berst, Douglas, George Smith, Larry McGill, "Doc" Shallenberger, P. A. Parsons and their families, as well as Albert Le Vino, to uphold the honor of the Gold Rooster, the blithe little bird was certainly on the map.

When Howell Hansel arrived, and found the Pathé box filled, the only question he could ask was: "Who's guilty?"

Gail Kane's appearance, behind "nearly $1,000,000 worth of diamonds," was striking. The cost of production, however, must have been immense.

Yes, Vitagraph was represented. J. Stuart Blackton was there. So were Anita Stewart, Lillian Walker, Mary Gardner, Earle Williams, Wilfrid North and quite a following from Flatbush.

A number of "doubles" appeared during the services. Mary Miles Minter and Carmelita Geraghty, talking together, were taken for sisters, whereas Margaret Shelby, the real sister in the case, was undetected.

Not satisfied with having appropriated about all of Madison Square Garden that was loose, Richard Rowland, Joseph Engel, Arthur James, Merritt Crawford and Tom Geraghty tried to annex Jack's later in the evening. They advanced north with a boarding party about five o'clock, invaded the restaurant, and placed a prize crew aboard.

Arthur Spiegel and Lewis J. Selznick were both present. They arrived separately, but both had a good time.

Joseph Engel received a magnificent gold stick-pin from his Metro associates. The pin was presented for general efficiency and for having made himself an immensely popular man.

Said Arthur Spiegel to Harry R.:
"I guess folks know now who we are."
"Our fame is soaring like an eagle,"
Said Harry R. to Arthur Spiegel.

The liberation of a flock of ravenous blue-birds did much to signal the presence of Universal. Carl Laemmle, Joe Brandt, King Baggot and H. H. Van Loan led the cheering.

THEATRICAL FEDERATION WANTS 'FRISCO CENSORSHIP ABOLISHED

The Theatrical Federation of San Francisco, with which are affiliated the stage employees, musicians, bill posters, White Rat actors and moving picture operators, has named a committee to appear before the police committee of the board of supervisors at its next hearing and ask that the board of censorship in that city to be abolished.

A report to the effect that the Ohio Board of Censors had refused to permit the people of Ohio to see Geraldine Farrar in "Carmen" led this action to be taken and at the meeting recently held strong resolutions were adopted setting forth the reasons why it was deemed proper that censorship should be stopped there.

In speaking of this L. G. Dolliver, an official of the Moving Picture Operators' Union said:

"The censorship of moving pictures will prevent the great mass of people who cannot afford to pay the admission price to the legitimate theatres from ever seeing the plays which are now being reproduced in motion pictures, but which, for some reason unknown to us, are looked upon as being objectionable when shown on the screen, although on the legitimate stage they are given full-hearted popular approbation."

SUNDAY CLOSING AGITATION MAY START POLITICAL ISSUE IN CLEVELAND

Persistent Sunday closing prosecution of Arnold Goodman, manager of the Wind-A-Meer motion picture theatre, by East Cleveland authorities is being used as one of the arguments in favor of annexation of East Cleveland by the larger city from which it gets its name.

Next month the citizens of East Cleveland will vote on the question of whether or not the Wind-A-Meer is to be permitted to open Sundays. Signatures obtained to Mr. Goodman's petition suggest an overwhelming majority for Sunday opening.

OHIO AND KENTUCKY RIGHTS TO "RACE SUICIDE" SOLD EXCLUSIVE

The Ohio and Kentucky rights to "Race Suicide," the six-part motion picture which is being marketed upon a territorial basis by Joseph W. Farnham, have been secured by the Exclusive Photoplay Service, Inc., of Cleveland, whose secretary and treasurer, Frank L. Greenwald, made a special trip to New York last week to complete negotiations for the purchase.

Mr. Farnham turned over to Mr. Greenwald at the time of the purchase more than seventy-five applications for bookings in the State of Ohio.

ST. JOHN, N. B., PAPER INAUGURATES FILM SECTION

The St. John *Standard*, of St. John, N. B., Canada, has inaugurated a film section, which shows a very healthy growth, even in its first few issues, and has all the appearances of a mighty fine page in the near future.

The work is in charge of Miss Fairweather, who will give special attention to the exchanges.

Milwaukee Begins Campaign Against Federal Censor Bill; Graham Leads the Work

MILWAUKEE photoplay exhibitors are thoroughly aroused over the proposed federal censorship bill. An active campaign is being undertaken by the exhibitors and everything that the local men can do to defeat the bill will be done.

The newspapers have entered into the fight and a number of column stories have already been run upon the first pages. Most of the active newspaper work has been done under the direction of H. D. Graham of the Merrill theater, through the press publicity company.

The Milwaukee exhibitors have placed themselves on record as being against the proposed bill. Manager Graham in an interview in the Milwaukee *Leader*, Wednesday, February 9, stated that:

"The need for a federal board of censors or any other form of censorship is about as urgent as a censorship for newspapers, magazines and books.

"There is but one form of regulation necessary for indecent pictures and that is the police power possessed by every state to regulate immoral literature, pictures, or newspapers.

"There is no more reason why pictures should be submitted to a board of censors than that all newspapers, weeklies, magazines and books should be submitted to the censor before publication.

"In fact, this form of censorship would not work any more hardship with the publishers than the movie censorship will work with the producers."

Incidentally the Milwaukee exhibitors feel sure that they have brought home to their representatives in Washington that if the bill should be passed that the men voting for it will have all of the photoplay houses lined solidly against them before they come up for re-election to Congress next November.

PANTAGES CIRCUIT WILL SHOW NEW PATHE SERIAL

The Pathé Seattle office wires that they have closed with the Pantages theatres in Seattle, Tacoma and Spokane for the new serial, "The Iron Claw."

The Pantages circuit is the largest in the Northwest, and their representatives, after viewing the first two episodes, proclaimed it to be the best serial ever made by Pathé.

LAMBSON GETS "RACE SUICIDE"

A. T. Lambson, who, through his own efforts and recognition, has recently incorporated the Reelplay Feature Company, with offices at 1019 Eastlake avenue, Seattle, Wash., has purchased the six-part motion picture attraction, "Race Suicide," from Jos. W. Farnham, as the leader in his program of features de luxe, which he will book to the theatres of the territory of Oregon, Washington, Idaho and Montana.

Mr. Lambson reports that he has been so successful with the producition that he has signified his intention of entering into contract with Mr. Farnham for the next nine-reel production, which is being made for state rights marketing at the present time.

MIDDLE WEST VISITORS AT METRO EXCHANGE IN CHICAGO

Among the visitors to the Chicago office of the Metro Pictures Service recently were: Messrs. Ades and Katzenbach, of the Variety theatre, Terre Haute, Ind.; H. J. Ashby, of the American theatre, Evansville, Ind.; J. A. Clauer, Dreamland theatre, Galena, Ill.; H. Rorig, Orpheum theatre, Elgin, Ill.; B. F. Metcalf, of the Luna Lite theatre, Marion, Ind.; H. E. Hinrichs, Royal theatre, Minonk, Ill.; and W. C. Quimby, Alhambra theatre, Fort Wayne, Ind.

HALL MOVES HIS EXCHANGE TO OKLAHOMA

Pat Hall has moved his Western Film Exchange from Kansas City to Oklahoma City, from which point he will operate in the future.

SID TAUBE GETS PICTURES OF OTTAWA FIRE IN HURRY

Co-manager Sid Taube, of the Montreal branch of the Universal company in Canada, together with Bert Mason, in charge of the shipping and poster department of the same branch, took the first train to Ottawa, on learning of the fire, and secured some exceptionally fine scenes for the Universal Weekly.

Bert Mason is noted as one of Canada's best cameramen and his work in this instance was particularly good.

"GOING UP," CUB WITH OVEY, READY FEBRUARY 25

In "Going Up," the Cub Comedy scheduled for release through Mutual on February 25, George Ovey will be seen as Jerry, the principal character. Much of the fun centers about a suitcase in which Jerry carries high explosives instead of money.

The cast, which was directed by Milton Fahrney, includes George George, Louis Fitzroy, Jefferson Osborne, Arthur Mund, Henry Jackson, Gordon McGregor, Louise Horner, Janet Sully and Robert Kenyon.

UNITED FILM MANAGERS MEET IN DENVER

L. D. Purdy, manager of the United Film Service, Denver, reports that Manny Feldstein, of New York, and D. J. Chatkin, of 'Frisco, met at the United office of Denver and talked over new plans for the future betterment of the United Film Service. From Denver they will journey together to 'Frisco.

FOX TO TAKE "SERPENT" CASE IN PHILADELPHIA COURT

The die has been cast in Philadelphia on the "Serpent." The New York Fox authorities have decided to take this rejected film into court.

One of Philadelphia's best lawyers has been retained. He will be assisted by New York attorneys in the conduct of the case.



LUCILLE STEWART, A NEW VITAGRAPH LEADING WOMAN WHO WILL APPEAR UNDER THE DIRECTION OF RALPH INCE

REGENT, OTTAWA, BOOKS BLUEBIRDS

The Regent theatre in Ottawa, considered to be one of the finest and most perfectly equipped theatres in Canada or the United States, has booked the first run of the Bluebird Features in Ottawa.

Ken Finlay, in charge of the Regent, intends to advertise extensively and make this first showing of the Bluebirds to the Ottawans something of an event.

MARY PICKFORD LEADS IN TORONTO POPULARITY CONTEST

The contest being conducted by the Toronto *World* has entered upon its first stage with Mary Pickford in the lead and Grace Cunard a close second.

Considerable interest is attached to the trial for popularity, and people in Toronto are working hard for their favorites.

Ocean Pictures Will Be Sold by Raver Corporation

In the List Are "Life Without Soul," "The Fortunate Youth," and "Driftwood"—Companies Will Continue Production as Separate Organizations

ARRANGEMENTS have just been perfected whereby the Raver Film Corporation takes over the exploitation of all films produced by the Ocean Film Corporation.

These consist of "Life Without Soul," an unusual drama founded on the famous story, "Frankenstein"; "The Fortunate Youth," by William J. Locke and a photo-revival of the famous old play "Driftwood," with Marshall Farnum, and other successes now in preparation.

The Raver-Thomas productions, including "The Other Girl," with James J. Corbett and Paul Gilmore; "The Hoosier Doctor" with Digby Bell, "The Witching Hour," "Alabama," "The Ranger," "As a Man Thinks," "The Embassy Ball," "The Harvest Moon," "Mrs. Leffingwell's Boots," "Oliver Goldsmith," and other Augustus Thomas successes are to be distributed in conjunction with Ocean productions to the same buyers in each territory.

The sales department of the Ocean company has been discontinued and removed to Harry R. Raver's offices in the World's Tower building.

When approached regarding the possibility of a definite combination of the Raver and Ocean companies, as indicated by the amalgamation of their selling forces, Mr. Raver would make no statement for publication other than to say that the present arrangement was satisfactory to both firms and that no statements regarding the future would seem advisable at this time.

He did admit, however, that big interests were working out certain plans involving a large investment and that for the present both the Raver and Ocean companies would continue production as separate organizations.

The first consignment of official Austrian war films, secured by Harry R. Raver through arrangement with the Austrian government, has just reached the Raver Film Corporation's New York office and is now being edited and arranged for an early showing.

A second consignment of twenty-five thousand feet of negative is due to arrive about April 1.

These films are delivered into Mr. Raver's hands by a special messenger, whose permits and passports are inscribed with a list of scenes shown in the pictures, together with such official documents as will remove any doubt regarding the authenticity of the films.

The fact that these are really the first comprehensive collection of Austrian war pictures ever brought to this country should make them popular, especially at this time.

A special showing will be arranged shortly and exclusive territory sold on the first series, each buyer being given an option on subsequent issues.

Beban Signs with Pallas Pictures for Paramount

Actor Whose Finished Performance as Poor Italian in "The Alien," Adapted from His Successful Play, "Sign of the Rose," Will Appear in Own Photodrama

GEORGE BEBAN, protrayer of Italian roles, has signed with Pallas Pictures to appear again on the Paramount Program. Mr. Beban is in Los Angeles and is now preparing a play written by himself.

A telegram announcing his engagement by Pallas does not mention the name of his next screen vehicle, but it is expected to be a modern drama of Italian theme.

Mr. Beban's work in "The Alien," "The Italian," and "The Sign of the Rose" made him known to photoplay audiences throughout the country. He created widespread interest when he appeared on Broadway in a combination picture and dramatic sketch entitled "The Alien," adapted from his play "The Sign of the Rose," which was afterwards made into a complete screen drama.

Since the age of eight, Mr. Beban has devoted his efforts to the stage. As the "Boy Baritone of California" he toured the country, later appearing as end man in minstrel organizations and then in stock.

He also appeared in important roles in such productions as Weber and Fields' Jubilee and George M. Cohan's "The American Idea."



EDGAR LEWIS (With Megaphone), LUBIN DIRECTOR AT THOMASVILLE, GEORGIA, IN CAR BEING DRIVEN FROM DETROIT TO MIAMI, ESTABLISHING A ROAD KNOWN AS THE "DIXIE HIGHWAY"

OPPOSITION TO "NATION" SHOWING IN CLEVELAND MAY STOP

Although the Ohio censors have twice turned down "The Birth of a Nation," it is still believed that the great Griffith spectacle will be shown at the Cleveland Opera House according to schedule.

"The Birth of a Nation" has been booked for the Opera House for the last two weeks in March, but arrangements have been made to give the picture a clear run of ten weeks if the patronage should warrant so lengthy a stay.

Maryland Film Men Battle Against State Censorship

Board of Trade Delegation Aids Fight at Legislative Hearing in Annapolis, Where Sponsors of Motion Picture Liberty Make Favorable Impression—Outlook for Death of Pernicious Measure Is Bright—Exhibitors and Exchange Men Show Admirable Co-operation

ONE of the most spirited and impressive demonstrations ever made by exhibitors and exchange men against an inimical legislative measure was engineered at Annapolis, Md., on Thursday, February 17, when a group of nearly fifty Baltimore and Washington exhibitors and exchange managers journeyed to the Maryland capitol to register their protest against the censorship measure now before the state legislature.

Guy L. Wonders, president of the Maryland State League, headed the Baltimore-Washington delegation.

Board of Trade Represented

The Motion Picture Board of Trade of America, Inc., was represented by J. W. Binder, executive secretary; Paul Cromelin, of the Cosmofotofilm Company; W. Stephen Bush, of the *Moving Picture World*, and Lesley Mason, of MOTION PICTURE NEWS.

Despite the fact that the threatened censorship bill is reared against a powerful fabric of city and state politics, and is said to be of suspiciously obscure origin, the prospects for a motion picture victory were considered to be extremely bright, as a result of the Annapolis hearing.

Men who were in a position to know declared that the representatives of the films had made a decidedly favorable impression upon the Ways and Means Committee. Additional though indirect strength was said to have been gained from the weakness displayed by the advocates of the measure, who were present in surprisingly small numbers.

The fact that few proponents of the measure put in an appearance was taken as an indication of the political origin of the bill. It also demonstrated conclusively that there was no public demand in Baltimore for state censorship, and it is believed that this fact, coupled with several other features of the situation, will make it comparatively easy to prevent the measure from becoming a law.

The hearing at Annapolis, which occurred at half past eight in the evening, was preceded by an animated meeting at Moeller's, Baltimore, attended by the exhibitors and exchange men who were to form part of the delegation, as well as the New York visitors.

Exhibitors and Exchange Men Co-Operate

Exchange men and exhibitors stood shoulder to shoulder in an admirable attitude of co-operation from the beginning of the meeting. After the usual preliminary business, during which Guy L. Wonders was elected temporary chairman and J. Howard Bennett, of the new Pickwick theatre, Baltimore, temporary secretary, the list of speakers was made out and the order in which they were to appear decided.

The discussion of the various features of the measure and the course of the delegation at the hearing occupied the meeting until dinner time, when, without any adjournment, that refreshing matter was made the business of the moment while the consideration of the censorship question went on informally between courses.

At seven o'clock the entire body repaired to the Camden station of the Annapolis Short Line, where a special car had been chartered for the trip. One section of the car was reserved for the speakers of the evening, and there impromptu rehearsals of the arguments to be presented were held until the capitol was within sight.

A slight delay followed the delegation's arrival at the State House, and then the clerk of the Ways and Means Committee ushered the film men into the presence of Chairman Bryant and his colleagues. There the first disappointment occurred. Chairman Bryant announced that only two hours could be allowed for the entire hearing, and it developed that the advocates of the bill wished to be heard. Consequently the time of the motion picture men was cut to an hour and an equal period allotted the censor party.

At the Legislative Hearing

This made it necessary to revise the speakers' list, and it was finally reduced to Guy L. Wonders, J. W. Binder, Fulton Brylawski, W. Stephen Bush, J. Howard Bennett and Paul Cromelin.

But few questions were asked by the members of the committee, and those were answered to their entire satisfaction. It was plain to all present that the serious purpose of the motion picture men, their command of their position, their confidence in their arguments, and their fairness in laying down the broad principles of their opposition to censorship, won the committee and held them to attention.

Mr. Wonders, as league president, introduced the speakers after making a brief address himself. Mr. Binder laid down the fundamental bases of the anti-censorship position. Mr. Brylawski spoke on behalf of the exchange men. The exhibitors were represented by J. Howard Bennett and Dr. Schanze, of the West End and Schanze theatres, Baltimore. Paul Cromelin took the producers' viewpoint, and Mr. Bush exposed the fallacy and folly of erecting a censorship upon the theory of child protection, when that was a matter for parental control of the child's habits and recreations.

Highly elated with the success of the hearing, the delegation returned to Baltimore. Plans were immediately laid down for the launching of an extensive publicity campaign, both in the newspapers and on the theatre screens. Particularly encouraging was the attitude of the Baltimore newspapers, all of whom devoted unusual space to the hearing on Friday morning and displayed their appreciation of the principles and the issues at stake. The Baltimore *American* and the *Evening News* were especially conspicuous in their recognition of the importance of the event.

Thanks Tendered to New York Delegation

Warm thanks were tendered to the members of the Motion Picture Board of Trade and to Mr. Binder for their generous assistance at the hearing, and in collaborating with the Exhibitors' League toward the development of further publicity.

The exhibitors and exchange men who formed the motion picture delegation and contributed to the success of (Baltimore exhibitors and exchange men are designated by "B") the undertaking are here given: J. George Wittich, Majestic, B.; Peter Oletsky, Universal Exchange, B.; O. D. Weems, Mutual, B.; Thomas D. Goldberg, Goldberg theatre, B.; H. E. Reddish, Pathè Exchange, B.; H. E. Osborn, Pathé Exchange, Washington; Basil Morgan, Federation of Labor, B.; William Fait, Red Moon theatre, B.; Fulton Brylawski, Washington; Dr. F. W. Schanze, West End and Schanze theatres, B.; Edward R. Price, Mutual, B.; John A. Cunningham, Mutual, B.; M. J. Syfer, Aurora, B.; J. Schaub, Peabody theatre, B.; W. M. Tyler, Lubin theatre, B.; Frank B. Spurrier, V-L-S-E, Washington; S. J. Mayer, V-L-S-E, Washington; A. J. Nelson, General Film Exchange, Washington; B. H. Stern, General Film, Washington; F. H. Durkee, Palace, Plaza and Colonial theatres, B.; Lewis Schlichter, Edmanston and Bridge theatres, B.; J. B. Brodie, Federal, B.; W. D. Pacy, Garden theatre, B.; H. P. Moorhead, Clover theatre, B.; William Kalb, Eureka and Lafayette theatres, B.; W. F. Ballinger, General Film Exchange, B.; O. M. Dennis, attorney, B.; G. Kingston Howard, president Operators' Local No. 181, B.; F. L. Spitzer, Imperial, Brunswick, Md.; Isadore Hirshberg, Dream theatre, B.; F. J. Bohanan, Wizard, B.; W. Stephen Bush, Motion Picture World, New York City; J. W. Binder, New York City; G. L. Wonders, Wilson theatre, B.; J. Howard Bennett, New Pickwick, B.; F. C. Weber, Gertrude McCoy, Lord Calvert, Carrollton and Pastime theatres, B.; Mayor Strange, Colonial, Annapolis; ex-Congressman Harry B. Wolf.

NO SHORTAGE OF RAW STOCK FOR PATHE

A story of the "yellow" sort recently appeared in a theatrical magazine to the effect that Pathé had cut down its program because of shortage in raw stock. J. A. Berst, vice president and general manager of Pathé, when the story was brought to his attention, promptly stamped as a gross misstatement.

"As a matter of fact," said Mr. Berst, "Pathé has enough stock on hand to last four months without getting any at all from Europe.

"The only stock we cannot get is non-inflammable. When our present stock of celluloid film gets low we anticipate no trouble in replenishing it."

HOW R. L. DITMARS HAS SUCCEEDED IN RECORDING ANIMAL AND INSECT LIFE IN PARAMOUNT PICTURES



JUGGLING FLIES THE AFFECTIONATE FROGS THE JUNGLE THEATRE

NEW YORK *MAIL* WILL AID UNIVERSAL IN HANDSOME MAN CONTEST

The Universal Film Manufacturing Company announces that it has made arrangements with the *Motion Picture Mail,* the Saturday supplement of the New York *Evening Mail,* whereby that publication will collaborate with the film company on its Handsome Man Contest

The *Mail* will cover the territory from the Atlantic seaboard as far west as Cleveland, and from Philadelphia to Albany, and will select the best looking entrant from the flood of photographs which are already pouring into the office.

It is further announced that a staff of artists, including Rube Goldberg, will pass judgment on the various aspirants for the position of the handsomest man in the country.

REGULAR OFFICE IS ESTABLISHED IN ST. LOUIS BY V-L-S-E

The V-L-S-E office in St. Louis, which was formerly part of the Kansas City exchange, has been made into a regular exchange by the officials of the company, and S. W. Hatch, who has been in charge, is making some alterations and adding partitions to the offices at 3630 Olive street, in Film Row, in order to handle the increasing business of the office with greater despatch.

Lou Bent, formerly with the Mutual exchange at 1311 Pine street, St. Louis, has been appointed special representative of the Universal exchange at 2116 Locust street.

How Ingenious Mr. Ditmars Works for Paramount

Curator of Zoological Park Solves Problem of Stories Acted by Animals—"Gathering of the Clans" Shows an Eating Race Between Monkey, Grasshopper and Caterpillar

CONSPICUOUS among the releases of the Bray Studios, Inc., through the Paramount Pictures Corporation are the nature studies contributed by Raymond L. Ditmars, curator of the New York Zoological Park.

Mr. Ditmars has solved the problem of stories acted by animals. His "Gathering of the Clans" is an interesting example of the way he works. The star act in this is an eating race between a monkey, grasshopper, and caterpillar.

The curator decided some time ago that his exploits in nature study were incomplete. He had never taken a motion picture of a genuine wood-bred skunk from close range.

He searched for a real, lively one with a mean disposition. Hearing that a farmer in Valhalla had caught one alive in a trap, Mr. Ditmars, armed with a specially constructed asbestos box, went to Valhalla and borrowed the skunk from the farmer.

Back to the studio at his home in Scarsdale he took it. He spent three days getting on friendly terms with little Mephitis, and the creature got to know him so well that at last he brought his camera and a supply of formaldehyde into the room, and left with a film of a genuine rip-roaring wood skunk in war maneuvers.

When Mr. Ditmars tried to return the skunk to the farmer, the latter refused to take it. Mr. Ditmars had to take it back to Scarsdale. Anybody who will give little Mephitis a good home can have him.

McNamara in Charge of Mirror Scenario Department

Author of "Traffic in Souls" Believes in Demand of Public for Photodramas Exploiting Great Problems of Life—President Harmon in Accord with His Views

WALTER McNAMARA, who wrote "Traffic in Souls," "Ireland A Nation" and produced other photoplays, has taken charge of the scenario department of Mirror Films, Inc., and will begin at once the work of organizing his part in the production of Mirror pictures.

McNamara, an Irishman by birth, came to this country in 1912 after an interesting career as blacksmith, marine engineer, and impresario with such stars as Anna Held, and Nance O'Neil under his management. He has also been a newspaper man, a playwright, and an actor.

For Universal, he wrote the "Binks" comedies and special stories in which King Baggot was featured. His photoplay, "Traffic in Souls," an expose of the white slave traffic, created a sensation.

Questioned as to the type of photoplay which he preferred to make, McNamara said:

"Big, social dramas. I am a great believer in exploiting the great problems of life on the screen. We hope to do big things at the Mirror studio. The public wants big, soul stirring and heart gripping dramas and we shall supply the demand."

Clifford B. Harmon, president of Mirror, who made the arrangements whereby McNamara goes to the Mirror studio, is in accord with the Irish producer's ideas and remarked that the new member of his staff would be afforded every opportunity to put those plans in execution.

Plans Under Way for Improvements at Lasky Studio

Laboratory Is Practically Completed—At Rear of Dressing Rooms Exterior Stage, 80 by 300 Feet, Will Be Built—Administration Building in Bungalow Form Is Planned

Special to MOTION PICTURE NEWS

Los Angeles, Feb. 17.

PLANS for many improvements at the Jesse L. Lasky Feature Play studio in Hollywood have been prepared, and now that the laboratory is practically completed, the work of these other improvements will be taken up.

The first which will be made are the dressing rooms for the players, which face on Lasky Lane. A second story will be built on all of these, thus increasing the capacity to twice that of the present time.

At the rear of the dressing rooms is to be built an exterior stage, 80 x 300 feet, which is of sufficient size to accommodate the large sets now being used.

An administration building of the type of a two-story California bungalow, is to replace the property department, which in the future will be housed in a separate building more centrally located.

A new building to contain a number of dressing rooms for stars will be built near the new administration building.

J. C. JESSEN.

POPULAR FEATURE FILM OPENED BY COURTNEY

Joe Courtney, formerly with the Pathé company, has opened an office in Syracuse, N. Y., for Popular Feature Film Co.

Board of Trade Has Many Irons in the Fire Just Now

And Like the Wares of the Peanut Vender, "They're All Hot"—While the Organization Is Conducting a Relentless Warfare Against Censorship (a Day and Night Job in Itself) It Perfects Plans for the First National Exposition of Motion Picture Industries, a Cartoonists' Dinner and a Few Other Things

THE manifold activities of the Motion Picture Board of Trade, and of the executive secretary, J. W. Binder, for the advancement of the industry, are strikingly typified by the fact that while the board is conducting a relentless war on censorship it is also perfecting plans for the First National Exposition of Motion Picture Industries, selecting its officers for 1916, and, through its Publicity Committee, arranging for a Cartoonists' Dinner, to be given March 12 in New York.

It was at the annual convention of the Motion Picture Exhibitors' League of North Carolina that the board saw established an exhibitors' record for direct condemnation of any Federal pre-publicity censorship of motion pictures. The convention was held at Greensboro, February 14 and 15.

Mr. Binder, in his address to the convention, dealt in detail with the motives behind the censorship efforts in Washington of Dr. Wilbur F. Crafts, head of the so-called International Reform Bureau, and with the work of agitators and irresponsible agencies.

The convention spoke its mind on censorship in no uncertain terms, as is shown by the following resolution adopted by the meeting:

North Carolina League Passes Resolution

RESOLVED that the motion picture exhibitors of North Carolina in convention assembled, unqualifiedly condemn the efforts now being made to fasten the principle of federal pre-publicity censorship of motion pictures upon the American people through the several bills being considered by the House Committee on Education at Washington.

RESOLVED FURTHER that the convention pledges its membership, representing 175 theatres in the state, with a total capital invested of upwards of a million dollars, attended daily by more than one hundred thousand people, to use every effort to defeat censorship measures of any kind or character, whether they be federal, state or municipal, and be it further

RESOLVED that in thus going on record against against governmental interference in a legitimate established industry—now the fifth in the country—the convention desires at the same time to place its seal of condemnation upon the making and exhibiting of any picture which is of a questionable character or which is immoral, indecent or obscene.

The convention records with gratification the fact that the cheap, fly-by-night exhibitor who has been chiefly to blame in the past for furnishing a market for this objectionable class of pictures is rapidly being eliminated from the business. The convention pledges its hearty and undivided support and assistance in the enforcement of existing laws for the suppression of pictures of this class. Be it further

RESOLVED that the secretary of this convention be instructed to give these resolutions statewide publicity and that copies of the same be sent to each member of Congress from North Carolina.

Unanimously adopted this fourteenth day of February, 1916, at Greensboro, N. C.

(Signed)
H. B. VARNER,
A. F. SAMS,
P. W. WELLS,
Committee.

This telegram was sent to Robert L. Doughton, member of Congress from North Carolina and a member of the House Education Committee:

Motion picture exhibitors of North Carolina in convention assembled unanimously ask you to vote against a favorable report of the Smith-Hughes or any other of the censorship bills being considered by the House Education Committee.

There are represented in this convention 175 motion picture theatres in North Carolina patronized daily by more than 100,000 people.

The board also reports progress on its plans for the National Exposition, which will be held at Madison Square Garden, New York, May 6 to 13.

Board Reports Exposition Progress

The Exposition will be under the auspices of the Board of Trade and will be managed by J. W. Binder and Harry A. Cochrane, general manager of Madison Square Garden, and one of the most successful American organizers of trade shows and industrial expositions.

Many important trade conferences and conventions will be held in conjunction with the Exposition.

Film manufacturers will have their favorite players on hand to meet the public, the manufacturing end of the business will be illustrated, and all the latest devices and accessories will be shown.

In its election of officers for 1916, the board re-elected J. Stuart Blackton, of Vitagraph, as president.

The other officers for 1916 are: Vice-presidents, Carl Laemmle, Universal Film Manufacturing Company; Nicholas Power, Nicholas Power Company; John R. Freuler, Mutual Film Corporation; F. J. Rembusch, Mirror Screen Company; W. Stephen Bush, editor, *Moving Picture World;* W. R. Rothacker, Industrial Moving Picture Company.

Directors, J. Stuart Blackton, Nicholas Power, A. J. Gilligham, R. H. Cochrane, Walter W. Irwin, S. L. Rothapfel, William A. Johnston, J. E. Brulatour, P. A. Powers, and J. W. Binder, the executive secretary.

Executive Committee, Walter W. Irwin, chairman, Nicholas Power, P. A. Powers, William A. Johnston, E. A. MacManus, J. Stuart Blackton, J. E. Brulatour, John R. Freuler, J. W. Binder.

Secretary, Edward A. MacManus; treasurer, Joseph W. Engel; executive secretary, J. W. Binder.

The Executive Committee of the Board voted its endorsement of the motion picture actors' fund campaign to place the work of the fund on an assured financial basis.

The appointment of the following members of the Bureau of Standards was recommended: Don J. Bell, Nicholas Power, F. H. Richardson, C. Francis Jenkins, and Albert E. Smith.

At the meeting of the Publicity Committee of the Board of Trade on February 10, organization for the year was effected. Arthur James, of Metro, was re-elected chairman, and Paul Gulick, of Universal, was chosen vice-chairman, an office made necessary by the enlargement of the committee's activities.

Plans discussed at the meeting make it an assured fact that the Cartoonists' Dinner, to be given at the Hotel Astor, New York, March 12, will be an event ranking with the Gridiron, and other notable dinners.

The following committee on arrangements was appointed: Arthur Leslie, Sam Spedon, George Blaisdell, Terry Ramsaye, P. A. Parsons, Paul Gulick, Carl H. Pierce, J. W. Binder, Arthur James and T. M. Alexander.

Sothern, Shakesperian Actor of Note, with "V"

Distinguished Stage Player Signs for Leads in Four Feature Productions, One Especially Written for Him, and Will Begin Work on May 1

EDWARD H. SOTHERN, one of the foremost Shakespearian actors on the English-speaking stage, has decided to lend his talents to the screen. He has been engaged by the Vitagraph Company of America for the leading role in four feature productions.

Mrs. Sothern (Julia Marlowe) will not be seen with him on the screen.

Commodore J. Stuart Blackton, of Vitagraph, in confirming the announcement of Mr. Sothern's accession to the ranks of the silent drama, said that one of these films will be a specially written story for the famous actor.

"He will begin work about May 1," said Mr. Blackton, "and will continue through the summer until the four are completed. Some of the stars of our company will support him, among them Anita Stewart, Edith Storey and Lillian Walker."

The distinguished actor, who also confirmed the announcement that he had signed a contract with Vitagraph, remarked: "Up to recently I regarded motion pictures as comparatively unimportant as compared with the speaking stage. I considered the screen's limitations as regards the voice of the actor, as being too great a handicap. How on earth, I thought, could the immortal Shakespeare be produced without the speaking of every one of his lines!

"I am convinced now, however, that the combined use of subtitles and lip movements will more than offset this handicap. Then I considered the tremendous scope in the matter of scenic portrayal, and I am now on my way to become a motion picture actor.

"In the legitimate theatre I appear before several hundreds—possibly a thousand or two, six nights a week, for a matter of forty weeks. In the movies, I am told, I will appear before hundreds of thousands every afternon and every evening. The temptation was too strong."

The Sothern films will be shown in New York first under the Vitagraph's special direction as in the case of "The Battle Cry of Peace." It is expected that by that time the company will again control a Broadway house.

YOUNG IS MEMBER OF METRO SCENARIO STAFF

Howard Irving Young, one of the most promising of the younger group of successful scenario writers, has been added to Metro's staff of writers, and will devote all his time with that company, making adaptations from books, plays and unfinished manuscripts. Mr. Young will work directly under the supervision of Harry O. Hoyt.

Mr. Hoyt, who has written more than four hundred scenarios, and is the highest salaried writer in the profession, will in the future devote all his time to original manuscripts.

Mr. Young was graduated from the New York University two years ago, but before leaving the university he had written and sold a number of scenarios.

Until recently he was associated with Kalem as a special writer and film editor. While with that company he wrote many of their best features, including "The Call of the Dance," for Yansci Dolly; "The Apaches of Paris," "The Net of Deceit," "The Pitfall," and "The Lotus Woman," all original 'scripts.

He is also the author of "Hearts in Exile," which he wrote for Clara Kimball Young.

Before joining Kalem, Mr. Young was with the Reliance Company, and for a brief time was associated with the Crystal Film Printing Company.

MILLER HOST AT DINNER HELD FOR LEONHARDT

Special to Motion Picture News

Los Angeles, Feb. 17.

Frederick A. Miller, owner and manager of Miller's theatres, Los Angeles, was host at a dinner given at Levy's Café, Thursday evening, for Harry Leonhardt, former Pacific Coast and mountain states district manager of the Fox Film Corporation, who left Friday to take up his new work as manager of the Chicago district for William Fox.

Alexander Cuscaden, city editor of the Los Angeles *Examiner,* was toastmaster, and the guests included representatives of all local papers, trade publications, a number of theatre men, and members of the Fox producing organization.

Following the dinner the later hours of the evening and a portion of the morning was spent at the home of the Los Angeles Press Club.

A most pleasant feature of the event was the detailed story given by William Farnum of his first experience in pictures when he met Thomas Santchi, and they fought the fight of "The Spoilers."

KINGSLEY MADE FOX MANAGER IN DETROIT

C. G. Kingsley, better known in the trade as "Neal," has been promoted to manager of the Detroit office of the Fox Film Corporation, succeeding A. I. Shapiro, who has been assigned special work in the eastern territory.

Mr. Kingsley was for a year stationed in Cincinnati for Fox and for the past few months has been doing special work in Michigan.

Horsley Plays for Week of Feb. 28 Mutual De Luxe

"A Law Unto Himself" Is First Subject, a Drama of the West Featuring Crane Wilbur in a Dual Role—"The Heart of Tara" Is Set for March 4



CRANE WILBUR MARGARET GIBSON WILLIAM CLIFFORD

THE five-reel David Horsley productions will be offered as Mutual Masterpicture, de luxe edition, releases during the week of February 28. On Monday, the 28, will be released "A Law Unto Himself," and on Saturday, March 4, "The Heart of Tara" will be distributed.

In theme and treatment the two productions carry out Mr. Horsley's aim to furnish pictures of widely diverging nature.

"A Law Unto Himself" is a drama of the West, not the West of cowboys and Indians, but brought to date in the light that it really is. Crane Wilbur is the featured player and enacts a dual role.

In its portrayal Wilbur is supported by a carefully selected cast, including Carl von Schiller, Louis Durham, Francis Raymond, E. W. Harris, Steve Murphy and Virginia Kirtley together with a host of other carefully selected players in minor parts.

Of the principals named all except Wilbur and von Schiller, who are regular members of Mr. Horsley's stock company, were expressly engaged for this picture only because of their peculiar adaptability to play the parts they here portray.

"The Heart of Tara" is a drama set in the heart of India amid the colorful surroundings of the great tropical country. The story is founded on the theme of hate. The leading male and female roles are played by Margaret Gibson and William Clifford, respectively, and among others in the cast are Sherman Bainbridge, Marie James, Marvel Spencer, Edward Alexander, Edward Roberts, and Gordon Russell.

The Bostock animals are also identified in unraveling the plot, adding no small measure of interest to the picture.

Vitagraph's "Secret Kingdom" a 31-Reel Serial

Director Marston and a Large Company Is Now in San Antonio and Adjacent Country, Texas, for Filming $250,000 Production, Written by Vance and Featuring Richman

DIRECTOR THEODORE MARSTON and a company of Vitagraph players are in San Antonio, Tex., arranging for the production of "The Secret Kingdom," a thirty-one-reel Blue Ribon serial, which will be made under Marston's direction at a cost of approximately $250,000, according to his estimate. At least one-fourth of the work in connection with it will be done in San Antonio and adjacent country.

The San Antonio Chamber of Commerce has assured Director Marston of its cooperation and that of all the city's interests. A campaign by that business organization was started, with a view to inducing the big motion picture concerns to establish headquarters in that city.

The scenario for "The Secret Kingdom" was written by Louis Joseph Vance and Basil Dickey. The story is based on love and adventure. Arrangements have been made for the appearance of the story in serial form in more than one hundred newspapers at the same time instalments of the picture are released.

Charles Richman, who starred in "The Battle Cry of Peace," will play the leading role in "The Secret Kingdom." The cast includes Arline Pretty, Dorothy Kelly, Joseph Kilgour, Ned Finley, Robert Whitworth and William E. Dunn. Arthur Ross is the camera man who will film the entire series.

In the last two years Marston has made a total of ninety-seven pictures for the Vitagraph company. Among his recent successes are "Mortman," "The Cave Man," featuring Robert Edeson; "Surprises of an Empty Hotel," and "The Patriot," featuring Charles Richman; and "The Quagmire," and "Miss Warren's Brother," featuring Joseph Kilgour.

NO SUNDAY SHOWS FOR CHESTERTON, INDIANA

Proprietors of motion picture theatres at Chesterton, Ind., opened recently on Sunday, without molestation, but were notified by the prosecutor and sheriff of the county not to try it again.

Metro Re-elects Rowland and Engel as Heads

Two Men Were Recipients of Votes, Thanks and Approval for Their Guidance of Company to Point of Eminence in Industry—Board of Directors Is Increased from Seven to Nine—Fitzgerald of Detroit Is First Vice-President—Arthur James Congratulated by Board for Success of Publicity Campaigns

At the most enthusiastic meeting ever held by the Metro Pictures Corporation, Richard A. Rowland was re-elected president, Joseph W. Engel was re-elected treasurer, and the two were inducted into office with votes, thanks and approval that would make even less modest men tingle with satisfaction.

The director's meeting followed the annual stockholders' meeting held on Wednesday in the Metro offices in the Longacre Building, and Friday and Saturday were spent in going over Metro's program of events and ratifying the schedule outlined by its leaders.

The board of directors was increased from seven to nine by the addition of L. Lawrence Weber, president of the Popular Plays and Players, Inc., and an associate of H. H. Frazee in theatrical enterprises, and A. S. Beymer, of the Keystone National Bank of Pittsburgh.

The following is a list of the other officers elected: First vice-president, James A. Fitzgerald of Detroit; second vice-president, James B. Clark of Pittsburgh; treasurer, Joseph W. Engel of New York; secretary, Louis B. Mayer of Boston; assistant secretary and general counsel, J. Robert Rubin of New York.

Executive Committee: Richard A. Rowland of New York; Joseph W. Engel, New York; Louis B. Mayer, Boston.

Directors: Richard A. Rowland, New York; Joseph W. Engel, New York; Louis B. Mayer, Boston; James A. Fitzgerald, Detroit; L. Lawrence Weber, New York; A. S. Beymer, Pittsburgh; O. N. Davies, Minneapolis; John D. Clark, Philadelphia; James B. Clark, Pittsburgh.

Metro Spirit at Its Height

All the elections were unanimous, and the now famous Metro spirit was at its height.

Secretary Louis B. Mayer, addressing the meeting, congratulated the corporation on its growth from a small beginning a little less than a year ago to its present status as the young giant among the feature companies, and the contender for first honors in the motion picture industry. He ascribed Metro's success to ability, leadership, enthusiasm and complete cooperation.

In thanking President Rowland and Treasurer Engel for their unremitting labors and the results they have achieved, the spokesman voiced the sentiments of the board when he said:

"Metro has proved what exchangemen can do when they stick together as one man and by cooperation and enthusiastic support of the central body turn the tide of victory their way."

Responding, President Rowland said: "We have gone forward with determination to give the exhibitors what they needed and what they wanted, and their response has been certain and sure.

"We are proud of our record, but we are not puffed up about it nor content with it. Our march has been along progressive lines that were business-like, and we have tried to be fair to the exhibitors, to the public and to ourselves."

Mr. Rowland then called upon his associate Mr. Engel, who spoke also of Metro's progress. Mr. Engel said:

"We were told that exchange men didn't know the meaning of cooperation, but we knew better, and I want to point out to you that in all the months since our start your management has suffered no embarrassment from lack of full, complete and cordial cooperation.

"It is a great honor to be elected to office in a company like Metro, and to find that one's associates are satisfied to stand by, to bear with our mistakes and to hold up our hands in the great work we have undertaken.

"Metro will never rest content until it occupies the predominant place in motion pictures, and if our progress in the coming year shall equal the strides we have made in the last ten months, Metro will have reached the goal toward which Metro has been striving so earnestly and so successfully."

Vote $250,000 for Publicity

An appropriation of $250,000 was voted for publicity and general advertising, to be expended in the next twelve months, and the publicity program arranged in a series of special campaigns was approved in toto.

A number of big things may be expected from Metro during the coming year, and it was announced that these would be made public at scheduled intervals.

The first announcement includes a series of Metro Travelogues, which will include a departure in scenic pictures, a cartoon series and an addition of a number of novelty subjects in short length releases.

The program for the big series in which Francis X. Bushman and Beverly Bayne will be starred was approved. These pictures will be released one each week in addition to the regular feature release.

Announce Weekly Schedule

The weekly schedule includes one five-reel Metro wonderplay, one Metro-Drew comedy, one Metro Travelogue and one installment of the Bushman and Bayne series, the name of which will not be announced until March.

In approving in its entirety the publicity and advertising program for the new year the board passed a resolution congratulating Arthur James, publicity director, on the nation-wide scope of the publicity campaigns which have so materially contributed to the successes of the year.

Private Showing of First Part of Billie Burke Film

Six Hundred Feet of Hughes Screen Novel, Featuring Broadway Star as Society Debutante, is Run off at Kleine Studio for Critical Inspection

A PRIVATE showing of the first six hundred feet of film of the new Rupert Hughes' screen novel featuring Billie Burke, was held at the Kleine studios last week.

Among those present were: Billie Burke, George Kleine and James M. Sheldon. The film was given a critical inspection to determine the progress that is being made in its production. After the showing Mr. Kleine expressed himself as follows:

"We have found a screen type of unusual merit in Billie Burke. We knew of her remarkable stage personality, of course. We knew of her ability as an actress in speaking parts.

"Now we know that she emphasizes in pictures every characteristic that made her so famous on the stage.

"The situations provided by Rupert Hughes give Miss Burke an unusual opportunity to display her talent. She is wonderful in the role of the society debutante.

"The scenes we have made are interiors showing our heroine in her palatial home on Riverside Drive, New York. These interiors represent a tremendous investment.

"Each is built entirely of lumber. We avoided the use of wall board because we wanted natural shadows and clear photography.

"The walls are paneled and painted with four coats of interior finish. All furniture is in perfect harmony with wall decoration.

"We are proceeding with great care. Every member of the cast was selected only after thorough thought. Mr. Hughes is diligently at work on the scenario, and I am confident that the new novel will mark the advent of original literature on the screen."

SEATING BILL COMES UP IN BAY STATE LEGISLATURE

In addition to the bill to limit feature pictures to twenty-five minutes, already described in Motion Picture News, there are among the thirty or more measures introduced in the Massachusetts legislature, relative to the film industry, one or two worthy of special noting.

One provides that no person gaining admittance to a place of amusement by paid admission or otherwise shall be allowed to stand therein after all the seats are taken. Provision is made, however, for firemen, policemen or employes of the house.

Another provides that it shall be unlawful for the owner, proprietor or manager of a moving picture theatre to display on the screen any advertisement or announcement, with the exception of advertisements or announcements of religious or charitable institutions or events, or when it refers to his own theatrical affairs.

MISS HANSON WENT DIRECT TO ESSANAY TO PLAY IN "HAVOC"

Gladys Hanson, famous Frohman star, went to the Essanay studios in Chicago direct from Broadway to play the lead in "The Havoc." She was born in Atlanta, Ga., and educated in a girls' school in the South.

She studied dramatics and soon won the



GLADYS HANSON

attention of the Frohmans, who besides taking her for small parts also brought her school chum, Virginia Hammond, to the stage.

"The Spoilers" was their first play. The two advanced rapidly and Miss Hanson took the heavy feminine leads in E. H. Sothern's interpretation of Shakespeare's plays. She was the queen in "Hamlet," and held equivalent parts in the other plays.

After several years in Sothern plays exclusively, Miss Hanson played opposite Kyrle Bellew and in support of Minnie Maddern Fiske. A year ago she spent some time before the camera for four feature pictures.

Her latest work was as leading woman with Lou Tellegen, who married Geraldine Farrar. They played in "The Ware Case" at Maxine Elliott's theatre.

"FOR A WOMAN'S FAIR NAME," FROM VITAGRAPH, FEB. 28

Robert Edeson, who has the stellar role in "For a Woman's Fair Name," heads a list of photoplay stars in the Vitagraph releases for the week of February 28. The program for the week is well balanced with two comedies and two dramas.

The other dramatic offering is "La Paloma," a three-part Broadway Star feature, featuring Mary Anderson and William Duncan.

Comedy is supplied by "Her Bad Quarter of an Hour," in which Lillian Walker and Evart Overton appear, and "Tubby Turns the Tables," featuring Hughie Mack. This one-reeler contains three hundred feet of "Odd Acquaintances," showing feathered and furred folk in strange companionship.

Sixty Per Cent Attendance Is Expected from Indiana

This Number of Exhibitors in the State Have Signified Their Intentions of Being Present at Convention in Indianapolis, March 2-3

Special to MOTION PICTURE NEWS

Indianapolis, Feb. 19.

F. J. REMBUSCH, Earnest P. Hunter, Joseph H. Gavin, John A. Victor, J. C. Lockwood, B. V. Barton, L. H. O'Donnell, J. B. Hubert, and Fred Sanders, the chairmen of the various committees in charge of the Indiana Motion Picture Exhibitors' Convention, to be held in Indianapolis March 2-3, are "working like Trojans" to make this meeting a success.

Even at this date fully sixty per cent. of the exhiibtors throughout the state have signified their intention of attending, and when the convention is called to order at ten o'clock on the morning of the second, it is expected ninety per cent. will be present.

In connection with the convention, which will be held in the Severin Hotel, will be an exhibit by manufacturers and dealers in everything pertaining to the motion picture industry.

Most of the space for these exhibits has already been sold, thus assuring the members the most complete display of this kind they have ever had a chance to witness in that part of the country.

Another attraction is the grand ball, to be given in Tomlinson Hall, in which several of the noted stars of filmdom are to appear.

It is easy to see the magnitude of the undertaking, as Tomlinson Hall is the largest auditorium in Indiana, and the members who know, say that the hall will be packed when the grand march begins at eight p. m., Friday, March 3.

Payment in Advance Demands in Ohio Not Adjusted

Matter Is in the Hands of Exchange Committee of Northwestern State Branch—Federated Women's Clubs Work in Harmony with Exhibitors for "Family Programs"

Special to MOTION PICTURE NEWS

Cleveland, Feb. 19.

DESULTORY discussions leading to no decisive action being taken on topics of great importance to the trade, had a marked effect upon the attendance at the last meeting of the Northeastern Ohio Motion Picture Exhibitors' League.

No agreement has yet been reached between the exchanges and the exhibitors on the payment in advance demands of the exchanges. A majority of the exhibitors still maintain that honest and well-established members of the trade should not be penalized because exchanges have permitted themselves to be duped by "fly by nights." The exchange committee of the league has the matter in hand.

Members of the Federation of Women's Clubs at this week's meeting, in Cleveland, made additions to the committee co-operating with exhibitors in an effort to arrange week-end family programs at selected neighborhood houses.

The speakers referred in terms of praise to the spirit in which the women have been met by the exhibitors, and to the valuable instruction afforded by Attorney Ben J. Sawyer and Charles A. McGown at special motion picture exhibitions.

At the same meeting of the Federation of Women's Clubs a letter was read from Mrs. Maud Murray Miller, of the Ohio Censor Board, asking the club women of Cleveland to investigate difficulties of censorship and the actual good it accomplishes before attempting to change the present system.

E. A. ROBERTS.

Mutual Reports Large Volume of Business for Vogue

"Comedies Are Built on What We Call Slapstick with a Reason" Declares President Samuel S. Hutchinson, of the American Film Company

WITH Vogue Films, Inc., established less than four months, the Mutual Film Corporation reports a large volume of business on this brand, with a steady demand for Vogue comedies from patrons and exhibitors.

"The Vogue 'slapstick' comedies are built on the basis of a reason for every laugh," said President Samuel S. Hutchinson, of the American Film Company, producers of the comedies.

"When Mr. Joseph H. Finn and I decided to produce what we call 'slapstick with a reason,' we combed the country for talent that would be entirely capable of producing this eccentric type of comedy.

"Under our general supervision, two well-known directors, Rube Miller and Jack Dillon, are producing 'funny business' from the pens of Robert A. Dillon and Thomas Delmar, featuring in the leading roles Rube Miller, Madge Kirby, Pricilla Dean, Arthur Moon, Patty McGuire, Arthur Tavares, Alice Neice and Louise Owen.

"Each Vogue comedy has a legitimate plot and continuity of story upon which all eccentric action is based. Both Miller and Dillon are experts in burlesque, acrobatic and athletic comedy, having been engaged in the origination, production and acting of all kinds of comedy for years."

RICHARD NEILL IS CAST FOR IMPORTANT FOX ROLE

Richard Neill, who has an important role in the William Fox release, "The Fool's Revenge," is an experienced stage and screen actor.

Latterly he has been appearing in five-reel features, playing opposite Lily Cahill in "Col. Carter of Cartersville," Gail Kane in the Equitable production of "The Labyrinth," and William Farnum in "The Broken Law." He is now a member of the Fox company in the East.

In his stage days, he appeared with Mary Mannering, Virginia Harned, W. H. Thompson and others, and in a number of musical comedy successes.

Otis Skinner Latest Distinguished Recruit to Screen

Well-Known "Legitimate" Actor, Who Has Been in the Public Eye for Several Years, Is Signed by the California Motion Picture Corporation for an Appearance in an Elaborate Production of "Kismet," Ten Reels, for Release Early Autumn

OTIS SKINNER, one of the most distinguished actors of the legitimate stage, has signed with the California Motion Picture Corporation for the stellar role in a picturization of "Kismet," the spectacle in which Mr. Skinner achieved notable popularity on the speaking stage.

The California Corporation announces that "Kismet" will be presented in ten reels, and will be ready for the public early next Fall.

It will be given an elaborate production, in which the glory of ancient Bagdad, the sensuous charm of the East and the story of Hajj the beggar, who becomes a noble in a day and finds himself a beggar again before the hour of the last prayer at the Mosque, will be screened on a costly scale.

Mr. Skinner hitherto has steadily refused to appear in pictures. He was said to feel that actors and actresses should not confuse their identity by alternate appearances on the stage and screen.

The case of "Kismet" was an exception, however. Mr. Skinner was loath to leave the character of Hajj snoring endlessly on the stone bench before the Mosque.

He believed Hajj should be installed permanently in the hall of fame reserved for great stage characters.

The motion picture version will lend itself to the development of gorgeous scenes and to the pageantry of the play in a manner which is expected to eclipse the legitimate production.

Mr. Skinner, a producer of marked ability in his own right, promises to be of the greatest assistance in mounting the ensemble episodes and the mob scenes.

In connection with the question of Mr. Skinner's fitness for the screen, it is pointed out that his training, which began in the period of the older drama, has been in the field of pantomime rather than that of elocution. The older drama required of its actors—acting. Pose, poise, gesture, facial play, grace, carriage and mute deportment were all equally essential to the playerr before he won popularity.

This training, coupled with Mr. Skinner's long experience as an interpreter of striking characters, is expected to stand him in good stead when he goes before the camera.

Otis Skinner, the son of a Massachusetts clergyman, was born in Cambridge, Mass. Before he was twenty years of age, he determined upon a stage career.

His first role was that of a negro in a now forgotten play called "Woodleigh" at the Philadelphia Museum in 1877.

Within two years he had successfully invaded New York, and was appearing in support of Edwin Booth and Lawrence Barrett.

For several years he was a member of Augustin Daly's company, gaining equal popularity in England as well as in this country.

In 1899 Mr. Skinner toured the country as leading man for Madame Modjeska in her association with the great Booth.



OTIS SKINNER

He played Capt. Absolute with Joseph Jefferson in "The Rivals" after a second engagement with Modjeska, and then began his career as star and producer. This was interrupted but once, briefly, when he appeared with Ada Rehan, playing Charles Surface, Petruchio and Shylock, and other notable roles.

His performance of the role of Colonel Philippe Bridau in "The Honor of the Family" was probably the crowning achievement of a series of romantic appearances which include "His Grace de Grammont," "The King's Jester," "Villon the Vagabond," "Prince Rudolph," "Rosemary," "Prince Otto," "In a Balcony," and other plays of similar appeal, besides a number of Shakesperian impersonations.

METRO SCENARIO EDITOR BRINGS OUT NOVEL WITH WESTERN LOCAL COLOR

Edfrid A. Bingham, chief scenario reader on the Metro staff and a former well-known newspaper man, is the author of a novel which will be placed on the market March 18, called "The Heart of Thunder Mountain."

It is a story of the far West, which Mr. Bingham knows as well as any living writer, and one of the figures in it is a wonderful horse, Sunnysides, that plays an almost human part in the unravelling of the story.

The book is being published by Little, Brown and Company, of Boston. Mr. Bingham, who is a native of Ohio, was in the newspaper business for many years before going into motion pictures.

He was dramatic critic on the New York *Evening Mail*, and afterward went to Paris, where he was in charge of the Paris edition of the New York *Herald*.

Omaha Photoplay Managers Association Organized

Thomas of Strand Is Elected President; Schlank of the Hipp, Treasurer, and Monaghan of the Boulevard, Secretary—Theatre Fumigation First Problem of New Body

Special to MOTION PICTURE NEWS

Omaha, Feb. 19.

FORTY motion picture exhibitors in Omaha met last week and organized the Omaha Photoplay Managers Association, which will hold regular meetings and discuss matters of interest to the theatres of the city. H. M. Thomas of the Strand was elected president; Jake Schlank of the Hipp, treasurer, and Ed Monaghan of the Boulevard, secretary.

Already the association has had to wrestle with a tough problem. Omaha has been in the grip of a scarlet fever epidemic. To aid in stopping the spread the city health commissioner issued an order that no child under twelve years of age was to attend a motion picture theatre, and every theatre had to be fumigated daily.

The exhibitors appeared before the city commission, at first one by one, and then in a body, objecting to the move. It would cost from three to forty-two dollars daily to fumigate, they said, and to lose the patronage of the children would be a heavy blow.

The association this week held a meeting at the Strand theatre and there, after a conference with the health officer and the city commissioners, they agreed to bar all children under twelve, for the time being, and to fumigate twice weekly.

The city was divided into seven districts and a member of the association clothed with police power and made an inspector in each district. It is his duty to inspect all theatres in his district twice a week to see that fumigation is being done according to the regulations.

Every member of the association was placed on his honor faithfully to carry out the instructions of the authorities.

"We felt that the orders given were somewhat unreasonable and impractical," said President Thomas.

"When we showed the city officials we were ready to co-operate with them in every way, even to the closing of our houses, we soon got together on the present plan, which will make every theatre safe."

Realizing the loss the theatres would meet with as a result of the restricted patronage and the cost of fumigating, the exchanges united in an offer to reduce the cost of reels 50 per cent. during the epidemic. The offer was gratefully received, as several of the smaller suburban houses had about decided to close their doors.

GUY P. LEAVITT.



SCENES FROM VITAGRAPH PRODUCTIONS: HUGHEY MACK AND KATE PRICE IN "HUGHEY, THE PROCESS SERVER"—MURIEL OSTRICHE AND ANTONIO MORENO IN "KENNEDY SQUARE"—WILLIAM DANGMAN IN "FREDDY'S NARROW ESCAPE"

Theatre Tax Collection Cleared Up By Commissioner

Payment of Necessary Sum by Owner Covers All Performances in the Structure, Whether Held Under His Own Supervision or That of the Person Leasing the Theatre

Special to Motion Picture News

Washington, D. C., Feb. 19.

THERE has been more or less general misunderstanding regarding the interpretation of that section of the so-called war emergency revenue act of October 22, 1914, which pertains to the taxing of motion picture and other theatres, according to Acting Commissioner David A. Gates, of the Internal Revenue Bureau of the Treasury Department, in a letter addressed to collectors of internal revenue, revenue agents, and others concerned.

In this letter is restated the construction of the provision in question as follows:

"Where the owner of a building pays special tax as proprietor of a theatre, covering a theatre or auditorium in the building in question, the stamp secured by him will cover all dramatic or operatic or other representations, plays or performances given in such theatre or auditorium, produced either by himself or under his proprietorship, or produced by others under lease of the theatre or auditorium from the owner thereof.

"The owner may, upon application to the collector of internal revenue, have the special tax stamp transferred to any other theatre, auditorium, or airdrome, provided the seating capacity of the theatre, auditorium or airdrome is not greater than the seating capacity indicated on the face of the special tax stamp.

"Of course, if performances are continued at the building from which the stamp is transferred, a new special tax stamp must be taken out to cover such building.

"Where a lessee of a theatre pays special tax therefor, the special tax stamp secured by him, if not transferred to another location, will cover performances given in the theatre under the proprietorship of another, who subleases the theatre from the lessee.

"However, if the lessee sells out his lease, and is no longer connected with the theatre in any capacity whatsoever, his special tax stamp will not cover performances given by the purchaser of the lease.

"Where two parties pay special tax and operate a theatre as a partnership, upon one of the partners selling out his interests or a new partner coming into the partnership, the special tax stamp secured by the first partnership will cover performances given by the succeeding partnership.

"Where a hall or auditorium is maintained for public entertainment, but operatic or dramatic, or other representations, plays or performances are given therein only occasionally, for example, on an average of not exceeding twice a month, the proprietors of such hall or auditorium do not incur special tax liability.

"The owners or agents of theatrical troupes traveling around the country and giving performances in halls or auditoriums for which special taxes have not been paid by the owners or lessees thereof, are required to pay special tax under the sixth subdivision of section 3 of the act aforesaid, and may have their special tax stamps transferred from place to place upon application to the collector of internal revenue.

"It will suffice if the owner or agent, upon entering a collection district, files with the collector a statement as to the theatres and towns in which performances are to be given E. A. Dyer.

MYERS AND ROSEMARY THEBY LEAVE UNIVERSAL

Harry Myers, director and leading man and Rosemary Theby, leading woman, are no longer affiliated with Universal.

Mr. Myers and Miss Theby joined the forces of the eastern studio of this company about a year ago and have since been producing dramas and comedies under the Victor trademark.

Previous to their connection with Universal, it will be remembered, Mr. Myers and Miss Theby held the same positions with the Lubin producing company in Philadelphia. Future plans of the two have yet to be announced.

CATHERINE CALHOUN SIGNED BY METRO

Catherine Calhoun, whose legitimate appearances included engagements with Lewis Waller and Henry Miller, and who has appeared in important roles in "The Daughter of the Sea," "A Circus Romance," and other photoplays, has been signed by Metro, and will make her first appearance for that company in "Playing with Fire," a five-part feature under production by Popular Plays and Players. In it Mme. Petrova will be starred.

Why "Silas Marner" Runs to Seven Reels for Mutual

President Freuler Agreed with Edwin Thanhouser on Seeing Complete Print That Every Foot of Picture Intended as a Five Reeler Was Necessary to Develop Story

WHEN Director Ernest Warde, of the Thanhouser forces, began to stage "Silas Marner," in which his father, Frederick Warde, is featured, he intended it to be a five-reel Mutual Masterpicture De Luxe.

When the picture was finished, however, and the editing department began to lay out the cuts, it found itself facing a difficult task.

Every proposed curtailment seemed to mar the play, and yet the picture had to be two thousand feet shorter to conform to standard.

Finally the editors went into conference with Edwin Thanhouser. Mr. Thanhouser, who is a believer in what he calls the "natural length theory," instructed the editors not to cut the picture at all but to prepare a finished print of it in full length.

Then he arranged to give an exhibition of it to officials of the Mutual. Mr. Freuler, after viewing the film, was among the first to assure the manufacturer that every foot of the film was vital and necessary.

So "Silas Marner" will be released on February 19, in seven reels, and the Mutual Film Corporation has given it extensive advertising.

Explaining his natural length theory, Mr. Thanhouser said: "Only a naturally acted play will stand the test and justify the natural length principle. I am satisfied to let this production stand as my ideal illustration of the theory."

MABEL TALIAFERRO FOR METRO IN "POLLY OF CIRCUS" PART

Mabel Taliaferro, who will be seen in the stellar role in "Her Great Price," on the Metro program, has a role similar to the ones that made her famous in "Polly of the Circus."

Right of Appeal From Censors Decided by Quaker City

Judge Barratt, of the Common Pleas Court, No. 2, Hands Down Decision Giving Manufacturers Through Their Local Exchanges the Right to Seek Judicial Relief from Censor Board for Rejected Film—Opinion Making Precedent Is Based on "Virtue" Case

Special to Motion Picture News

Philadelphia, Feb. 19.

FILM men all through the city of Brotherly Love are rejoicing over the ruling of Judge N. S. Barratt of Common Pleas Court No. 2, which gives the manufacturers through their local exchanges the right of appeal from the decisions of the State Board of Censors on rejected films.

The decision of Judge Barratt was rendered in the case of the picture "Virtue" which the Franklin Film Company took into court after the censors had in the opinion of the said company completely destroyed the value of their film by the many eliminations made.

The appeal was based on two points at issue. First, as to whether the censors had the sole authority of jurisdiction over pictures as claimed by them, without the chance of an appeal.

Second, as to the right of the censors to eliminate certain parts of the picture in question which showed vice. The latter was sustained in part by the Judge as certain scenes and titles were ordered eliminated.

In his ruling on the first part of the appeal, Judge Barratt said: "Recognizing the movies' educational qualities and possibilities for good and evil, apart from the mere feature of amusement, the Commonwealth has adopted the policy of regulation for the protection of the community, especially the young and immature. And this power to determine whether a film is sacrilegious, obscene, indecent, or immoral, or such as tend, in the judgment of the board, to debase or corrupt morals, is lodged in a Board of Censors. At the same time we must not lose sight of the fact that moving pictures are a great commercial enterprise in which many millions of dollars are invested by our citizens, and that property rights ought not to be injured or destroyed capriciously, wantonly or by rules which seek to impose a degree of strictness in requirements or standards, which amount to confiscation of property. A motion picture theatre conducted by responsible people, visited daily by thousands, principally women and children, could not afford to exhibit on its screen anything of doubtful propriety, because loss of reputation as a proper resort for women and children would be speedily felt in decreased receipts at the box-office, and result in bankruptcy.

"In addition, the Mayor of the City of Philadelphia and his Director of Public Safety have ample power and authority to protect the public if they deem a motion picture improper or immoral, as they still exercise supervision over theatres, and many States consider this a sufficient protection. The proofs show that the very film "Virtue" complained of here, at the time of the hearing was actually being publicly exhibited in New York City without objection by the police department or anyone else.

"So with those general principles in mind, we have considered the merits of this appeal, which involve the specified eliminations complained of. It is an old-fashioned melodrama which depicts a contest between 'Virtue' and 'Vice,' and the ultimate triumph of 'Virtue.'"

Right of Appeal Bone of Contention

This question of the right to an appeal has long been a big bone of contention between the film companies and the censors, which in other cases that have come before certain judges of the Courts of Common Pleas have not been definitely decided.

The Board of Censors, however, are not so well satisfied with the opinion of Judge Barratt as the film people and an immediate appeal will be taken to the Superior Court of the State.

J. L. Breitinger, chief censor, when asked for an expression of opinion would not talk for publication, claiming that reporters in general and papers in particular never quoted him correctly, so he made it a rule never to say anything.

The most solemn promises as to a verbatim et literatim et puctuatim report of any interview still found the gentleman obdurate. He did admit, however, that in his opinion the decision rendered was not of such far reaching importance as people generally seemed to think.

Mr. Breitinger also referred me to Deputy Attorney General Joseph L. Kun who conducted the case for the Board of Censors.

Mr. Kun not being sworn to silence readily gave me time and attention. He did not agree with Mr. Breitinger as to the non-importance of this decision, but considered it a far reaching one in its scope.

Mr. Kun said, "I think the opinion of the Court fails to meet the distinctive feature of the case, which is the peculiarity of the subject matter involved, with reference to which, the word 'appeal' in the Act of 1915, Section 26, must be interpreted.

"In my opinion, the Apellate Courts will hold that the decision of a board having a distinctive discretionary authority can not be reversed, excepting for manifest abuse of discretion, or in other words, in a case where it has acted arbitrarily.

No Interference of Personal Opinion

"The mere fact that the particular judge before whom an appeal is taken, may in his personal opinion differ from the view expressed by the Board of Censors on the subject in question would not warrant a reversal of the censors' decision.

"To reverse, the Court must find that as a matter of *law*, the board has acted arbitrarily; that is without reason and has therefore abused its discretion. There is no such finding in this case."

Mr. Kun further said that Judge Barratt was wrong about "Virtue" being shown freely in New York as he was informed it had been stopped (after some litigation on the matter) by the police.

In view of the public importance of this case, Mr. Kun said an earnest effort would be made to advance it as speedily as possible on the calendar of the Superior Court. "It will be a good thing for all concerned," said he, "to have this matter set at rest for all time."

Sidney L. Krauss, attorney for the Franklin Film Company being out of the city, no information could be had as to his intentions in the case, but it is thought no attempt to show the disputed picture will be made until the case is acted on by the Superior Court.

Irene Page Solomon.

Bertha Kalich Leaves Stage for Appearance with Fox

Emotional Actress Whose Reputation Is Wide on Both Sides of the Atlantic, and Has Scored Success in Difficult Roles, Is Already at Work in Her First Film Production

BERTHA KALICH, one of the stage's most prominent emotional actresses, has signed a contract to act before the motion picture camera, and has already begun work in her first film production.

Mme. Kalich has been averse to appearing in motion pictures, it is said, until she was assured that the picture plays selected for her would be of a type designed to introduce her favorably to the American photoplay public.

Mr. Fox has ordered that the first production for Mme. Kalich be costly in the point of mounting.

Bertha Kalich, a native of Lemberg, Galicia, has been upon the stage since her fourteenth year.

After several seasons at the Bucharest National theatre, she came to New York, and achieved great success on the East Side. She built up her following in foreign language plays exclusively, and became one of the principal owners of the Kalich theatre, which was named in her honor.

Her introduction to the English language audiences of America came chiefly through her acting of Maeterlinck's "Monna Vanna," in which she made a successful tour of the country.

She has also scored successes in "The Kreutzer Sonata," "Marta of the Lowlands," "Cora," "Sappho and Phaon," and other plays.

In vaudeville Mme. Kalich appeared in "The Light of St. Agnes," a dramatic sketch which introduced her to a still different type of American theatregoers and which served to increase her popularity.

STEGER CAST FOR "BLINDNESS OF LOVE," METRO

Julius Steger, the dramatic star, who will soon be seen in "The Blindness of Love," a new Metro, plays the role of a delightful old, itinerant piano tuner.

EMMY WEHLEN AND ESTABROOK IN KNICKERBOCKER STAR FEATURE

Emmy Wehlen and Howard Estabrook will be seen as co-stars in the Knickerbocker Star Feature, "The Master Smiles," a three-reel drama. Miss Wehlen goes to the Knickerbocker Features through the courtesy of the Rolfe Photo Plays, Inc.



HOWARD ESTABROOK AND EMMY WEHLEN

Miss Wehlen's role is that of a girl who is the victim of early environment which leaves its mark upon her, and assists her to glide downward into the grip of the Master of the White Lights.

Mr. Estabrook takes the part of a gallant New Yorker, who strikes a fortune in the West and returns East in search of a better fortune than gold.

KLEINE COMEDY BOOKED FOR 1,925 DAYS

Booking records tottered when in less than a week (six days to be exact) George Kleine booked 1,925 days for his comedy "The Mishaps of Musty Suffer."

This was accomplished, too, without advertising but through a plan for advance of release date showings.

There had been very little said or written about "The Mishaps of Musty Suffer," but apparently all that was needed was for an exhibitor to see the comedy—and a booking followed.

Now that March 1 has been definitely decided upon as a releasing date, the Kleine studio force and branch offices expect to be swamped with bookings.

"The Mishaps of Musty Suffer" is a comedy in series, ten in all, one each week. Critics viewing the advance showing were more than kind toward it—they were even mildly extravagant in their praise.

DINTENFASS OF VIM THE GUEST OF HONOR AT JACKSONVILLE BANQUET

Special to Motion Picture News

Jacksonville, Fla., Feb. 9.

M. M. Dintenfass, treasurer of the Vim Film Company, came down from New York a few days ago and saw their studio for the first time. Louis Burstine, his partner, selected the studio several months ago and brought three companies down to start activities while Mr. Dintenfass remained in New York, taking charge of their office there.

A dinner was given in honor of Mr. Dintenfass by the Chamber of Commerce.

Pittsburgh's First Screen Ball Is a Big Affair

Event Goes into Motion Picture History as the Largest Social Gathering Ever Assembled in the Iron City and Is Settled Upon as an Annual Function

PITTSBURGH'S first big motion picture ball has gone into history as the biggest social gathering ever assembled in the Iron City, and as a result the Screen Club ball has been settled upon definitely as an annual event.

The proceeds this year will go to the motion picture division of the Actors' Fund Fair to swell the contributions to the half-million-dollar fund now being raised for that purpose.

The first honors of the ball held in the Motor Square Garden go to Metro for the largest delegation of stars, the number and variety of the "stunts," the decorations of the Metro booth, and the general acclaim given by Pittsburgh's public to the representatives of that organization.

Metro's party that journeyed from New York included Mr. and Mrs. Richard A. Rowland, Joseph W. Engel, Metro's treasurer, Marguerite Snow, Mary Miles Minter, Grace Valentine, Anne Barnes and Mrs. Charlotte Shelby.

The Pittsburgh wing of Metro's contingent included Vice-President James S. Clark, with Mrs. Clark, A. S. Beymer, J. B. Skirboll, Mr. and Mrs. Hunt Miller and the fifteen managers of the Rowland and Clark theatres.

Vitagraph was represented by Mary Maurice, Samuel M. Spedon and Rose Tapley. The Ivan Company by Paula Shay, Universal by Hobart Henley and Violet Mersereau.

With "Mother" Maurice on one side, and Mary Miles Minter on the other, Mayor Armstrong led the grand march that preceded the dancing. Miss Mersereau and Mr. Henley were entertained in the Metro booths, a 60-foot space decorated with palms and flowers and with an electric fountain blazing in the center of the Metro space.

A large program of vaudeville preceded the introduction of the stars and the giving away of souvenirs. Metro gave away 25,000 novelties and pictures during the evening, and a special Metro chorus in pierette costumes participated in the dancing.

The New York Screen Club was represented by William Quirk, and he was greeted by President H. B. Kester, president of the Pittsburgh Screen Club, on the platform during the festivities.

Marguerite Snow, Grace Valentine, Mary Miles Minter and Anne Barnes were guests at a luncheon at the home of Mrs. James B. Clark, at the Pittsburgh Athletic Club, at a dinner that preceded the ball, and at the Metro supper dance at the Hotel Schenley after the ball.

Tuesday was spent in a tour of the Rowland and Clark theatres.

Pittsburgh is loyal to motion pictures, and the public interest was so great that the stars were greeted by enormous crowds, who waited in zero weather for their arrival at the several theatres. Joseph W. Engel was master of ceremonies on the theatre tour.

At Wilkinsburg, President Richard A. Rowland addressed his fellow-townsmen from the stage of his own pet theatre, The Rowland, and he received an old home-week ovation from a gathering of over 2,500 people.

Two Well Known Feminine Stars Engaged by World

Jane Grey, Who Will Appear in "Man and His Angel," Co-Starred with John Barrymore in "Kick In"—Mollie King, Former Maxine Elliott Player, Signs Long Contract

TWO important engagements of feminine stars—Jane Grey and Mollie King—were made last week by the Triumph-Equitable and World-Equitable Corporations.



JANE GREY AND MOLLIE KING

Miss Grey will make her screen debut on the World Program in a dramatization of "Man and His Angel," in which she will be supported by Henri Bergman. Following this, she will be seen in "The Surrender," to be produced under the supervision of George A. Wright.

Miss Grey, who began her career with a small repertoire company, is a well-known leading woman on the legitimate stage. Her most recent Broadway appearance was in "Kick In," in which she co-starred with John Barrymore.

Mollie King, who made her screen debut in "A Woman's Power," a World production, has been engaged by the World-Equitable heads on a three-year contract to star exclusively under their management.

She has begun work on her second picture at the Paragon studio under the direction of Frank Crane. This picture is temporarily entitled "The Lily," and is said to provide excellent opportunities for Miss King's abilities.

Miss King has to her credit many years of stage experience. She appeared with Maxine Elliott, Denman Thompson and others, and in vaudeville with her sister Nellie. She was featured in support of Sam Bernard in "The Belle of Bond Street."

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

EVOLUTION OF HOUSE ORGAN SHOWN BY WESTERN MAGAZINE—WITH A FOOTNOTE ON "BUNK"

THERE are a good many indications that the house organ is undergoing a process of evolution. It is changing from a folder or booklet devoted exclusively to news and pictures of plays and players to a magazine of wider appeal, with feature articles, and hints to photoplay patrons who are seized with ambition to write scenarios or become screen actors.

We have seen several house organs in which this tendency was visible enough. Few of them have carried it very far. Usually they have stopped with answering questions from devoted fans. But along comes *The Strand,* house organ of the theatre of the same name in Minneapolis, with an article by Beverly Bayne on "How to Become a Picture Actress, and a department devoted to scenario writing, conducted by Harry O. Hoyt.

The lines along which the Strand management is working are explained by it as follows: "It is the purpose of the Strand magazine to help as well as entertain its readers. Photoplay producing companies are demanding scenarios for new plays. Minneapolis has as many talented people as any city in the world. To aid such of these as wish to enter the writing field *The Strand* will publish a series of articles on photoplay technique, written by a man who has sold over two hundred plays."

Likewise, Miss Bayne's department, which will be continued from issue to issue, is designed "to help" feminine picturegoers who look longingly at the screen. Inasmuch as Miss Bayne is a native of Minneapolis, her articles are especially timely in that city.

The Strand is helping to blaze the trail along which house organs in the larger cities will undoubtedly follow. The purpose of a house organ, of course, is to interest patrons in the theatre to the greatest possible extent. They must be interested primarily in the pictures the house is showing, and no house organ which loses sight of this fact is effective. The news angle must be kept uppermost. At the same time, it is an excellent thing to interest patrons in the entire industry—satisfy their curiosity, if nothing else.

This is the particular merit of the Strand magazine. It is also neatly printed and is evidently a self-supporting proposition, as it carries on alternate pages a large number of well-displayed commercial ads.

We suggest that one page should be given to announcements of coming photoplays. Page nine of the issue before us is evidently intended to meet that need, but it hardly does so. We find only one picture mentioned, and the rest of the page devoted to a list of stars. It would be more effective to list all the coming plays on a single page—simply itemize them.

This otherwise excellent publication is marred by an article headed "Pre-eminent Portrayer of Passion." In a perfect cyclone of alliteration it depicts a prominent screen actress as "the pre-ordained poetess of perdition," etc. Publicity of this sort should be banned. It is "bunk" of a peculiarly offensive variety, and there is no excuse for printing it.

Exhibitors should learn that publicity of this sort is really a boomerang.

TELEPHONE DIRECTORY A GOOD ADVERTISING MEDIUM

The new telephone directory issued in Omaha, Neb., has the names of many more motion picture theatres listed under the classified section than ever before.

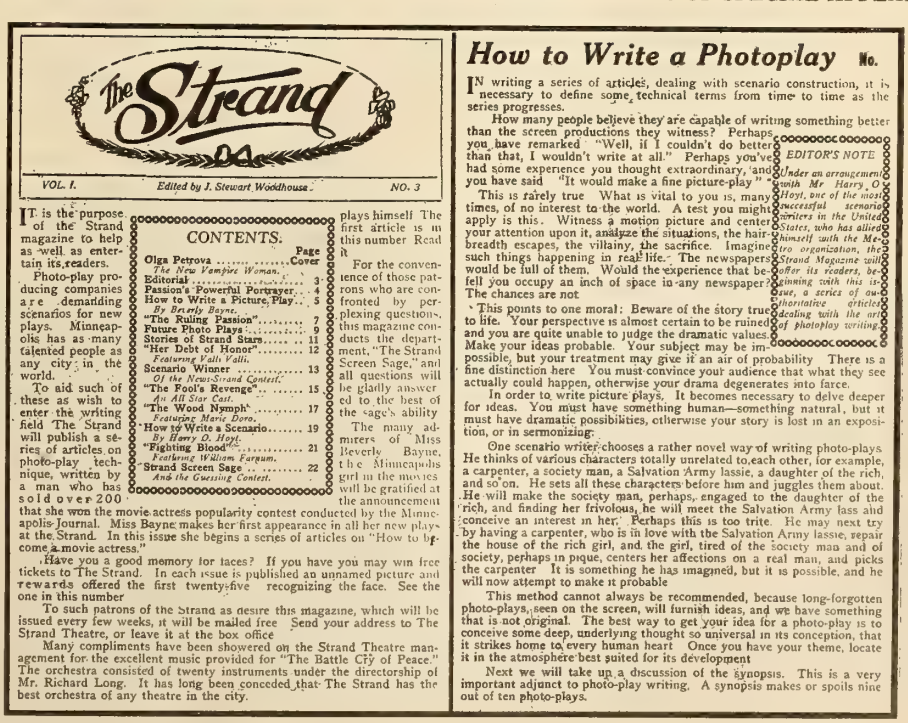
"And why not?" ask the exhibitors. "The patrons call us up and ask what kind of picture is to be shown. Different people like different kinds of pictures. If we happen to have the kind they want, it is all right. If not, they call up somewhere else. They might read the advertisements in the paper, or they might telephone. It is best to keep both before them."

"MOVIE FAN" CHANGES FROM WEEKLY TO SEMI-WEEKLY

"The Movie Fan," program of the Majestic Theatre, Grand Junction, Colo., has cut down its size to four columns, and changed from a weekly to a semi-weekly publication.

"The Movie Fan" is a miniature newspaper. We think its plan for twice-a-week appearance is good.

HOUSE ORGAN SERIES No. 22: A MAGAZINE WITH ARTICLES OF SPECIAL APPEAL



The Strand

VOL. I. Edited by J. Stewart Woodhouse NO. 3

IT is the purpose of the Strand magazine to help as well as entertain its readers.

Photo-play producing companies are demanding scenarios for new plays. Minneapolis has as many talented people as any city in the world.

To aid such of these as wish to enter the writing field The Strand will publish a series of articles on photo-play technique, written by a man who has sold over 200

that she won the movie actress popularity contest conducted by the Minneapolis Journal. Miss Bayne makes her first appearance in all her new plays at the Strand. In this issue she begins a series of articles on "How to become a movie actress."

Have you a good memory for faces? If you have you may win free tickets to The Strand. In each issue is published an unnamed picture and rewards offered the first twenty-five recognizing the face. See the one in this number

To such patrons of the Strand as desire this magazine, which will be issued every few weeks, it will be mailed free Send your address to The Strand Theatre, or leave it at the box office

Many compliments have been showered on the Strand Theatre management for the excellent music provided for "The Battle Cry of Peace." The orchestra consisted of twenty instruments under the directorship of Mr. Richard Long. It has long been conceded that The Strand has the best orchestra of any theatre in the city.

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plays himself The first article is in this number Read it

For the convenience of those patrons who are confronted by perplexing questions, this magazine conducts the department, "The Strand Screen Sage," and all questions will be gladly answered to the best of the sage's ability

The many admirers of Miss Beverly Bayne, the Minneapolis girl in the movies will be gratified at the announcement

How to Write a Photoplay No.

IN writing a series of articles, dealing with scenario construction, it is necessary to define some technical terms from time to time as the series progresses.

How many people believe they are capable of writing something better than the screen productions they witness? Perhaps you have remarked "Well, if I couldn't do better than that, I wouldn't write at all." Perhaps you've had some experience you thought extraordinary, and you have said "It would make a fine picture-play."

This is rarely true What is vital to you is, many times, of no interest to the world. A test you might apply is this. Witness a motion picture and center your attention upon it, analyze the situations, the hair-breadth escapes, the villainy, the sacrifice. Imagine such things happening in real life. The newspapers would be full of them. Would the experience that befell you occupy an inch of space in any newspaper? The chances are not

This points to one moral: Beware of the story true to life. Your perspective is almost certain to be ruined and you are quite unable to judge the dramatic values. Make your ideas probable. Your subject may be impossible, but your treatment may give it an air of probability There is a fine distinction here You must convince your audience that what they see actually could happen, otherwise your drama degenerates into farce.

In order to write picture plays, It becomes necessary to delve deeper for ideas. You must have something human—something natural, but it must have dramatic possibilities, otherwise your story is lost in an exposition, or in sermonizing.

One scenario writer chooses a rather novel way of writing photo-plays. He thinks of various characters totally unrelated to each other, for example, a carpenter, a society man, a Salvation Army lassie, a daughter of the rich, and so on. He sets all these characters before him and juggles them about. He will make the society man, perhaps, engaged to the daughter of the rich, and finding her frivolous, he will meet the Salvation Army lass and conceive an interest in her. Perhaps this is too trite. He may next try by having a carpenter, who is in love with the Salvation Army lassie, repair the house of the rich girl, and the girl, tired of the society man and of society, perhaps in pique, centers her affections on a real man, and picks the carpenter It is something he has imagined, but it is possible, and he will now attempt to make it probable

This method cannot always be recommended, because long-forgotten photo-plays, seen on the screen, will furnish ideas, and we have something that is not original. The best way to get your idea for a photo-play is to conceive some deep, underlying thought so universal in its conception, that it strikes home to every human heart Once you have your theme, locate it in the atmosphere best suited for its development

Next we will take up a discussion of the synopsis. This is a very important adjunct to photo-play writing. A synopsis makes or spoils nine out of ten photo-plays.

EDITOR'S NOTE Under an arrangement with Mr Harry O Hoyt, one of the most successful scenario writers in the United States, who has allied himself with the Mecca Theatre organization, the Strand Magazine will offer its readers, beginning with this issue, a series of authoritative articles dealing with the art of photoplay writing

SPECIMEN PAGES OF THE STRAND MAGAZINE, MINNEAPOLIS, SHOWING ITS VARIED TABLE OF CONTENTS AND ITS SCENARIO DEPARTMENT

DELIVERING FILM BY THE DOG SLED ROUTE IN SEATTLE



LEAVING THE EXCHANGE—ARRIVING AT THE THEATRE

DISTRIBUTING film by dog teams is the latest wrinkle employed in the snowbound Northwest. During the heavy snowfall in Seattle recently, Manager Von Herberg, of the Liberty theatre, requested that the V-L-S-E exchange get one of the company's pictures to the theatre in thirty minutes.

As the streets were practically impassable, and all transportation facilities out of commission, an Alaskan dog team was secured, and Tom North, V-L-S-E manager, and Manager Von Herberg got the picture to the theatre without serious difficulty, so that the crowd which was waiting to see "The Island of Surprise" was not disappointed.

This is the first time in the history of the film industry, it is said, that a feature has ever been conveyed by a dog team and sled from an exchange to a theatre, a la Alaskan.

PARAMOUNT PROGRESS REPRINTS WHOLE HOUSE ORGAN AS AN EXHIBITOR HELP

PARAMOUNT, in reprinting an exhibitor's entire house organ as a supplement to Paramount Progress, has started an innovation which we endorse heartily, because we believe it will be a distinct help to the exhibitor.

Some twenty weeks ago MOTION PICTURE NEWS began reproducing in this department exhibitor house organs in a regular series, with very much the same idea in mind. It is far more effective to show an exhibitor just how his fellow exhibitors are building their house organs—by running cuts of the house organs themselves—than it is to indulge in columns of description and advice.

The house organ selected for reproduction is "Stage and Screen," published by the Connellan Amusement Company, which operates the Bath Opera House and the Columbia theatre at Bath, Me. This house organ was reproduced in part in MOTION PICTURE NEWS, of February 5, page 680.

In explaining its purpose, Paramount Progress not only calls attention on its cover page to the innovation, but it also devotes another page, opposite the reproduction, to the idea. This latter page, addressed to exhibitors, says:

"We want to call your attention to the insert reproduction of 'Stage and Screen.' We want your criticism on these points or any additional ones which you care to mention:

"Note the newspaper style of heading, also the newspaper style of leading article.

"Note the advertising in the center pages. This sheet is now soliciting outside advertisements which will undoubtedly appear at an early date.

"What do you think of the short notices carried throughout this publication?"

The article then goes on to point out and ask special criticism on several leading paragraphs and brings in this final point:

"Will you be helped by hearing what your neighboring exhibitor has to say about this publication? Here is a chance to trade in some good opinions."

The whole idea is excellent. The house organ *is* "the one vital and interesting subject" to the exhibitor. All the help he can get on the subject is useful to him, and Paramount has devised a striking way in which to aid the cause of better house organs.

It is manufacturer aid of a very practical sort which the exhibitor appreciates.

NEAT FORM FOR "INVITATION" ADVERTISING

Tom North, Seattle manager for V-L-S-E, sends us a neatly printed invitation issued by the Coliseum Theatre, that city. Its form is out of the ordinary, and it is a dignified and effective piece of advertising, phrased after the manner of an engagement announcement, with the V-L-S-E seal at the top:

MR. SIGMUND LUBIN
Announces
The Engagement of
His Photoplay Dramatization of
WILLIAM VAUGHN MOODY'S
Great American Play
"THE GREAT DIVIDE"
In Five Acts
With
MISS ETHEL CLAYTON & MR. HOUSE PETERS
Produced at the Grand Canyon
of Arizona
COLISEUM THEATRE
Seattle
January 23-24-25

INVITES NEWSPAPER MEN TO SEE "THE FOURTH ESTATE"

The management of the Mary Anderson theatre, Louisville, Ky., extended an invitation to every newspaper man in the city to see "The Fourth Estate," which was recently at that house.

Tickets were distributed in the newspaper offices to all employees and the publicity given this stunt served as good advertising. Large crowds were in attendance at each show during the two days' run.

AUTO LAMPS SERVE AS SPOTLIGHTS IN CALIFORNIA THEATRE

Floods at Lindsey, California, put the electric lighting plant out of commission, and Manager H. G. Hyde of the Rink theatre ran his automobile into the theatre, and the lamps on the machine served as spotlights. It was impossible to use the projection machine, but fortunately Hyde had booked C. E. Hudson for a vaudeville act, and the two put on a program that lasted more than an hour.



CHILDREN'S MATINEE ON A SATURDAY MORNING AT THE OATKA THEATRE, WARSAW, N. Y.

Looking Ahead With The Producers

FOUR WIDELY DISSIMILAR PRODUCTIONS FROM FOX FOR MARCH RELEASE

ANNOUNCEMENT is made by William Fox that during the month of March the Fox Film Corporation will release four widely dissimilar productions in which will be seen stars and supporting players well known to photoplay audiences.

The stars, the productions and the dates of release are: Violet Horner, in "The Marble Heart," March 6; Theda Bara, in "Gold and the Woman," March 13; William Farnum, in "A Man of Sorrow," March 20; Robert B. Mantell, with Genevieve Hamper, in "A Wife's Sacrifice," March 27.

"The Marble Heart," which is a drama of love and intrigue, was staged in the West Indies under the supervision of Herbert Brenon. Among the players seen in support of Miss Horner are Walter McCullough, Rhy Alexander, Henry Armetta, Louise Rial, Harry Burkhardt, Walter Miller, Hal De Forrest, Mlle. Marcelle, Mark Price and Arthur Leslie.

"Gold and the Woman," the story of a siren's conquest, was made at the Fox studios in Grantwood, N. J., and some of the exterior scenes were taken in the coal fields of Virginia.

The picture was directed by James Vincent. The players who support Miss Bara are H. Cooper Cliffe, celebrated English actor; Carleton Macy, Julia Hurley, Carter B. Harkness, George Walsh, Frank Whitson, Howard Messimer, Joseph Hamlish, Francis Ne Moyer, Pauline Barry, Hattie Delaro and Chief Black Eagle.

"A Man of Sorrow," which is a dramatic story of tangled lives, was made at the Fox studios in Edendale, Cal., under the direction of Oscar C. Apfel.

Mr. Farnum is supported by a cast which includes Dorothy Bernard, Willard Louis, Mary Ruby, Fred Huntley, Harry DuRoy, Henry J. Herbert, William Burress, H. A. Barrows, Thelma Burns, William Scott, Robert Wayne, Mildred Halsey, and Jacob Abrams.

"A Wife's Sacrifice," a drama of married life, was made at the Fox studios in Kingston, Jamaica, British West Indies, under the direction of J. Gordon Edwards.

Besides Mr. Mantell and Miss Hamper, the cast includes Claire Whitney, Genevieve Blinn, Louise Rial, Henry Leoni, Stuart Holmes, Walter Miller and Walter McCullough.

BLUE LAWS EXTRACT GREENBACKS FROM GOLD ROOSTER PRODUCER, RED WITH INDIGNATION

George Fitzmaurice, who is producing Pathé's "Big Jim Garrity," has had his company down in Georgia for several days at a stretch.

"Fitz" finally lost all track of the passage of time. When Sunday came he braved the elements and went out into the back yard of the country hotel and practised shooting at a mark.

Within ten minutes he had been arrested, arraigned before a magistrate at his home and fined twenty-five dollars and costs for "hunting on the Sabbath."

IVAN COMPLETES "THE IMMORTAL FLAME," TO BE RELEASED IN MARCH

"THE IMMORTAL FLAME," the newest Ivan production whose locale is laid in Washington, D. C., has just been completed, Director Ivan Abramson and the entire company returning to New York a few days ago.

The last few exteriors, Riverside Park and the Pennsylvania station, were made and the latest screen drama from the pen of Ivan Abramson was finished.

All in all, this is said to be the most propitious offering as yet from the Ivan Film Productions. It employed an all-star cast with such notable artists as Maude Fealy, Paula Shay, Joseph Burke and James Cooley, under the direction of Ivan Abramson.

"The Immortal Flame" is scheduled for release as the Ivan feature for March, but the New York theatre, a Marcus Loew house, in order to make certain of obtaining first run on Broadway, has booked it in advance of completion for February 29 at an exceptionally high price.

In keeping with the standard they have set to make the best posters, the Ivan Film Productions have secured the services of George Sequard, the master of poster craft, who has designed some paper which from the sketches and drawings which have resulted are certain to set a new record for poster artistry.

The paper will be made by the Otis Lithograph Company, responsible in a large measure for the marked popularity the Ivan paper enjoys as a business booster among exhibitors showing Ivan Productions.

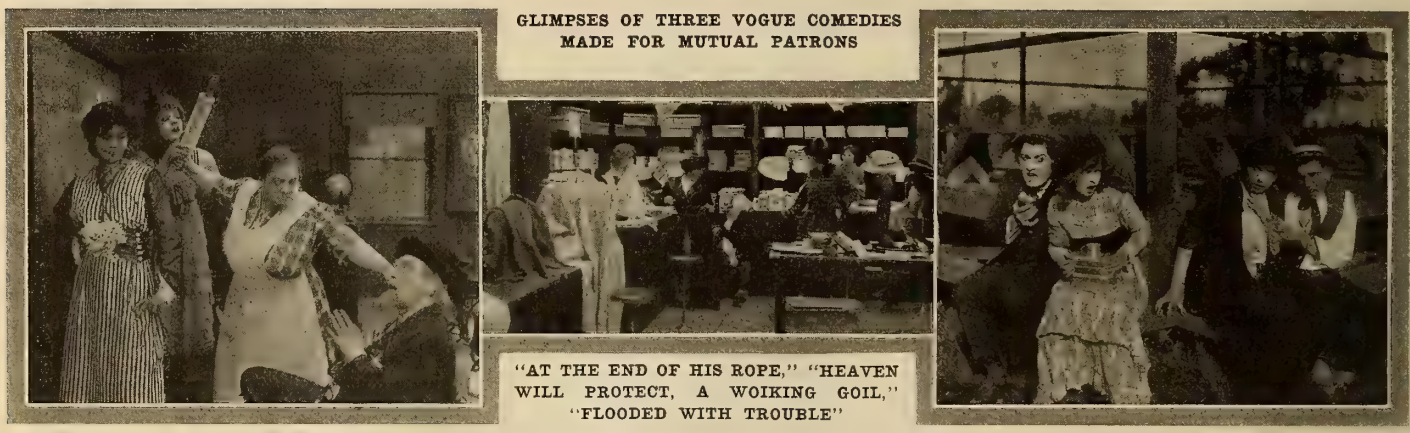
CAST FOR "ACCORDING TO LAW" IS COMPLETED BY GAUMONT

With the choosing of Little Madison Weeks for the important part of the boy, the cast of "According to Law" is now complete.

Mildred Gregory is starred in this Gaumont Mutual Masterpicture.



MAUDE FEALY, THE STAR, AND TWO SCENES FROM "THE IMMORTAL FLAME," IVAN FILM PRODUCTION TO BE RELEASED THIS MONTH



GLIMPSES OF THREE VOGUE COMEDIES MADE FOR MUTUAL PATRONS

"AT THE END OF HIS ROPE," "HEAVEN WILL PROTECT A WOIKING GOIL," "FLOODED WITH TROUBLE"

PAULINE FREDERICK COMPANY BACK FROM FILMING "AUDREY" SCENES IN SOUTH UNDER VIGNOLA

PAULINE FREDERICK and the company gathered in her support for the adaptation of Mary Johnston's celebrated novel and play, "Audrey," has returned to the Famous Players Film Company's studio from Jacksonville, Fla., where the greater portion of the scenes for this forthcoming Paramount production was staged under the direction of Robert Vignola.

Among the players supporting Miss Frederick are Charles Waldron, Escamillo Fernandez, Helen Lindreth, Miss Christian, and Tinker Hallam, who are appearing in the more important roles.

"Audrey," which is a far more pastoral character than anything which Miss Frederick has ever done on the screen, requires especially beautiful settings in order to give it the greatest effectiveness.

The return of Miss Frederick and her company, coming only a few days after the arrival of Marie Doro and Elliott Dexter, Director Sidney Olcott, and the "Diplomacy" company from Palm Beach, emphasizes the fact that the Famous Players Film Company is sending its respective directors far and wide in the search for atmosphere.

Marguerite Clark, Director J. Searle Dawley and the other members of the "Out of the Drifts" company have returned to Ithaca in order to take advantage of the recent big storm in obtaining the scenes for the big Alpine story in which the diminutive star is soon to make her appearance.

The entire company made one trip to the north in search of "snow stuff" two weeks ago, but was prevented from getting many important scenes by a heavy rainfall which swept away the greater part of the snow.

Among the players are William Courtleigh, Jr., J. W. Johnston, Ivan Simpson, and others of importance.

Meanwhile Mary Pickford is commuting between Yonkers and New York by motor in order to combine the factory scenes and interior settings of her next production which is being filmed under the direction of John O'Brien. In support of Miss Pickford are Robert Cain and John Bower.

John Barrymore's activities have not yet carried the comedian farther than the Hudson River, but that was quite enough for him.

It is not ideal weather for falling off piers, which was one of the things required of Barrymore in "The Man Who Lost Himself." Katherine Harris is playing opposite the star and James Kirkwood is the director.

Hazel Dawn is the only Famous Players star who has thus far been able to work almost exclusively in the confines of the studio, though Director Fred Thompson expects to take her South for the completion of her next picture within a week.

"NUMBER 13, WESTBOUND," SELIG, IS SET FOR RELEASE ON MARCH 20

"NUMBER 13, WESTBOUND" is the title of the first drama of railroad life in which Kathlyn Williams ever appeared. Despite the fact that this star of filmland has undertaken hundreds of different character roles running the entire gamut, from wild animal dramas and comedies to "The Adventures of Kathlyn," she never in her varied career as a motion picture star took a chance with a flying locomotive.

The drama has to do with a girl who saved hundreds of lives by flagging an express train.

As she signals, the girl, overcome with fright, faints in the pathway of the approaching locomotive, which is checked just a few inches from her prostrate body.

"Number 13, Westbound" will be released in General Film Service on Monday, March 20, in three reels. Miss Williams is supported by Guy Oliver and an all-star cast.

On Monday, March 27, the Selig company will release, through General Film Service, a society drama, entitled "A Social Deception," featuring Harry Mestayer and Eugenie Besserer. A carefully selected company of Selig stars enact the roles.

The Selig Polyscope Company has now on file sixty-seven letters written by exhibitors in eighteen states, praising The Selig-*Tribune*, the new news film released twice weekly through General Film Service.

The new style of poster originated for the Selig-*Tribune* has also been universally praised.

"HEART OF TARA" ON MARCH 4 INSTEAD OF "A LITTLE LADY OF LIONS"

Owing to force of circumstances David Horsley has been compelled to postpone the production of Roy L. McCardell's story, "A Little Lady of Lions," and the picture will not be released March 4 as originally intended.

In its place will be issued a romantic drama of India by Theodosia Harris, entitled "The Heart of Tara."

Mr. McCardell's story is of circus life and in its enactment is required the services of a large number of circus performers—clowns, acrobats and riders. Complete circus equipment—the big top, circus wagons, and the other accoutrement that goes with a traveling tented city—had to be built.

"The Heart of Tara" features Margaret Gibson, and William Clifford appears in the leading male role. Others in the cast are Sherman Bainbridge, Marie James, Marvel Spencer, Walter Spencer, Edward Alexander, Edward Roberts, Gordon Russell and the Bostock animals.

Wm. J. Bowman, who wrote "The Bait" in collaboration with Theodosia Harris, and who directed that production, is staging this picture, which will be released as a Mutual Masterpicture, de luxe edition.

MILDRED GREGORY IN RESTLESS WIFE ROLE, "ACCORDING TO LAW"

Mildred Gregory will be seen on the screen March 6 as a Gaumont star in the five-reel feature, "According to Law," in which she has the role of a young wife who cares more for social diversions than she does for her husband's happiness.

Howard Hall is the most prominent member of the supporting company. The story was written by Paul M. Bryan and Joseph H. Trant. Many of the scenes are being taken in the Florida Everglades. Richard Garrick is directing.

BLANCHE SWEET BEGINS WORK IN "THE SOWERS"

Blanche Sweet has begun work on the Lasky production of Henry Seaton Merriman's story, "The Sowers," under the personal direction of William C. De Mille.

She will be supported by Theodore Roberts, Thomas Meighan, Horace B. Carpenter, Mabel Van Buren, Camille Astor and Ernest Joy.

"THE FLIRT," MADE BY SMALLEYS WITH MARIE WALCAMP, READY MARCH 27

The Smalleys have completed the production of "The Flirt," in Bluebird Photoplays, for release March 27. Marie Walcamp will play the lead.

"The Flirt" is the film version of Booth Tarkington's serial story that gained such wide favor in the *Saturday Evening Post*, and the boy character was later developed



MARIE WALCAMP

in the Penrod Schofield stories in the *Cosmopolitan*.

The Bluebird people are depending upon this large publicity to give the feature an established following as soon as it is released.

BUSHMAN AND BEVERLY BAYNE AT WORK ON METRO FEATURE IN SAVANNAH

Francis X. Bushman and Beverly Bayne, with a company of twenty-five other principals, have gone to Savannah, Georgia, where they are at work on the sensational Metro wonderplay, "The Wall Between," one of the most pretentious productions attempted by Metro.

Besides the Metro players five hundred regular army soldiers will be used, together with 1,500 negroes who will appear in battle scenes between United States soldiers and an uprising among the blacks of Nicaragua.

"The Wall Between" will be produced under the direction of John W. Noble, who is a graduate of West Point, and who served seven years in the United States Army. He will be assisted by William "Bill" Bailey.

In addition to Mr. Bushman and Miss Bayne, the supporting cast includes Charles Prince, Helen Dunbar, John Davidson, Edward Brennan, Sidney Cushing, Thomas Brooks, Alice Gordon, and other well-known players.

LENNON OF CANADIAN UNIVERSAL IS MADE ASSISTANT GENERAL MANAGER

The Canadian Universal Film Company announces from its head office that F. R. Lennon, long known to his friends as "Bud," has been promoted from the managership of the Toronto office to assistant general manager. Mr. Lennon has made it a part of his position to know personally every exhibitor in his territory, so that when he had any dealings with these gentlemen his knowledge of their peculiarities and business difficulties made it possible for him to afford them satisfaction in a degree.

From this thoroughness of detail handling, he has risen naturally to the broader scope of his present position, and a very fair indication of the success he will attain in his new capacity may be had from the success that attended his visit to Nova Scotia, where he battled for the rights of the film men in a very serious censorship question.

Mr. Lennon, immediately upon his return from the East, left for an extended trip throughout western Canada, during which he will undertake many adjustments necessary in that difficult territory.

BOSWORTH PICTURE, "THE YAQUI" READY ON MARCH 19 FOR BLUE BIRD BUYERS

Bluebird Photoplays will present Hobart Bosworth as the star in the March 19 release, "The Yaqui," a picture-legend of old Mexico.

The film is based on incidents in Dane



HOBART BOSWORTH, LITTLE DOROTHY CLARK, AND GOLDA CALDWELL IN A SCENE FROM "THE YAQUI," BLUEBIRD PHOTOPLAY

Coolidge's novel, "The Land of the Broken Promise," and will be a timely exposition of the methods of warfare and vengeful intrigue in Mexico—a subject so widely discussed and so much in the public mind these days.

The films were made across the border from Tempe, Ariz., last fall, where Lloyd Carleton directed a large company, amid natural surroundings, in battle scenes and many beautiful exteriors.

Golda Caldwell, Little Dorothy Clark, Charles H. Hickman, Jack Curtis, Yona Landowska, Gretchen Lederer, Emory Johnson and Louis A. Valderanna are principals in Mr. Bosworth's support.

"THE WITCH," STARRING NANCE O'NEIL, SET FOR RELEASE FEBRUARY 28

"The Witch," starring Nance O'Neil, will be the William Fox release of February 28. This is based on Victorien Sardou's famous play, "The Sorceress."

The plot is laid in Mexico, and neither time nor expense has been spared in surrounding the picture with that atmosphere of color and romance which is so effective when properly presented.



NANCE O'NEIL

A Mexican village was built outside the Fort Lee, N. J., studio, at a cost of several thousand dollars, in order that all of the street scenes would be absolutely correct, and a thousand persons took part.

KALEM BUILDS NEW STAGE FOR GLENDALE STUDIO

A new stage is being built at the Glendale, California, Kalem studio in order to accommodate the larger acts that are to be used in later episodes of "The Social Pirates" series.

True Boardman, who has been playing with the Kalem Glendale Company, has been transferred to the "Hazards of Helen" producing staff, and will play opposite Helen Ross Gibson.

This will give to future releases which are to be of two reels each, two excellent leading people, well known for their ability in riding and performing of daring acts.

BILLIE BURKE COMPANY GOES TO PALM BEACH FOR SOCIETY SCENES

The Billie Burke Company of players engaged in producing the new Rupert Hughes' novel for George Kleine will leave the New York studios this week for Palm Beach, Florida, to make a number of "society" scenes.

The company will be in charge of Supervisor James M. Sheldon and Director Walter Edwin.



SCENES FROM "A CORNER IN COTTON" (Left and right) AND "THE SOUL MARKET." COMING METRO PRODUCTIONS, FEATURING MARGUERITE SNOW AND MME. PETROVA, RESPECTIVELY

THREE FIVE REEL FEATURES ON THE STOCKS AT GAUMONT STUDIO FOR MUTUAL MASTERPICTURES

GAUMONT company has in preparation three five-reel features to be released as Mutual Masterpictures, de Luxe Edition.

Richard Garrick is directing a modern society drama, "According to Law," starring Mildred Gregory, supported by Howard Hall. Helen Marten and Charles W. Travis are also in the cast. Edwin Middleton has started work on his first Masterpicture, "The Haunted Manor," starring Iva Shepard, with Henry Pemberton, Earl Schenck, Robert Clugston and Gertrude Robinson in the cast.

The story is an East India one, and is perhaps the most pretentious yet offered from the Gaumont company on the Masterpicture program.

Henry Vernot is directing the second Marguerite Courtot Gaumont feature, "Feathertop," a modern romance that has woven into it a bit of the spirit of the old story in its unfolding. Sydney Mason, Lucille Taft and John Reinhard are in the cast.

"The Haunted Manor," the latest of the Gaumont-Mutual Masterpictures now being made by the Gaumont company under the direction of Edwin Middleton, boasts a cast of fifty important parts, with over a thousand extra people used in more than a third of the scenes of the story.

A special car was engaged to take the leading players from the Jacksonville studio to St. Augustine for a week's stay, where many of the big scenes were made.

The rights to the use of the main thoroughfare of the picturesque city were granted Mr. Middleton and his assistant, Edwin Vail, and a big parade, a feature of the story, was photographed.

Camels, mules, elephants and other beasts were especially procured for the scenes from a circus wintering near St. Augustine, while over five hundred negroes were utilized for East Indian natives.

Iva Shepard is the star, supported by Henry Pemberton, Robert Clugston, Gertrude Robinson, Earl Schenck and Albert Macklin are in the selected cast of Gaumont players.

THEODORE THUNDERS FORTH THOUGHTS ABOUT PREPAREDNESS IN PARAMOUNT PICTOGRAPHS

THEODORE ROOSEVELT, expounding his ideas on "Preparedness," is the headline feature of the second release of Paramount Pictographs, the animated magazine.

The Colonel is shown walking upon the verandah at his home at Oyster Bay, just as he is preparing to go for a ride about the estate.

He shouts forth, "We must prepare," and tells in detail his thoughts on this vital question, visualized on the screen.

The subject "Preparedness" is being picturized under the direction of Frederick Palmer, famous war correspondent, and Henry Reuterdahl, naval expert.

Others besides Colonel Roosevelt who contribute to the department on "Preparedness," include Major-General Leonard Wood, former Secretary of War Garrison, Major-General Hugh L. Scott, Brigadier-General Macomb, of the Army War College; Secretary of State Lansing, Secretary of the Navy Daniels, President John Grier Hibben, of Princeton; Robert E. Peary, John Hays Hammond, Jr., and others.

For the gathering of this material on "Preparedness" cameramen have been dispatched to important army and naval bases, where they are making pictures.

Just what the Pork Barrel means is to be demonstrated; just where the army and navy are helpless is being put on the screen."

There are other shorter contributions in the second Pictograph on "Better Babies," in which the mother is shown how to feed the baby; a picturing of America's three busiest corners, Park Row, New York City; "Four Corners" in Newark, N. J., and State and Madison streets, in Chicago.

Intermingled with this is the "Trickids" trick picture, entitled "Happifat's Jitney Adventure," followed by the picturing of the latest in evening gowns and a cartoon by J. R. Bray, entitled "Bronco Buster," picturing President Wilson on the "congressional mule," endeavoring to climb up the "hill to Preparedness" over the obstacles of "army appropriations," "navy appropriations," "aeroplane appropriations," and "coast defense."

CLIFFE SUPPORTS ETHEL BARRYMORE IN COLUMBIA-METRO PICTURE

H. Cooper Cliffe, who was last seen on the Metro program in support of Ethel Barrymore in "The Final Judgment," and who has since been starred by another motion picture company, has returned to the Metro ranks, and will again be seen in support of Ethel Barrymore in "The Kiss of Hate."

This is a five-part feature dealing with the persecution of the Jews in Russia. It is being produced for the Metro program by the Columbia Pictures Corporation.

William Nigh, who has produced several notable Metro features, is directing Miss Barrymore in her newest picture.

"BLINDNESS OF LOVE," METRO, SET FOR MARCH 6

"The Blindness of Love," with Julia Steger in the stellar role, and George Le Guere and Grace Valentine featured, will be released on the Metro program March 6.

This notable five-part feature was produced by the Rolfe Photoplays Inc. for Metro, under the direction of Charles Horan.

The cast includes Walter Hitchcock, Edgar L. Davenport, Maud Hill, Charles F. Gotthold and Harry Neville.

McCLUNG PICKS LOCATIONS FOR FOX IN THE SOUTH

H. C. McClung, of the staff of John G. Adolfi, a William Fox director, is in the South, selecting locations for the forthcoming picture starring Vivian Martin, who had the name part in the picturization of Zangwill's masterpiece, "Merely Mary Ann."

Among those who will be seen in support of Miss Martin in her new picture are William H. Tooker, Harry Hilliard, Stuart Russell, Richard Neil, Maud Sinclair, Allen Walker, Flora Mason and others.

BERTHA KALICH JOINS FOX IN NEW JERSEY

Bertha Kalich, the latest important star to cast her fortunes with William Fox, is busily at work in one of the Fox New Jersey studios on her first picture for the Fox Film Corporation.

Miss Kalich makes her debut in a picture under the direction of W. S. Davis.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Feb. 17.

AT the parlors of the Hotel Alexandria, Los Angeles, on February 2, occurred the marriage of Carl Franzen Sternlov and Charmian Butts Bacon. Mr. Sternlov, who was formerly manager of the Los Angeles Motion Picture Company, is the manager of personal business of D. W. Griffith, and his bride is a vaudeville and legitimate stage actress who is known to patrons of principal coast theatres as Carol Barker.

The couple will reside in Hollywood. The marriage was witnessed by a number of friends, all of whom are engaged in the film industry of Los Angeles, and following a very pleasant wedding, dinner was served.



D. W. GRIFFITH AND MACK SENNETT SNAPPED AT THE KEYSTONE STUDIOS

The cast selected for the production of "The Sowers," an adaptation from the Henry Seaton Marrimen story being produced by William C. deMille, will include Blanche Sweet in the part of a Russian peasant girl, supported by a cast including Theodore Roberts, Tom Meighan, Horace B. Carpenter, Mabel Van Buren, Camille Astor, and Ernest Joy.

A big set representing the lattice work back yard fence effect of the residence district of New York, has been built at the Lasky studio for scenes in "The Woman and the Law," being filmed by Frank Reicher.

This story is founded on an incident in political history of New York City, and Charlotte Walker appears as the star. The supporting cast includes Charles Clary, Raymond Hatton, Florence Dagmar, and others.

James Neil Cast for Important Role

"Sweet Kitty Bellairs," an adaptation from "The Bath Comedy" by Agnes and Edgerton Castle, is the next vehicle for Mae Murray, which is the first subject to be made by James Young, who recently came to the Coast. Tom Forman and James Neil have the important roles.

Director Paul Dickey of the Lasky staff has acquired all the earmarks of a producer, having discarded his hats and purchased a red Stutz automobile which has a thundering voice.

He is engaged in filming "Under the Mask," a western story in which Cleo Ridgley and Wallace Reid appear in the leads as principals.

Director Colin Campbell has departed for Chicago, and from there will go to Philadelphia and New York to supervise the selection of styles for costumes for "The Crisis."

It is expected that these will be ready within the next three weeks, and active production will be taken up. Bessie Eyton, Thomas Santchi and others of the Selig Stock Company will go East in about three weeks.

It is expected the filming of "The Crisis" will require six months, more time being needed for this because actual scenes described by Winston Churchill in this famous book will be used.

Officials of the Rolin Film Company are congratulating themselves on securing the services of Mae White, late of the Essanay-Chaplin Company, for appearance in Pathé Phunphilms.

Miss White will be remembered as taking the part of the stout woman in Chaplin's "A Night at the Show," and the Rolin officials believe their present line-up, which consists of Harold Lloyd as Lonesome Luke; Harry Pollard as Tin Horn Tommy; Bebe Daniels, ingenu; Gilbert Pratt, leads; "Cutey" A. H. Fralich, the Giant Ben Corday; Fatty Del Hampton; "Frowsy" C. E. Stephenson, and Rube Fred Newmeyer, all under the direction of Hal Roach, an incomparable one for slapstick comedy making.

Selig Leases Three Masted Vessel for Play

The sea story entitled "The Gold Ship," from the story by James Oliver Curwood, was begun by the Selig Company.

A three-masted modern vessel was leased, and the company will be at sea for the filming of most of the scenes for this story, which deals with an attempt of a Nome firm to transport a shipment of gold.

A dishonest clerk and members of the crew scheme to rob the vessel, but their efforts are thwarted by a girl and a crippled boy, these parts being taken by Edith Johnson and Sidney Smith. Harry Mestayer appears in the role of the captain, William Hutchinson the cook, and C. C. Holland the dishonest clerk.



CONSTANCE COLLIER AS LADY MACBETH IN THE FINE ARTS PRODUCTION

FILMING AZTEC SCENES FOR "THE CASTILIAN," INCE PHOTOPLAY



PAYING OFF THE EXTRAS IN THE PAINTED DESERT AT SAN DIEGO EXPOSITION—CHARLES SWICKARD DIRECTING



CHAPTER 9 OF "THE GIRL AND THE GAME," SIGNAL-MUTUAL SERIAL; (Above) HELEN THROWS THE MESSAGE TO THE AGENT—HELEN SAVES THE PASSENGER TRAIN—MYSTERY SURROUNDS SPIKE'S ACTIONS; (Below) PURSUING THE RUNAWAY CAR—THE BRAKE CHAIN PARTS

"Into the Primitive" is to be a Gold Seal Selig release being made from an adaptation of the Robert Ames Bennett story of the same name.

This story has to do with an English nobleman, taken by Harry Lonsdale, an American by Guy Oliver, and a society woman by Kathlyn Williams, who following a shipwreck safely land on the East African shore.

The story deals with the hardships of the trio and their life away from civilization. In this all of the great collections of animals of the Selig zoo that came from this section of Africa which includes lions, leopards, giraffes, hyenas, monkeys, many varieties of snakes, "flock" of ostriches, and scores of species of birds, will be seen. The direction of this production will be by T. N. Heffron.

The studio run of "Wives of the Rich," a Selig subject, reveals some very unusual effects. In this the heavy accidently shoots himself while locked in a room with the wife of another. The woman's husband is in an adjoining room.

When the wife leaves after securing the key from the vest pocket, the husband enters the room by a window, locks all the doors and then by means of a string through a transom to the table on which the dead man's hand holding the revolver is resting, he sends the key back after locking the door from the outside.

The removal of the string gives it the impression of a clear case of suicide, thus relieving his wife from any guilt. Grace Darmond, Harry Mestayer, and Lafayette McKee are the principals in this.

Lady's Wraps Keep 100 Extras at Work

More than one hundred extra people employed for the day to take part in cafe scenes at the Biograph studio in the three-reel subject, "Murders of Cafe Epicure," being filmed by J. F. Macdonald, were idle for two-thirds of the day owing to a lady's evening wrap trimmed with white fur, and serving as the principal clue in this detective yarn, being worn away to an exterior location by its owner, Gretchen Hartman, who loaned it to Vera Sisson.

When the Macdonald Company was ready to make its first scenes the loss was discovered, and a city-wide search was started. All the autos of the Biograph Company were forced into service, the police took part in the attempt to find Miss Hartman, and when it was learned the company with which she was working was on a location on Santa Fe Railway property, many of the railway's employes, the telegraph system, and three of the division officers attempted to aid the Biograph people in finding the stray coat.

The search continued until after two o'clock, when Miss Hartman was found posing between two box cars. This subject reveals the difficulties encountered by an attorney who had witnessed a double murder in a cafe at night, and the following day after learning it had been hushed up by the police, attempted to unravel the mystery.

Some new trick photography was introduced in this. The cast includes Vera Sisson, Charles Mailes, Ivan Christy, Charles Pearley, and Jack Nelson.

The Walter Coyle Biograph company is making "Alias Jimmie Barton," a two-reel subject with Jack Mulhall, Jose Ruben, Gretchen Hartman and Vola Smith as principals.

The story deals with the loss of an indentification letter carried by a young man who was to take a position in a bank. The letter is found by another who takes advantage of the opportunity, and while in the new position is given unlimited opportunity to carry out plans of a criminal nature. The subject has a decided comedy vein.

Live Comedy from E and R Jungle

The E and R Jungle Company has finished three subjects featuring the educated chimpanzees. In "Some Detective" Napoleon appears as the heavy and steals a detective's shoes whenever he wishes to commit a robbery.

For the first time in history of trained animals, so far as it is known, the two chimpanzees appear in make-up of German comedians in the subject "In Dutch."

Napoleon, who had previously manned the art of smoking, is at home in scenes for this with his big pipe, but his mate, Sallie, had more or less trouble with her wooden shoes.

The most recent subject completed is "Papa's Baby," in which a henpecked, dieted husband of a militant suffraget, child-hating woman, declares his independence, and in order to add happiness to his home, purchases a chimpanzee of a band of Spanish gutter singers.

A number of comedy situations are introduced when the mannish woman has trouble with her Ford. The principal players in all of these subjects are Lillian Brown Leighton and Ralph McComas.

The new interior stage at the Horsley studio has been completed with the exception of the installation of Cooper-Hewitt lighting system, which will consist of ten banks.

The stage space is 74 x 144 feet, and will enable the companies to continue production without loss of time due to bad weather.

A scene representing the harem of an Egyptian ruler with gardens in the background, and having a depth of more than four hundred feet, was made at the Horsley studio last week for the Mutual Masterpicture, "The Secret Hate," filmed under the direction of William J. Bowman. The furnishings for this set included a very large collection of Persian rugs and tapestries that represent a small fortune.

Alexander to Direct Clifford for Mutual

Edward Alexander, formerly with the Universal and other Los Angeles producing companies, who has been with the Horsley organization for the past several months, has been selected to direct a

Mutual Masterpicture company headed by William Clifford. Mae Gaston, late of the Majestic stock company, and Lucy Payton, who was with the American, have been engaged at the Horsley studio.

Filming of the fifth episode of "The Social Pirates" series from stories by George Bronson-Howard, was begun last week by Director James Horne. This is titled "Doctor Hyocine," and reveals the practice of a physician in the use of a drug discovered by himself.

This drug enables him to very easily hypnotize anyone, and by its aid he forces parties to give him checks. His villany is practised at a summer resort where the "Social Pirates," Mona and Mary, taken by Marin Sais and Ollie Kirkby, succeed in using the doctor's weapon, the drug, on him.

Other principals of this cast are Frank



JEWEL CARMAN (Fine Arts-Triangle)

Jonnason, John G. Lingham, Paul C. Hurst, and Edward Clisbee.

A departure from the past methods of production is being inaugurated at Universal City, which officials believe will to a very great extent eliminate the loss of time by producing companies occasioned by the need of waiting when required sets, props, and costumes are not at hand when the company is ready to make scenes.

A new department is being organized which eventually will become paramount to the scenario technical, art, and costume.

A scenario after being completed and O. K.'d, will next go to the draftsmen, where settings will be laid out and drawings made for their completion.

These will in turn pass through the technical and art departments where the sets will be made and ready for the director by the time production is taken up.

Two Directors for Universal Studios

Heretofore it has been the practice for directors to be in full charge of ordering all required for each photoplay, and this change will materially reduce the work of the directors and at the same time insure greater efficiency.

The new department is under the management of Charles Rankin, who was in charge of the electrical displays and lighting system at the California Panama Exposition at San Diego.

Two directors were this week added to the Universal West Coast producing staff in the persons of Wm. J. Bowman, late of Quality and Horsley companies, and Craig Hutchinson, until recently director of L-Ko comedies.

Mr. Bowman will direct the making of five-reel and larger subjects featuring prominent legitimate stage and screen stars. The first subject to be taken up will be a five-reel one featuring Mr. and Mrs. Carter De Haven, entitled "The King Who Would Not Stay Put."

Scenario for this is being adapted from a story recently purchased and the screen version will be the second prepared by Ford I. Beebe. The story deals with the kidnapping of a crown prince of Magonia.

He is placed in an orphan's home in New York under the name of Jimmie Smith. Twenty years later the man who caused the kidnapping becomes conscious-stricken and makes a confession, thus bringing about the difficulty of trying to discover among some twenty Jimmie Smiths the heir to the throne.

To add to the difficulty of the government detective force a vaudeville actor of the proper name claims the right for publicity purposes and is dumbfounded when he is actually taken by the detectives to the home of the king.

Mr. Bowman has a number of legitimate stage playlets and photoplays to his credit, has been a director for the past six years following stage production, and during the past year made the first six releases of the Quality Company for the Metro program.

In the making of the second he made a wager with Francis X. Bushman, respecting certain phases regarding the photoplay and production and Mr. Bushman after screen examination of the completed subject admitted Mr. Bowman's ideas to be the best. At the Horsley studio Mr. Bowman directed the filming of "The Bait" and "The Secret Hate."

Craig Hutchinson will direct the making of comedies in which Harry Todd and Marguerite Joslin will be featured.

These two players have just been added to the Universal stock company following the completion of their contract with the Essanay Company, where they took part in the successful "Snakeville" comedy series.

Mr. Hutchinson entered tne picture industry as scenario writer for the Keystone and after serving a number of months there accepted a similar position at the L-Ko.

Last August he was given a company to direct and has since filmed a number of excellent comedies, many of which he was author of.

"Love and Money" a Curtis Joker

"Love and Money" is an Allen Curtis Joker in which two cousins, partners in



A FIRE SCENE AT INCEVILLE FOR A FORTHCOMING TRIANGLE PICTURE

business, fall in love with the same girl, and both play on the firm's bank account to make the girl's parents believe they have the cash. The usual cast for Curtis comedies appears.

The Ford-Cunard Company has turned in five scenarios for subjects which will be made for Universal immediately. "The Key to a Flat" has three principals who appear in the role of stage players.

One actor in the absence of his wife falls in love with the wife of another and they continue their case through rehearsals. By an interchange of keys the actor's wife returns home and makes a discovery.

At the same time the actress' husband learns of the case, and there is a tragedy.

"A Bad Start" shows the success of a small town detective aided by his wife in causing the arrest of a famous pair of crooks when they go to the city on a visit.

A womanless comedy drama is another of the Grace Cunard scenarios entitled "The Three Veterans." The name characters after misjudging one another with regard to their experiences in the Civil War, finally learn the truth and it brings to-



SCENES FROM TWO TRIANGLE-KAY BEE VEHICLES FOR H. B. WARNER; "THE RAIDERS" AND "THE BEGGAR OF CAWNPORE"

gether soldiers who had aided each other in preventing death.

"Lucille Love" and "Broken Coin" characters have been brought from their celluloid sepulcher to again flicker on screens in "The Royal Robber."

Grace Cunard is again the Madcap Queen and Director Ford appears in the part of Crown Prince Frederick. The latter runs away and becomes leader of a band of bandits. The queen causes a search for him and he is accidently located by a sketch of him made by an artist who was held prisoner.

The soldiers of the kingdom aid in finding the prince whose father has in the meantime died, and he is taken to the throne.

Ford Subject with Irish Locale

The fifth of the Francis Ford subjects is from a scenario by the director with subtitles from an old ballad by R. P. S. Lefann.

The locale of this is Ireland and the time shortly after the island had become a possession of Brittany. It reveals the feeling of the native sons of the land of the sod toward the new rulers and military government established.

Ultimately the Irish are forced to come to America. The players appearing in the several stories with Francis Ford and Grace Cunard are Irving Lipner, Harry Mann, Pete Girrard, Jack Conlay, Jack Holt, "Daddy" and Mrs. Charles Manley, Adoni Foverri, Orrin Jackson, and Robert Murdock.

A comedy drama revealing effects of the feelings of one upon associates forms the plot for "Grouches and Smiles." This features Myrtle Gonzalez as the ever-happy and pleasant unfortunate girl who must support herself and crippled brother.

The others in the cast are Frankie Lee, Alfred Allen and Val Paul. The direction is in charge of Lynn Reynolds who also wrote the scenario.

The scenes are laid in and about the household of a business man whose feelings indicate the state of mind of all others about him.

Another railroad melodrama is being made by the 101 Bison Company entitled "A Railroad Tie." This is an adaptation from the story by James MacGregor, prepared by Harvey Gates and pertains to the son and daughter of business enemies because of their ownership of mines located in the same district.

The fathers to separate the children send them west. The son taking an assumed name works in the mine of the girl's father, and the girl becomes an employe of the other mine superintendent.

The son is successful in preventing a dreadful catastrophy, thus bringing about the meeting of the two fathers and instilling a feeling of love rather than hatred.

The four principals are Lee Hill, Rena Rogers, E. N. Wallock, and Mark Fenton. Also appearing in this subject is L. C. Shumway, late leading man for the Melville Lubin Company at San Diego.

Making Romance Real

Eugene Palette, member of the Fine Arts stock company, and Ann Slater, an actress of the same studio, were recently married and spent their honeymoon at San Francisco. The nuptial is the culmination of a studio romance which began when the bride of today worked in a picture with Mr. Palette last summer.

Announcement of several changes in titles of coming Fine Art Triangle photoplays was made last week. "Daphne," starring Lillian Gish with Elliott Dexter, is to be known as "Daphne and the Pirate." "Betty of Greystone," co-starring Dorothy Gish and Owen Moore, has been changed to "Betty the Homeless," and "Martha's Vindication" will appear as "The Silence of Martha."

The latter is by Ella Woods, presenting Norma Talmadge, Seena Owen, Tully Marshall and Ralph Lewis.

Douglas Fairbanks has discarded his drawing-room clothing and is to be seen now in the make-up of a westerner of the early-day type, for his appearance in the next subject, a comedy drama, scenario of which was written by himself. Bessie Love, Sam DeGrasse, Mary Alden and Fred Burns constitute the supporting principals.

David W. Griffith and Frank E. Woods are preparing a number of editorials explaining the injustice, unconstitutionality, and un-American like phases of the question of censorship of motion pictures, which is to be elaborately printed with cartoon illustrations and will be forwarded gratis to the principal newspaper editors of the country.

An incident in arranging for the preparation for this very effectively illustrates that the cry for censorship comes from the educated people who are not familiar with motion pictures nor acquainted with the makers.

Mr. Griffith attempted to enlist the services of a cartoonist of national repute, and the producer was told by the artist that his services would not prove satisfactory because he could not draw pictures successfully on a subject he did not fully believe in.

Mr. Griffith spent twenty minutes in explaining the making of pictures and the attempts of producers to the artist, who left the studio a convert to the anti-censorship movement, anxious to make the pictures desired by Griffith because he believed in them.

Injury to Helen Gibson

The current "Hazard of Helen" is "The Trap of Death" and resulted in the injury of Helen Gibson. A scene for this was being made at the Salt Lake Railroad yards, and the actress of thrills was injured when the employed engineer ran the train at a speed of thirty miles when ordered to go about half that rate.

Miss Gibson injured her leg in climbing from a box car to the engine. Further production will be delayed a short time owing to this injury.

Director William Beaudine and his company of Ethel Teare-Kalem comedy makers spent the past week at Santa Barbara making scenes for "What Father Found Out." Miss Teare is supported by Jack McDermott and the scenario is by Howard Young.

The story deals with the success of a suitor father did not like who successfully disguised himself and won the heart of not only the girl but also her father.

The Ham comedy company is filming "Ham's Nightmare," written by Lloyd Hamilton and Bud Duncan.

"The Argonauts" Is Elaborate Film

For the past sixteen weeks a troupe of players have been working on the filming of a ten-reel subject entitled "The Argonauts," which is of a historical nature with scenes laid at Hang Town, where the first gold was discovered, and at San Francisco.

The film is to reveal a historical fact which occurred in 1849 and 1850. The scenario was prepared by Winifred Hugaboon, who has also novelized the play and the production is being made under the direction of Henry Kabierske, assisted by William Ehfe and William Parsons.

The producing company is the Grafton Film Publishing Company, of which Edward L. Grafton, a Los Angeles magazine publisher, is the head. The principals of this subject include Grant Churchill, Gertrude Kaby, Dorothy Barrett, Emma Kost, Ethel Smith, Vera Lewis, Gale Brooks and William Reiffel. The photography is in charge of Victor and Alex Scheurich.

The studio of this company has been built at Monrovia, California, and the subject will be completed early in March.

Christie Now at New Studio

The Christie Film Company has now taken complete control of the Quality studio at Sunset Boulevard and Gower Street, Hollywood, using all stages, the laboratories and other equipment.

Frank Potter, for a number of years with the Universal, where he supervised finishing of Nestor subjects, has been engaged as superintendent of the Christie laboratory.

The Christie Nestor players were last week filming "Eddie's Night Out," wherein a young husband is driven to seek the bright lights because he forgot to purchase food for his mother-in-law's parrot.

Mr. Christie's parrot appears in this, and gave to the scenario writer a good subtitle when it continually cried "Put him out."

Besides Eddie Lyons as the husband, Betty Compson, the wife, Stella Adams her mother, Lee Moran and Neil Burns play in this.

"NEWS" GIVES ITS SUBSCRIBER SERVICE

Muscatine, Ia., January 31

Motion Picture News,
New York City.

Your letter dated January 25, in answer to ours relative to obtaining films pertaining to the lumber industry received. We have followed your suggestion. The manner in which you readily investigated this matter for us is indeed appreciated, but not more than we would naturally suppose after being a constant reader of so splendid a trade paper.

We follow every issue, with a feeling that only the best and better trained minds in the profession are molding the steps for the masses of exhibitors in this country.

A favor such as complied with in our case is well worth the price of MOTION PICTURE NEWS alone.

Most sincerely,
Bosten and Neibert,
Per Ludy Bosten.

JUST TO MAKE TALK

By LONGACRE

HOW time does fugit along! Here we have Ash Wednesday coming on March 8; then we'll have St. Patrick's day, then the income tax will be due, and before we realize it Mary Miles Minter will be fourteen years old again, and we'll be knee-deep in summer!

And the next thing we know this Motion Picture Industry of ours will be out of its infancy.

About that time the Strange Case of Mary Page will have been solved, we'll know Who's Guilty, and Charlie Chaplin will get a job somewhere. The future is rich in promise.

There is no more unfailing sign of a noble nature than to recognize when one is in error, and to make amends for it.

The graceful and Chesterfieldian bow of apology which we made to Irene Howley for having listed her as a character actress in MOTION PICTURE NEWS Studio Directory, we now repeat before Gladys Brockwell, of the Fine Arts forces.

It seems that on page 80 of the directory, she, too, is catalogued as a character actress, whereas she has played leads in many notable pictures.

Among these have been "The Typhoon," "One of the Discard," "Up from the Depths," "A Man and His Mate," "The She-Devil," and "The Price of Power." We are sorry, and we'll never let it happen again.

A new assistant general manager has been added to the staff of the Rolfe-Metro studios. He is Max Karger Jr., who took his first survey of this world in which he proposes to reside, on Sunday, February 13 He took over the control of the Rolfe studios about eight minutes later.

In consideration of our agreeing to keep his name out of it, and say nothing of his being connected with Metro Pictures Corporation, Arthur James has told us this story:

"I have just returned from the Pittsburgh exhibitors' ball. There I heard of one of the best theaters in the city, which has a real practical fountain in the lobby, and in the basin are schools of gold fish.

"Sometimes this theater books an especially popuar feature—I name no brand—and the lobby is crowded. The manager that several times under these conditions. women have been pushed over into the fountain.

"'But have any of them been injured?' I asked him. 'No,' he replied, 'but many of the goldfish have been practically ruined'."

Mr. James then signed for the luncheon check, and we came back to the office.

It cannot be denied that the modern advertising man is wide-awake and up to date. Note particularly the Universal advertising on page 1150 of last week's MOTION PICTURE NEWS. It shows, among other things that this department has a number of careful readers.

No ordinary comedy lion can back David Griffith up more than seven inches, not even the most ferocious, man-woman-and-child-eating specimen the E. and R. Jungle film can produce. The E. & R. lent Leo, its famous African beef-wrecker, to Mr. Griffith for use in the new De Wolf Hopper picture, "Sunshine Dad" at the Fine Arts studio, last week.

Three boys were hired to hold the beast up until he got over to the Griffith workshops, and there he was put in a cage—for photographic purposes.



DAVID AND THE LION

It happened that Hi Johnson, who is at present in the employ of the state of California, as governor, was visiting the studio, and Mr. Griffith took him into the set to see Leo.

Leo immediately walked through his cage, and came out to see the man who might have been president, if he had gotten enough votes, and the Original Progressive had resigned. The company took to the wings, all except Messrs. Griffith and Johnson.

Mr. Johnson shouted "Scat!" and Mr. Griffith picked up an oyster fork and charged the infuriated beast. He stabbed Leo right between the eyes, but except for a plaintive "meow" obtained no results.

It is reported that Governor Johnson started in on a Progressive speech, but before he had finished the first reel, Leo turned and went back into his cage.

He was furious all the rest of the day, however, and toward evening escaped from his keeper, tipped over a bottle of cream, and lapped up every drop of it.

There is fear around the E. & R. Jungle that the vigorous exercise of the day may have injured Leo permanently, as when he came home that night he lay down on the doorstep instead of scratching to be let in as usual.

The heavy snow of last week delayed the milk train from up-state all the way from three to four hours. Consequently, last Tuesday, Virginia Pearson did not get her customary cream bath until 11:19 in the morning.

We have this exclusive like: William Nigh, Metro director, is producing a new and still unnamed feature. He had considerable difficulty in getting the script from the script writing person who had been employed to make it, but after considerable urging the scenario began to come in one reel at a time.

He protested that he needed it all at once, but the author coyly replied that it was impossible, as part of the plan was to furnish surprises—even for the director.

The big surprise came in reel four. The script called for a full thousand prisoners, marching in a dreary line across the Russian snows, into Siberia. These were to be dissolved out into a similar line of skeletons.

Mr. Nigh was surprised all right. But he wasn't stalled. He turned immediately to "Kid" Hogan, chief property man. "Hogan," he said, "go out and get me one thousand skeletons."

"Yes, sir," replied Hogan, kneeling as usual and kissing the cuff of the director's trousers. "What kind of skeletons, sir?" "Regular marching skeletons," said Nigh. "And hurry up; we're behind now." Hogan is still ransacking the family cupboards of the upper west side.

J. K. Burger, who for the last four years has been connected with Pathé in various capacities, has resigned from that company. His plans for the future have not been laid, but he assures us he intends to stay in the film business.

Mr. Burger has had a wide experience in this line. He was first connected with the Mutual corporation, and later with the World Special Film corporation, his work having included the positions of auditor, controller, special representative and district manager for Pathé.

Among the week's visitors to the film colony at Jacksonville are Mr. and Mrs. Edwin Thanhouser. They have busied themselves looking up some new locations for Thanhouser productions now already under way, and assisting their directors in every way.

Mr. Thanhouser is reported as delighted with the conditions for picture making as he found them in the South. He will immediately send another feature company down to take advantage of his discovery.

Mrs. Thanhouser, who is the head of the scenario department, made the trip for the special purpose of putting some finishing touches of her own to several important scripts.

Two mighty men of America are about to fare forth and show a few Mexicans just where to dismount. They aim to fight their way through peons, Yaquis, haciendas, generals, admirals, and the whole population, rescue a few beautiful damsels, and compel someone to salute the flag.

The two fighters are James Corbett



CLIFFORD BRUCE

and Clifford Bruce, ordinarily peaceful citizens of Bayside, L. I., but terrors when they get on a screen.

The fighting has been laid out for them in a scenario by Porter Emerson Browne, and they announce that they are going to wade into it in the true Bayside spirit. We recall a more or less enchanting verse on this subject, which runs:

A mining man in Mexico
Sat singing to a star;
In the shelter of his bungalow
He strummed his soft guitar.
And he sang of eyes
Where the love-light lies
Like summer night
In hazy skies——etc.

There is more of this poem, which we are in a position to furnish on receipt of a two-cent stamp. However, the fame of Messrs. Bruce and Corbett, both as actors and first class fighting men, is beginning to spread beyond the limits of Bayside—indeed, if it has not already done so. All we can say is, don't pick on us, boys.

Special Research Laboratory for Industrial

Department Will Be in Charge of E. H. Spears, Who Entered the Motion Picture Business with Kinetograph in 1902, and Later Went to Eastman Kodak Company

WATTERSON R. ROTHACKER'S announcement of the inauguration of a special research laboratory in direct connection with the Industrial Moving Picture Company's factory organization, signalizes a decided and important innovation inasmuch as that it is the first department of its kind to be exclusively maintained by an individual moving picture manufacturer in this country.

The research laboratory of the Industrial Moving Picture Company will be directed by E. H. Spears, who, until February 1, was working along these lines under the personal supervision of Dr. Kenneth S. Meese, director of the research laboratory of Eastman Kodak Company.

Mr. Spears entered the moving picture business in 1902, with the Kinetograph Company, of New York City, which was then managed by Percy Waters. In 1905 Mr. Spears accepted a position with the Eastman Kodak Company.

While in the Eastman employ, his work covered practically everything in the field of moving pictures, from camera man down through to the production of the finished picture.

He made exhaustive experiments on the Gaumont three-color process, and went through all of the branches of the Gaumont work, from camera man to the finished product.

For two years he was engaged in experiments concerning a two-color process which was expected to be more satisfactory than the Gaumont three-color process.

Mr. Spears has had unlimited experience in research work directly pertaining to developing, the chemistry of developers, dyeing, and the chemistry of dyeing, toning, fixing, etc., and is qualified in every way to capably handle the new research laboratory Mr. Rothacker has placed under his direction.

Mr. Spears' duties, in addition to continuing his experimental research work, will



E. H. SPEARS

be to personally screen-inspect the product of the Industrial Moving Picture Company and to render special and expert advice to customers of this company and to undertake a special educational campaign for the direct and specific benefit of the Rothacker employes.

Defense League Calls Aid of Films to Arouse Nation

"America Unprepared"' with No "Story," But Full of Just Plain Horsesense About Deplorable Condition of Country's Means to Repel Invasion, Is Part of Propaganda

"AMERICA UNPREPARED," a six-reel film showing the nation's defenselessness, was given a private showing at the Hotel Biltmore, New York, on February 15. The pictures are sponsored by the American Defense Society, and are part of that organization's propaganda for an adequate army and navy.

No attempt is made to weave a story into the film. Instead, views of our present military resources are shown, and subtitles, skillfully written, present the facts with regard to our lack of preparedness.

These subtitles, based on data from official records, show just where the nation stands as a military power.

Considered as a whole, the subtitles drive home as convincing an argument for military preparation as has ever been offered. The American Defense Society's program, which the pictures illustrate graphically, is this:

"We must have a strong navy, of forty-eight dreadnoughts and battle-cruisers in proportion. The necessary number of scout cruisers and sea-going submarines should balance the capital fleet; also auxiliaries, colliers, repair ships, tenders, etc. Ships should be laid down immediately.

"We must have a standing army of 200,000 men and 45,000 officers, backed by a national force of citizens trained in arms under a universal and obligatory system.

"This body should be of no less strength than two million men, fully equipped, and with a large reserve supply of artillery and ammunition. . . . . Half measures are useless and a waste of money."

The pictures will be sent out with lecturers over the country for showing at mass meetings.

Many prominent Americans are identified with the Defense Society. The advisory board consists of the following:

David Jayne Hill, ex-ambassador to Germany; Perry Belmont, of the Navy League; Charles J. Bonaparte, former attorney-general; John Grier Hibben, president of Princeton University; Henry B. Joy, president Packard Motor Car Company; Hudson Maxim, member Naval Advisory Board; William F. McCombs, of McCombs and Ryan; Truman H. Newberry and Theodore Roosevelt.

SNOW STORM CLOSES UP NEARLY ALL VANCOUVER HOUSES

A particularly heavy snowfall in Victoria recently served to close up practically all the theatres on a recent evening, and the only ones remaining open for business were the Columbia, Empress and Dominion.

They had a very light business, as the deep snow rendered the streets almost impassable.

The 930 men comprising the 103d Battalion, who are in training at Victoria, turned out to help the local street railway clear the snow from its tracks, and were later invited by the company to attend the showing of "Fighting in France" at the Royal Victoria theatre.

Pictures of this description are found to be intensely interesting to soldiers, and this and similar pictures have done unusually good business in that section.

NED REARDON, UNIVERSAL PLAYER OF NOTE, DIED ON FEBRUARY 4

Universal fans will regret to hear that Ned Reardon, for the past two years in eastern Universal productions, died February 4 at St. Luke's hospital, New York City, after a gallant eight weeks' fight with pneumonia. The body was shipped to Mr. Reardon's mother in Boston for burial.

Ned Reardon played exclusively with King Baggot. He was a very versatile screen actor and before joining the Baggot company had appeared in Edison pictures, previous to which he had had a long experience on the stage.

One of his most notable Universal pictures was "The Corsican Brothers," the Baggot double-exposure feature.

Mr. Reardon was unmarried. His last Universal appearance was with Mr. Baggot in "Almost a Papa." The Universal Heights studios sent a massive wreath to the services at Boston.

WINNIPEG CENSORS REJECT 21 REELS

Even scenes in motion picture films suggesting crime were cut out of many reels at the behest of the Winnipeg board of picture censors, according to the record of last month's culling.

The censors inspected 547 reels, condemning 21 of them intact. The balance, for the most part, were subjected to eliminations, murders, robberies, burglaries, suicides, indecencies, suggestive scenes and sub-titles proving obnoxious to the censors' tastes.

"THE IRON CLAW" PATHE TO BE IN FOURTEEN EPISODES

A unique tribute has been paid "The Iron Claw," Pathé's new serial.

Exhibitors were so impressed with the strength of the cast and the excellence of the first episode shown them privately that a large majority have requested Pathé to make the serial in fourteen episodes instead of twelve.

These requests have come from all over the country. Consequently it is announced that the serial will be in fourteen episodes.

Essanay in Throes of Moving into New Quarters

Studio Is Practically Completed—Main Entrance of the Offices Will Be in New Building—Entire Two Stories of the Structure in Use for Stage Sets



EXTERIOR OF THE NEW ESSANAY STUDIO JUST COMPLETED AT CHICAGO

THE Essanay Company in Chicago is now in the throes of moving into its new quarters. The new studio practically is completed and while carpenters and electricians are still hard at work putting on the finishing touches, the movers are changing offices from the old studio building to the new, and property men are busy fitting up their new department.

The new studio building is 350 feet long by 175 wide. It forms a west wing to the old studio, and runs from Argyle street one block south.

On the east side of the old building there is an extension for factory purposes, while in the center there is a large rear portico, so that the building as it now stands forms a perfect E.

The main entrance of the offices will be in the new studio building. There is a large reception hall on the first floor at the entrance, where those who come to the office on business will be attended to and directed to the necessary departments.

To the right of the entrance is a large carpenter shop, and back of this is the new studio stretching back to the end of the building, and said to be the largest indoor artificially lighted studio in the world.

The entire two stories of the building are given over to the studio, with the exception that on one side there is a long gallery with 50 dressing rooms devoted to male actors only.

Just east of the studio is a large property room extending the full length of the studio. Over this there are two new exhibition rooms, gymnasiums and shower baths for the men.

There is a gallery that connects the baths with the dressing rooms so that they are of easy access. There is also a large room off the gymnasium for a general lounging place for players when not busy on the floor.

The front of the building on the second floor is devoted to the main offices, including that of George K. Spoor, president of Essanay, and other officials.

Here also are the advertising, scenario, and auditing departments, and offices of the directors and assistants.

The advertising department, scenario department, offices of the directors, and dressing rooms of the actors now located on the second floor of the old building all are being moved into the new building.

This entire wing of the old building will be given over to the women's department. Carpenters have already started remodeling and finishing it off making it more comfortable, while the office furniture is being moved out.

A matron will be put in charge with several maids to look after the comfort of the actresses.

The business offices on the first floor and which now are being moved to the new building will make way for a factory extension.

The taking of photoplays already is progressing in the new studio. The sets are being snapped, however, by temporary lights, some floor lights, and others fastened to a scaffolding.

Work is going on rapidly on the great cranes which will carry the permanent overhead lights, switching them back and forth from one part of the studio to the other, as required by the various sets.

Essanay having been cramped for floor space for its multiple reel features, all of which require large sets, it was necessary to use temporary lights in order to push its plays to completion on time.

It is expected that the new lighting system will be completed shortly.

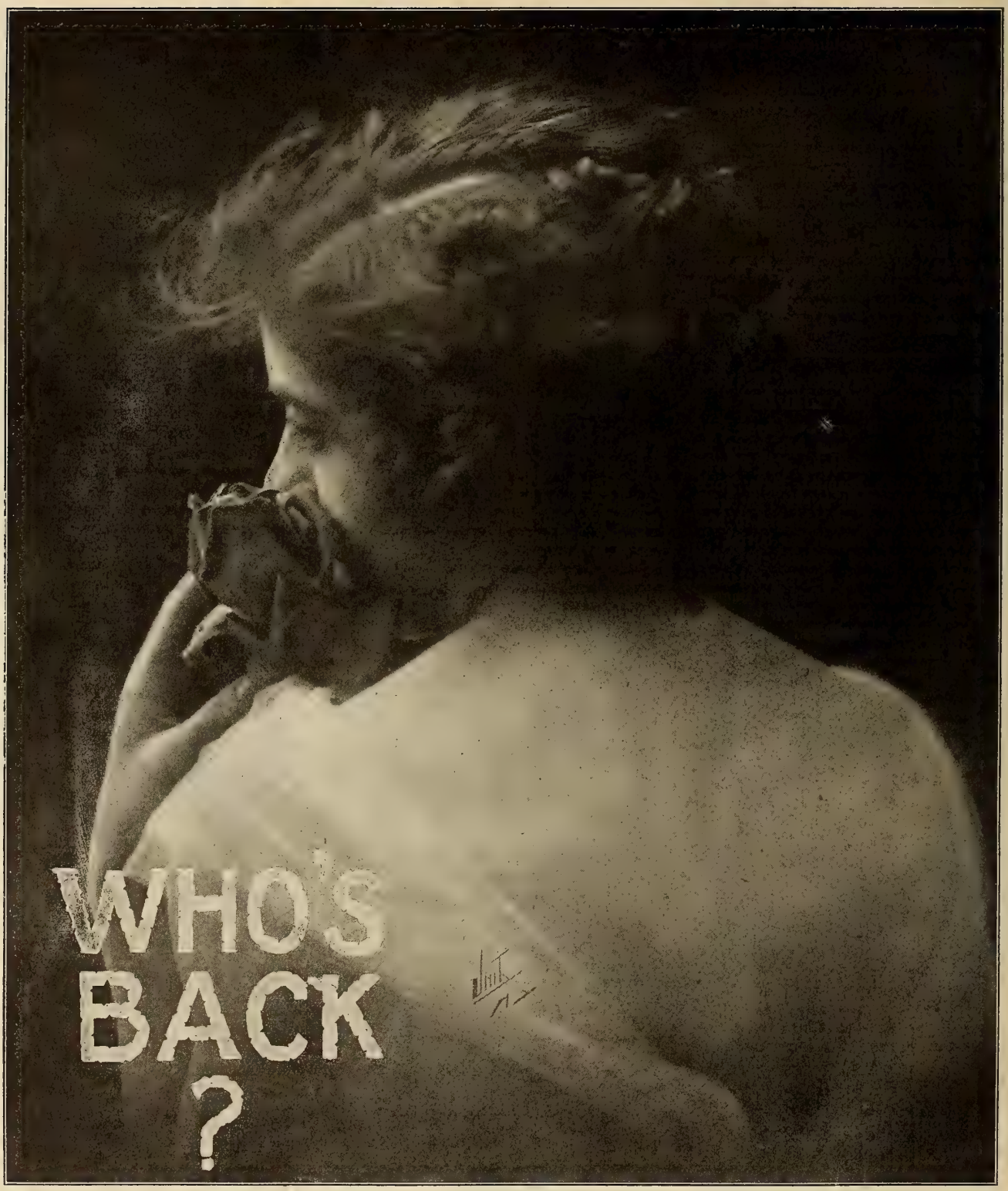
WORTH ITS WEIGHT IN GOLD

Motion Picture News,
729 7th Ave., New York.

Congratulations on the Studio Directory Number. As motion picture editor and answers man of the St. Louis *Globe-Democrat*, I find it worth its weight in gold, and as publicity man for the Lyrics, two high class feature houses, I find it very valuable.

As your St. Louis correspondent I am very proud of it. The idea is fine. Long life to it.

A. H. GIEBLER.



WATCH NEXT WEEK'S AD.

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

No Program On Earth

—even begins to compare, in number of Nationally known Screen Stars—huge sets—stories, etc., with the perfectly balanced

UNIVERSAL PROGRAM

Take nobody's word for it—not even our own if you don't want to, but DO compare the list below with any film company's stars in this country or any other. Day after day—week after week—month after month—you'll find the U Program the mightiest by miles because it is consistent and gives the attractions of acknowledged undisputed Box Office Value. Note the Stars below.

Mildred Adams
King Baggot
Sherman Bainbridge
Harry Benham
Mother Benson
Curtis Benton
Henry Bergman
Hobart Bosworth
Paul Bourgeois
Neal Burns
Harry Carey
Harry Carter
Lon Chaney
Fred Church
Wallace Clark
Harry Coleman
Betty Compson
Peggy Coudray
Howard Crampton
Doc Crane
Juan de la Cruz
Grace Cunard
Dorothy Davenport
William C. Dowlan
Adele Farrington
Marc Fenton
Gloria Fonda
Francis Ford
William Franey
Mary Fuller
Jane Gail
Ray Gallagher
William Garwood
Jos. W. Girard
Douglas Gerrard
Maud George
Olive Fuller Golden
Myrtle Gonzales
Ray Griffith
Ella Hall
Hobart Henley
Gale Henry
Allen Holubar
Jack Holt
Little Clara Horton
Alice Howell
Mina Jeffries
Rupert Julian
J. Warren Kerrigan
Yona Landowska
Gretchen Lederer
Pathe Lehrman
Robert Leonard
Helen Leslie
Louise Lovely
Ethel Lynne
Eddie Lyons
Cleo Madison
Edna Maison
Charles (Pop) Manley
Luella Maxim
Violet Mersereau
Matt Moore
Lee Moran
Harry Myers
Eva Nelson
Frank Newberg
Jane Novak
Laura Oakley
Charles Ogle
Louise Orth
Paul Panzer
Val Paul
Lillian Peacock
Peggy Pearce
Carmen Phillips
Dorothy Phillips
Eddie Polo
Victor Potel
William Quinn
Herbert Rawlinson
Stella Razeto
Ned Reardon
Billie Rhodes
Billie Ritchie
Franklin Ritchie
Marc Robbins
Edith Roberts
Rex de Rosselli
Gertrude Selby
Ernest Shields
Master Antrim Short
Phillips Smalley
Frank Smith
Richard Stanton
Rosemary Theby
Grace Thompson
Louise Vale
Agnes Vernon
Fatty Voss
Marie Walcamp
Lule Warrenton
Lois Weber
Glen White
Ben Wilson
Marie Wierman
Elsie Jane Wilson
Lois Wilson
William Worthington
William Welsh

EXTRA

The Universal Film Manufacturing Company Announces the greatest War Film of them all—

"The GIGANTIC DARDANELLES EXPEDITION"

secured by the World's Master War Correspondent, Ashmead Bartlett, at the risk of life and limb. Terrifying scenes at Sulva Bay—Thrilling pictures of the great repulse of the gigantic Turkish Attack—Destruction of the famous Anzacs Position considered impregnable . . . including other wild scenes taken at the very mouth of belching 42 centimetre guns. A War picture that is a REAL War picture, enthralling, awe inspiring, weird, wonderful. Watch for further announcements on release date bookings, etc., etc., and communicate immediately with your nearest Universal Exchange for reservation.



EXTRA

Announcing an amazing new and wonderful Universal Serial—"Peg o' the Ring"—To be released immediately after "GRAFT" which is now packing thousands of theatres weekly. Watch and wait for further particulars on this new serial unique, which we promise will be the most colossal Box Office Attraction ever staged. The Leading Players—Length, etc., to be announced later. In the meantime don't even think of booking any other serial. WAIT and WATCH!

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

AMONG THE EXCHANGES

FROM 5 OFFICES 10 MONTHS AGO TO 17 BRANCHES IS V-L-S-E RECORD

FROM a group of five offices with which the Big Four began business ten months ago, this combination has grown to seventeen branches, known as buying offices, and six sub-offices, making a total of twenty-three exchanges altogether.

The latest addition to the organization is a new sub-office in Montreal, at 204 St. Catherine street, under the guidance of H. W. McCullum.

Although the Big Four has been in Canada only a month, W. C. Gookin, the Canadian manager, found that the demand for V-L-S-E features was growing so rapidly that it was utterly impossible to handle the business with a road force and a single office in Toronto, and as a result quarters in Montreal were taken almost immediately after the establishment of the Toronto main office.

Another enlargement of the Big Four organization is the transfer of the St. Louis office from a sub to a buying office, under the management of S. W. Hatch, who has been in charge of the Big Four interests in that territory for some time past.

Heretofore the St. Louis sub-office was a part of the Kansas City branch, but the large increases in business which the Big Four has experienced all along the line for the past few months, necessitated a separate branch office, to issue additional prints and quicker service.

The many expansions in the V-L-S-E service—additions being noted almost every week since the first of the year—have, of course, necessitated the augmentation of the selling force.

A number of new additions have already been reported. Those which have occurred within the past week include appointments in Philadelphia, Washington, New York and Atlanta.

Two acquisitions to the sales force of the New York office are M. Morrison, who will cover upper Manhattan and some towns to the north, and William H. Irvine, who will have as his territory part of Brooklyn and Long Island.

Mr. Morrison is new to the film business, his previous selling efforts having been devoted, for the most part, to the motor truck industry.

Mr. Irvine has been in the film industry for several years. He, at one time, had an exchange of his own, and also represented the Kinemacolor Company, and originally was manager at Washington for the World Film Corporation.

This brings the total of the New York sales force up to nine representatives, including those connected with the recently opened Syracuse sub-office.

In Washington there has been added S. J. Mayor, to cover the city of Baltimore, part of the state of Maryland, and that part of Virginia which is served by the Washington office.

Mr. Mayor was formerly manager of the General Film Company in Washington, and has also been connected with the World Film Corporation and the Inter-state Film Company.

Further announcement concerns the appointment of R. Bins as salesman attached to the Philadelphia office. He will travel in Delaware, part of Maryland, and that section of New Jersey which is included in the Philadelphia exchange territory.

Among the promotions made by the Big Four during the past week, is that of H. P. Allen, from the position of shipper to that of booker in the Atlanta office.

Mr. Allen has only been with the V-L-S-E for a short time, but has made an excellent record, and his advancement is well deserved.

It is understood that another salesman will be added to the Atlanta office within the immediate future, making four representatives of the Big Four traveling out of that branch.

Officials of the V-L-S-E state that the many expansions of the past few months have only been made in response to increasing demands.

METRO'S INCREASE IN CAPITAL CITY IS FROM 9 THEATRES TO 19 IN TWO MONTHS

THE Washington (D. C.) Metro exchange has increased wonderfully in business in the past two months under the presidency of L. M. Day.

Since taking over the film of Mr. and Mrs. Venon Castle in "The Whirl of Life" in that territory, J. Frank Brown, the sales manager, has had to resort to some ingenuity to satisfy the demand for this film.

This production has been playing to twenty-five and fifty cents, even in small towns, with a run of from several days to a week. E. E. Reese is on the road booking "Virtue," and reports exceptional success.

"We are daily adding contracts to our list," commented Mr. Day. "In Baltimore alone we have risen from nine houses to nineteen in the past two months. Other cities in proportion. Francis X. Bushman in 'Man and His Soul' is one of our biggest drawing cards at present, because it appeals to all classes and all ages."

Under the management of C. W. Bunn, the World Film Exchange, in Washington, D. C., is enjoying excellent prosperity. An air of business activity pervades these offices, which may be due to the fact that Mr. Bunn went there with business ability as his chief asset.

"Before I entered the film industry I sold watches," said Mr. Bunn. "Now I sell films. It makes no difference what your wares are, the same principles of salesmanship govern them. That's the way I look at it. We are reaping good harvest now, and are particularly finding a place in the smaller towns, which have also reached the point that the feature is the thing for their theatre."

The V-L-S-E exchange, in Washington, D. C., is increasing in business to such an extent that an increase in force has been necessary. The latest addition is S. J. Mayer, formerly with the World Film Corporation.

Mr. Mayer is well known throughout this territory in the film business and promises to materially assist in broadening the trade of the V-L-S-E.

Frank Spurrier, manager of the exchange, recently returned from a short trip and reports favorable conditions for the picture industry as a whole.

Activity is a noticeable feature of the Mutual exchange, in Washington, D. C., under the management of B. C. Cunningham. "Mutual certainly knew what it was doing when it increased its feature productions," commented Mr. Cunningham.

"We keep these booked solid at all times, with repeated calls for return engagements."

MIDDLE WEST FILM MEN LOOK TO MOST PROSPEROUS SEASON

With the advance of spring, motion picture men, in the Middle West, both exhibitors and exchange managers, are looking forward to one of the most prosperous seasons ever enjoyed.

"It is already picking up out our way," said J. T. Cummings, manager of Cherokee, Ia., theatres, who was in Omaha the other day.

"Winter may be the show season in the larger cities, but not in our town.

"We are just large enough not to depend upon the country patronage, which is taken away when the spring rush begins on the farm."

Messrs. Taft and Franck, managers of the Iowa Amusement Company, with theatres in Marshalltown, Des Moines, Mason City and elsewhere in Iowa, visited at the World exchange in Omaha. They are preparing, they declared, for the biggest business they have ever known.

SCREEN CLUB ORGANIZED IN DETROIT

To guard against unfair and unscrupulous methods in the trade, the leading exchange managers of Detroit have formed an organization to be known as the Screen Club of Michigan.

At the first meeting, held Sunday afternoon, February 6, only Detroiters were present, but as time progresses it is planned to have exchange managers join from other parts of the state, such as Grand Rapids and the upper peninsula.

Those at the preliminary meeting were A. J. Gilligham, General Film Company; George Weeks, Universal; G. J. Trask, Mutual; Henry J. Guthard, Metro; A. I. Shapiro, Fox; Mr. Franconi, Pathé; James Duncan, Big Four; and Joseph Kent, World.

There was an election of officers which resulted as follows: President, A. J. Gilligham; vice-president, G. J. Trask; and secretary-treasurer, George Weeks.

The club will hold luncheon meetings every second and fourth Tuesday of the month. Already there is some talk of holding a big Screen dance, either in April or May, and to have it attended by some of the best-known screen stars.

BLUEBIRDS MAKE HEADWAY IN DENVER TERRITORY

Bluebirds are certainly making fine headway in the Denver territory. Manager Boyd of the Tabor Grand, of Denver, called on Carl Stearn of the Bluebirds and arranged to have each Bluebird feature show three days each week instead of two days, which was the former arrangement.

Manager Boyd stated that it was on account of the capacity business that "Secret Love" played to that prompted this move on his part.

Stearn has appointed George Mayne as roadman for the Bluebirds to work the Utah and Montana territory. Mayne was formerly connected with Mutual in the same capacity, and from all reports is a regular business getter.

SNOW IN SOUTHERN COLORADO KEEPS ROADMEN FROM TERRITORY

Charles R. Gilmore, manager of the World exchange, reports that, on account of the snowbound conditions of southern Colorado, his roadmen have had to forgo working the territory. He also reports that his office did more business in the past two weeks than in any six weeks previous.

GOLDSTEIN MAKES SWEEP OF COLORADO THEATRES

Louis Goldstein, manager Universal exchange, Denver, is making a sweep of the larger theatres in the territory. He reports that he has placed the Universal program in the Star theatre, largest theatre in Cripple Creek, Colo.; Isis theatre, largest theatre in Alamosa, and the Idle Hour theatre, largest theatre in Wellington, Colo.

TANDY, SOUTHERN PARAMOUNT PICTURES, BRINGS "PROSPERITY ITEMS" TO NEW ORLEANS

BRINGING with him a story of unprecedented Paramount activity in that territory, C. E. Tandy, general manager of the Southern Paramount Pictures Company, and of the Texas Paramount Pictures Company, dropped off in New Orleans to give a lightning "once over" to the Crescent City.

This is the gist of the prosperity items Mr. Tandy gave to a representative of Motion Picture News:

"Almost every town in eleven states, positively every city of more than 5,000 population, is oversold on Paramount releases. The exhibitors are hollering for three pictures a week, and in a number of instances we are able to supply them only two.

"Geraldine Farrar in 'Carmen' is the biggest knockout and drawing card Paramount ever had. We can fill but a scant fifty per cent of bookings on this picture.

"Mr. Verleye, of the New Orleans office, reports that 'Carmen' is solidly booked in his territory up to April, and that numerous requests are coming in for May dates.

"I have just returned from a trip through Southern territory and am on my way to visit Dallas, Jacksonville and other exchange centers. Everywhere I go I find that the Southern exhibitor is getting away from the general program idea and is putting his money into features.

"This is one of the principal reasons why Paramount cannot supply the demand. Paramount from November 1 until the present is doing practically double the business it did in the three months immediately preceding.

"The Southern Paramount Pictures Company is doing so much business at its Southern headquarters in Atlanta that it will construct its own building, a building that will be one of the finest film structures in the South.

"A few months ago we were forced to double our space in Atlanta. We moved from 65 Walton Street to 67 Walton Street and doubled the space, and now find that we will have to construct our own building.

"My agents are looking over several sites and we have construction plans drawn.

"The investment will represent $75,000; but we believe in Atlanta real estate and that in ten years the site we will purchase will double in value.

"The building will be fire-proof and in line with Atlanta's new laws passed after the recent disastrous Mutual fire in that city.

"Reinforced concrete will be the material used throughout. We are figuring on three stories and a foundation which will allow of additions.

"Every advanced construction idea that architects, engineers and the board of underwriters can give us we will incorporate into the building.

"Just one of our ideas will be convex floors. This will facilitate the use of the overhead sprinkling system for fire prevention which we will install.

"We believe that these convex floors will make the sprinkling system much less damaging to goods, for the water will not stand on the floors. We can even try it out now and then without soaking the floors."

Mr. Tandy's visit to New Orleans was in the nature of a between-trains-stop. He left for Dallas.

While in New Orleans he arranged for the complete refitting of the Southern Paramount Pictures office. A half carload of mahogany furniture has been brought to New Orleans.

REPORTS HEAVY BOOKINGS OF KLEINE COMEDIES IN QUAKER CITY; METRO SIGNS WITH BROADWAY THEATRE

HARRY SCOTT, manager of the Philadelphia Kleine-Edison office, reports the Kleine comedies, "Mishaps of Musty Suffer," so popular the office finds it difficult to keep up with the demands for bookings. Every exhibitor who has seen these fun-producers is clamoring for them all.

As to the Billie Burke serial, although the release is not scheduled to start until April, inquiries are being received daily from eager exhibitors.

As nothing has yet been decided about the particulars of these pictures, Mr. Scott can but exhort them to have patience until the time is ripe. On general lines at the exchange, business is quite satisfactory.

The Famous Players' Exchange is elated with the overwhelming success of the latest Pickford release of "Poor Little Peppina."

This picture is playing a whole week at the Stanley, several weeks in advance of its regular release date. This large house has been packed to the doors day and night.

On the fourth night of its showing, at nine o'clock, not only the standing space inside was packed like the proverbial sardines, but the street outside was lined four deep for the space of a whole block.

As these "outsiders" had longer than an hour yet before them to stand in the damp street, it was certainly a great demonstration (if one were needed) of the all-powerful psychology of a popular screen star in a new role.

The Metro has just completed a satisfactory contract with the Broadway, a large south Philadelphia house of 1,800 seats. Metro's "What Will People Say" ran a whole week at the Broadway.

Sam Sagan, one of the Metro force, will shortly be married to Jean Rosenzweig, of Philadelphia.

M. Lessy, manager of the Philadelphia Film Exchange, which handles Red Feather features, as well as Universal Service, says the theatre managers are eagerly awaiting the weekly "Feathers," which already in the short time of their appearance on the market have become exceedingly popular with the "fans."

BLUEBIRDS PIPE A LAY OF BUSINESS IN EARS OF JACQUES, BOSTON

The bill of the Bluebird had begun to make a noise in Boston. Frank H. Jacques is in charge of her and he has caged her, temporarily, in the offices of the New England Kriterion Film Exchange at 205 Pleasant street.

From there her sweet tones are echoing throughout New England.

For the New England exhibitor has taken quite kindly to Bluebird films. Mr. Jacques is a fortunate choice for New England manager.

His experience in the film game in this vicinity has been wide and productive of a long list of friendships which are standing him in good stead now.

Mr. Jacques was associated with Frank Howard in the early days of the business in Boston. Later he started the New England Film exchange, the Boston Film Rental Company, and the United Feature Company, the first feature exchange in Boston. In recent years he has been in Brockton.

GARSON TAKES RIGHTS TO "THE NE'ER-DO-WELL" FOR MICHIGAN

Harry I. Garson, of the Broadway Feature Film Company, Detroit, Mich., has just closed a deal with Sol L. Lesser for the rights on "The Ne'er-Do-Well" for the state of Michigan. It is reported that the price paid was $15,000.

Mr. Garson also controls the Broadway-Strand, Detroit, Mich., in which theatre the production will have its premiere for Michigan, after which the picture will be handled as a road show.

Mr. Garson has not as yet decided how many companies he will send out in Michigan.

In an interview, he said that he made the trip from Detroit to New York for the sole purpose of purchasing "The Ne'er-Do-Well," and after viewing the picture on the screen, he thought it one of the biggest productions ever filmed.

Mr. Garson only handles the larger productions, and is at the present time exploiting "The Battle Cry of Peace," which production he controls in the state of Michigan.

RAND TRAVELS THROUGH SOUTHERN COLORADO

W. R. Rand, manager of the Triangle Film Corporation in Denver, left on Monday, February 7, on a short business trip, taking in southern Colorado, Pueblo and Grand Junction.

His office reports that Triangle photoplays are booked solid as far ahead as April 1.

DOOLEY WITH WEBSTER, V-L-S-E, SYRACUSE, NEW YORK

Thomas Dooley, formerly manager of the Syracuse, N. Y., branch of the Greater New York Film Rental Company and until recently with the Syracuse office of the General Film Company, has resigned to take a position in the executive force of the Syracuse, N. Y., office of the V-L-S-E under A. N. Webster.

PHILADELPHIA EXCHANGES RESPOND TO INCREASED BOOKINGS; KRAUPA DEAN OF THE EXCHANGEMEN

OF INTEREST to Pennsylvania exhibitors generally is the emphatic statement made by George Beihoff, of the World Film Corporation, that in spite of all announcements to the contrary, the pictures featuring Clara Kimball Young will continue as heretofore to be released through the World Film.

Apropos of Clara, her latest picture, "The Yellow Passport," is breaking all her own and the World's records for popularity around these regions.

This week's decapitated releases falling in the censor boards' discard included Pathé's "New York," Fox's "The Fool's Revenge," and Lubin's "Souls in Bondage" on V-L-S-E program.

The latter was so badly cut, the Lubin Company decided it would not do picture, author or exhibitor justice to show such a mutilated film, so Pennsylvanians will have no chance to see the work of Daniel Carson Goodman who wrote, Edgar Lewis who directed, and Nance O'Neil who starred in this feature.

Atlantic City will be the nearest point for Philadelphians to view this subject.

Action on "The Fool's Revenge" has not been determined. On "New York" no decision has yet been made by the Pathe authorities.

The V-L-S-E people are working day and night to keep up with their recent hundred per cent increase in business. Three A. M. finds J. S. Hebrew and Assistant Manager E. F. Mowery still at their desks. Two new salesmen, J. A. Farrah and R. Binns, have been added to the force.

All this increase is attributed by both managers to the open booking plan used by the exchange, which seems to appeal to the exhibitors in general.

Of the eighteen independent exchanges in Philadelphia, D. Kraupa, owner and manager of the Monarch Film Company, 1220 Vine, is the dean.

With thirty-five years in the show business to his credit, Mr. Kraupa has spent twelve in the film industry, first as exhibitor, later as manager of the Girard Film Company, and now as the "Monarch" of all he surveys.

Mr. Kraupa, who is also secretary of the Philadelphia Film Exchange Managers' Club, has a flood of interesting reminiscences to relate. He feels that sooner or later there will be a consolidation of many big concerns and then the independents will have their day.

With great regret and deep sympathy Philadelphia filmdom received the news of the death of Charles Mack, popular Universal roadman.

Mr. Mack was taken suddenly ill with grip at his post of duty, and died of pneumonia after two days' illness. A young wife and two children survive.

H. H. Buxbaum, manager of the General Film Company, continues to get bookings with a consequent boost in the business of the exchange. The absorption of the Greater New York has naturally added some accounts to the books, but outside of this a fifteen per cent increase is perceptible in the past week or so.

"The Strange Case of Mary Page" is riding on a $20,000 wave of popularity, that amount of booking already showing on the books.

POLICY OF CASH IN ADVANCE FOR WEEK'S RENTAL OPERATIVE IN LOS ANGELES

Cash in advance for one week's film renting service became the policy of all of the thirteen Los Angeles film exchanges beginning Monday, February 14.

This policy was brought about by the Film Exchange Board of Trade of which eleven of the exchanges are members. The other two have agreed to follow this plan.

Prior to this time but two exchanges, those of the Fox and Triangle programs have required cash in advance.

All exhibitors of southern California, southern Nevada and Arizona who are supplied from these Los Angeles exchanges, were notified by letters sent out by C. J. Marley, secretary and general manager of the Board of Trade, three weeks ago.

Before this policy was adopted reports were secured from Boston, New Orleans, the Oklahoma district, and other exchange territories that required cash in advance. If this proves satisfactory here the same policy will be adopted by the San Francisco exchanges.

The Los Angeles Board of Trade has been organized about eighteen months and has brought about a number of improvements in conditions beneficial to exhibitors and exchange men alike.

ANOTHER FLOOR ADDED TO MUTUAL EXCHANGE IN DETROIT

Another floor will be added to the Detroit exchange of the Mutual Film Corporation, according to an announcement by G. J. Trask, manager.

At present the exchange occupies the entire second floor; hereafter the exchange will also occupy the entire fifth floor, the latter being used for supplies and posters.

The Mutual exchange has shown unusual progress, and for a long while Manager Trask has felt the need of additional space.

What he really would like—and what he expects to have some day—is a building devoted exclusively to his business.

KNAPPEN IN CHARGE FOR PATHE AT ATLANTA

Harry L. Knappen, for the last six months manager of the Denver branch of the Pathé Exchange, Inc., has gone to Atlanta, Ga., where he will continue to represent Pathé in a similar capacity.

He will be in charge of Pathé interests in Georgia, Florida, and parts of South Carolina and Alabama.

BUCKWALTER REPORTS BIG INCREASE

H. H. Buckwalter, manager of the Kleine-Edison exchange of Denver, reports a big increase in business since the first of the year.

NELSON OF GENERAL IN CAPITAL MAKES MARK WITH ESSANAY SERIAL

A. J. Nelson, the new manager of the Washington, D. C., office of the General Film Company, already feels himself established in his new quarters.

He expressed himself well pleased with his promotion and with the cordial reception he has received in the national capital.

Already he had made a mark for himself in placing the Essanay serial, "The Strange Case of Mary Page," at Moore's Garden theatre, one of the largest downtown houses, where serials are not used.

He has introduced a novelty in advertising this by each week adding one more of the fashion posters of Edna Mayo, which is especially appealing to the ladies.

"I have traveled pretty much all over the country," said Mr. Nelson, "and I have found that you must handle each section, sometimes each city, differently. I find Washington has its own peculiarities, too.

"It is particular in wanting only the best and that which appeals to the most cultured. I have found conditions very encouraging, more prosperous, than I had expected, and the exhibitors willing for co-operation. I feel the General Film is going to accomplish much in this territory."

V-L-S-E AND BLUEBIRDS INVADE WESTERN CANADIAN PROVINCES

A big film deal is reported in the western provinces, which it is said was completed on February 1. By the arrangements, W. P. Dewes, head of the Rex Amusement Company, and W. P. Nicholas, in charge of the National Amusement Company, both of Vancouver, together with J. A. Schuberg, of the Province theatre, Winnipeg, secured the control of the V-L-S-E productions in western Canada.

The negotiations were carried on with Tom North, of the Seattle branch of the V-L-S-E company. Taking this news, with the fact that the Bluebird company has completed arrangements to establish offices in the West, at Winnipeg, Calgary and Vancouver, it will be seen that western Canada is about to be invaded.

BLUEBIRD ADVERTISING IN "NEWS" PAVES WAY FOR MITCHELL IN OMAHA

Jake Mitchell, new manager of the Bluebird exchange in Ohaha, made his first trip out of the territory last week and returned highly enthusiastic over prospects. "Every exhibitor in Nebraska and Iowa is looking forward to the best and biggest spring they ever had," he declared.

He said the advertising followed by the Bluebird producers in MOTION PICTURE NEWS and elsewhere had paved the way for his visit in a splendid manner.

EXCHANGES IN OMAHA ACTIVE

District Manager C. L. Worthington of the Fox Company spent several days in Omaha last week.

He has traveled considerably about the Middle West, he said, and finds every exhibitor everywhere enjoying prosperity, with the outlook for better business yet.

Manager C. W. Taylor of the General exchange in Omaha was in Des Moines last week conferring with Manager C. J. Jefferies of the office there, regarding the division of territory and the transferring of accounts to the office in Omaha, which is now a distributing and buying point.

W. W. Drum, district manager from Chicago for the west central division of the World, was in Omaha last week conferring with Manager Ph. Goldstone.

The head offices of the World are elated at the amount of business done from the Omaha exchange, he said.

CARMICHAEL, DENVER, GETS ACCOUNTS IN NEW MEXICO; CREE REPORTS BIG SERIAL BOOKINGS

MANAGER CARMICHAEL of the Fox Film Corporation, Denver, Colo., has just returned from a trip through New Mexico, and reports that business is far better in that territory than it has been for two years, and he secured a number of new accounts.

He also says that his company has added to its force Norman Cohn of New York, and has added another room to its offices.

The Denver and Salt Lake branches of this corporation have been placed under the jurisdiction of Harry Leonhardt, who will make his headquarters in Chicago.

W. H. Cree, manager of the General Film Exchange, Denver, reports that the Essanay Serial "The Strange Case of Mary Page" will be a record breaker as the bookings are pouring in very fast.

Gene Gerbase, city salesman for the General, is turning the trick very nicely as several new city accounts have been added through his efforts. Cree also stated that since the first of the year business has increased remarkably and that he looked for 1916 to be a banner year in his territory.

J. J. Unger, western representative of the Metro Pictures Corporation, is making a ten day stay in the Queen City. Unger has entire charge of all Metro exchanges from Denver to the Pacific Coast and makes his headquarters with the Metro Exchange of Frisco.

J. S. Bailey, manager of the Denver Metro Exchange, reports that business is hitting the high mark and that with the assistance of W. T. Binford as roadman, 1916 will be a big year for Metro Features.

H. L. Knappen of the Pathé Exchange, Denver, reports that "Madame X," featuring Dorothy Donnelly, played the Paris theatre, Denver, five days. Bookings on this picture are pouring into the Pathé exchange.

The first serial of "The Iron Claw" to be released by Pathé at an early date, was shown to several exhibitors.

Although this picture has never been shown in Denver, it already has a great number of bookings throughout the territory.

H. T. Nolan, former manager of the Swanson-Nolan Universal Exchange of Denver, is now manager of the Swanson-Nolan Supply Company, also of that city.

This company has one of the most up-to-date show rooms in the city and the fact that the employees have been working day and night to be able to fill the orders, predicts a prosperous future for this concern.

Ward E. Scott, manager of the Mutual exchange, Denver, reports that on account of the snowbound conditions existing in the southern part of Colorado, he has been unable to supply several of his accounts.

Manager Tompkins of the Princess theatre, Colorado Springs, purchased a late model automobile of the Moon brand, and extended an invitation to Scott to make the trip from Denver to Colorado Springs in the new machine, but Scott was unable to accept the invitation.

BROWN IS MADE MANAGER FOR BLUEBIRDS IN LOS ANGELES

C. E. Brown has been appointed manager for Bluebird Photoplays in Los Angeles, with surrounding territory also under his charge. Mr. Brown is especially adapted to the work through his previous association.

For several years he devoted himself to promoting phonograph sales on the Coast, and has been publicity promoter for Vancouver, when he traveled throughout the United States distributing information concerning that province.

He was publicity promoter for the Moose Jaw Board of Trade and handled the publicity campaign of Richard Loney and Company, the largest real estate dealers in the Canadian Northwest.

METRO OFFICES IN CHICAGO AND NEW YORK IN CLOSE RIVALRY

J. S. Skirboll, district manager of the Metro Pictures Service, has returned to Pittsburgh after a visit to Chicago, Kansas City, Des Moines and St. Louis offices of his firm.

He reports business excellent and states that the Chicago office is in second place of all Metro offices.

It is now a race between the Chicago and New York offices, and the prospects for Chicago being in the lead are very good.

METRO'S BUSINESS IN KANSAS CITY ON INCREASE

Entering the Kansas City offices of the Metro Pictures Service, one at once notes the number of new employes working there. This must be an indication that the Metro business in the Kansas City territory is good.

It is a known fact that this company now has something like fourteen theatres in Kansas City that are using this service.

WESTERN FILM EXCHANGE, IN KANSAS CITY, ROBBED

The Western Film Exchange, in the Gloyd building, Kansas City, which carries a line of supplies, was robbed early in February. Five hundred carbons and a number of smaller articles were stolen.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Ohio Censor Scissors Snip Without Rhyme or Reason

"THE pen is mightier than the sword" has to take a back seat, for the scissors of the Ohio censors are the mightiest in the world.

The aforesaid "skizzers" have even turned aside the trusted blade of D'Artagnan, as the censors have just ruled that all duelling, kidnapping, fights and murder must be eliminated from the film bearing the name of the famous character. Imagine how the shorn play would appear! Other slashes made by the scissors are as follows:

"Souls in Bondage"—Take out sub-titles, "I'll kill you" and "You fool" and shooting of woman.

"Primitive Stain"—Cut to three feet scene showing fight between man and woman, all fight scenes to 5 feet each and scene where man is choked to death.

"Madame La Presidente"—Cut to five feet scene between woman and official in his home, where her actions are suggestive; sub-title ending, "There is life in the old dog yet"; scene where woman and man appear, in which her skirt is pulled off and later where her entire dress is removed.

"Love Will Conquer"—Cut fight in cabaret to five feet and sub-title, "Quick, spear him from ambush."

"Acquitted"—Cut out scene of murder; scene where one man sells drug to another; third degree picture to three feet; ravings of drug fiend to three feet, and scene where man blows out gas for purpose of suicide.

"Extra Man and the Milk-fed Lion"—Cut out scene where man chokes and forcibly kisses girl.

"Sammy Versus Cupid"—Take out all close-up scenes in prize ring.

"Lillo of the Sulu Seas"—Cut out scene where man puts drug into glass and pours wine on it; cut to three feet all scenes showing men almost nude; cut fight scene to three feet, and all fight scenes in the third reel.

"Girl and The Game No. 7"—Cut all fights to five feet each.

"New York"—Cut out scene woman smoking; scene at table where girl lies back in man's arms while she smokes a cigarette; to three feet scene of girl dancing on a table; to five feet scene where drunken woman smokes a cigarette; take out sub-titles, "You bet I'll come to your party. This virtuous life is hell"; "You can't leave me now when I am about to be a mother"; "You're only my guardian, you know, and I'll do as I d——d please," and "God! How beautiful you are tonight. What a fool you were to marry a man as old as King." Also cut out all scenes of woman posing in the nude, murder and scene in cabaret where man at table catches girl by her foot as she dances by him.

"Pudd'nhead Wilson"—Cut sub-titles, "What you gwine to do for this chile, Marse? He's yours, too"; "You dirty nigger, how dare you touch a white woman?" "I've been working here . . . ain't I, nigger?" "I ain't your nigger any more, Marse Tom"; "I'll pay you by buying one of Driscoll's yaller gals for you"; "I hate all yellow girls. I don't feel like a nigger," "You're my son, nigger"; "Out of my way, you old fool; I'm going to kill that nigger," and "Chambers, negro and slave." Take out from sub-titles all reference to the word "nigger," cut out sub-title about man riding ahead of his master, scene where white man resents affectionate fondling of his mother, and scene where white man forcibly takes girl in his arms.

"Poor Little Peppina"—Cut out scene where child is stolen from bed.

PAUL ALWYN PLATZ.

LOTTERY LAW INVOKED BY VANCOUVER BOARD OF TRADE

QUICK action has resulted from a protest made by the council of the Vancouver Board of Trade against drawings conducted in that city by various stores and theatres.

Acting on Mayor MacBeath's request for information on the legality of the proceeding, R. L. Maitland, police court prosecutor, announced that it was against the criminal code of Canada, and referred to the recently decided case of the Hudson's Bay Company in Alberta.

The mayor stated that this interpretation of the law left him no alternative in the matter, and he advised the chief of police to notify the offending merchants that no more drawings are to be held after February 19, when the police commission meets, and is expected to issue a recommendation along these lines.

There seems, however, to be a disposition to allow those who have announced drawings for certain dates after this time to finish the contest now in hand, so that they may suffer no financial loss, but no new contests are to be started in the few days remaining before the time limit set.

Another angle of the situation has been brought up by Sir Charles Hibbert Tupper, a well-known local lawyer, who has announced his intention of communicating with Ottawa in an effort to have the Dominion government exempt lotteries conducted for patriotic purposes.

An automobile has recently been presented to the Vancouver branch of the Patriotic Fund by Sir Charles, and countless articles are continually being raffled for some charitable purpose connected with the war.

It is believed that the National Amusement Company's contest will not come within the statute prohibiting lotteries, as the prizes to be awarded will be given to those selling the largest number of admission tickets to its theatres, and the element of chance does not exist. Many of this company's houses will be affected, however, as most of them have two or three gift nights each week.

CLEVELAND EXHIBITOR, A FIGHTER, WINS FIRST BOUT IN SUNDAY OPENING CONTEST

Arnold Goodman, proprietor of the new Wind-A-Meer theatre at East Cleveland, O., has forced an election on the question of Sunday closing and won the first stage of his fight with the city council and ministerial forces of the Cleveland suburb.

"Each time I am arrested my house gets a fine advertisement and each Sunday the attendances increase. The signatures to the referendum petitions show that the sentiment of East Cleveland is overwhelmingly in favor of Sunday motion picture shows," Mr. Goodman says.

The election will take place within thirty days. Ex-judge W. W. Hole, at the last meeting of the East Cleveland city council, stated that even if the ordinance is repealed the state law still makes it illegal to open on Sundays.

East Cleveland ministers have demanded that the city respect the state law no matter how the election goes.

Since Cleveland, East Cleveland's big neighbor, ignores the state law, Mr. Goodman does not think the East Cleveland authorities will defy public opinion if the election, as seems assured, goes in his favor.

ATTORNEY APPEARS FOR CLEVELAND EXHIBITORS IN THEATRE TAX PROTEST

Attorney Ben J. Sawyer, speaking for the motion picture exhibitors of Cleveland, appeared before the license committee of the city council and opposed the proposed motion picture theatre tax.

Mr. Sawyer stated that more than half the motion picture theatres of Cleveland are either losing money or just breaking even. "Admission fees have remained stationary while expenses have soared," Mr. Sawyer said.

"Motion picture managers do not get any special service from the city. It is seldom a fire warden has to visit a theatre.

"We don't get as much service from the city as the average householder, for we have no garbage or rubbish to be collected," he added.

The proposed ordinance fixes a fee of three dollars for each one hundred seating capacity. Councilman Meyers, its author, seeks to obtain sufficient revenue to pay the salary of a motion picture theatre inspector.

The city council is divided on the proposal. Councilman Smith says all license legislation is vicious.

CRAWFORDSVILLE, IND., MADE A CENSORSHIP MARK

Crawfordsville, Ind., will have local censorship of motion picture theatres.

The Crawfordsville city council has taken upon itself to regulate all films shown in that city. The censorship committee consists of Councilmen Schenck, Burroughs and McGeath, City Attorney Murphy, Prof. Thompson, principal of the Lincoln colored school, as well as the members of the board of safety.

Councilmanic censorship resulted from the attempt of Prof. Thompson to have the film, "The Nigger," put under the ban. He declared that the film would create race trouble in Crawfordsville.

City Attorney Murphy told Prof. Thompson that the United States Government was founded upon freedom to express opinions and that, in some instances, this freedom was abused.

He stated that the film could be stopped only on the ground that it was immoral.

RAINIER PAYS FINE AND GOES BACK TO FINISH THE SHOW

Ralph Rainier, of the Boyer Opera House at Kendallville, Ind., who was recently arrested and fined on a charge of running his show on Sunday, was arrested the second time recently.

He gave bond and then went back and finished the show.

CHILDREN ADMITTED TO THEATRES IN TORONTO IF WITH ADULTS

It has finally been decided that children may enter any moving picture show in Toronto, provided they are accompanied by an adult.

Formerly, it was necessary for the child to be with its parents, before the theatre man could admit it.

NATIONAL HOUSE PASSES FAKE ADVERTISING BILL, PROVIDING FOR $500 FINE OR 60 DAYS IN JAIL

THE House of Representatives has just passed the Johnson fake advertising measure, which provides "That it shall be unlawful in the District of Columbia for any person, firm, association, corporation, or advertising agency, either directly or indirectly, to display or exhibit to the public in any manner whatsoever, whether by handbill, placard, poster, picture, films, or otherwise; or to insert, or cause to be inserted, in any newspaper, magazine, or other publication printed in the District of Columbia; or to issue, exhibit, or in any way distribute or disseminate to the public; or to deliver, exhibit, mail or send to any person, firm, association or corporation any false, untrue, or misleading statement, representation, or advertising with a fraudulent intent to deceive, mislead, or induce any person, firm, association or corporation to purchase, discount, or in any way invest in or accept as collateral security any bonds, bill, share of stock, note, warehouse receipt, or any security; or with a fraudulent purpose to deceive, mislead, or induce any person, firm, association, or corporation, to purchase, make any loan upon, or invest in any property of any kind; or use any of the aforesaid methods with a fraudulent intent or purpose to deceive, mislead, or induce any other person, firm, or corporation for a valuable consideration to employ the services of any person, firm, association or corporation so advertising such services."

The prosecution under the proposed law is to be in the police court upon information which must be filed by the United States district-attorney for the District of Columbia.

The penalty attaching hereto for violations in the case of a person, firm, or association, upon conviction, is to be a fine of not more than $500, imprisonment for not more than sixty days, or both, such fine or imprisonment in the discretion of the court.

A corporation so convicted is to be subjected to the fine and its president or such other officials as may be responsible for the conduct or management thereof is to suffer the imprisonment in the discretion of the court.

CENSORS IN CITY OF BROTHERLY LOVE KEEP BUSY IN "SLEUTHING" EXHIBITORS

BANNING pictures was not the only activity of the Pennsylvania censors last week. Some of their waking hours have been spent in levying fines.

The amounts imposed run the gamut from small sums to up in the hundreds. The offense is in almost every case the heinous crime of failing to eliminate enough of certain scenes which through misunderstanding of the board's orders were left a few feet longer than the censors thought proper.

J. W. Pope, of Mutual, whose trial came off as announced, fared better than most, being fined only twenty-five dollars and costs. In this case the picture, "The Buzzard's Shadow," showed a man pouring poison. The case hinged on the words "act" and "action," the censors ordering the act out which Mr. Pope construed as meaning the actual pouring, but the censors said it should have included the preliminary handling of the poison bottle as well.

J. H. Butner of Triangle was fined one hundred dollars for a similar misconstruction of order eliminations.

On this ascending scale, the Metro people were fined $300. It was claimed by the censors that "Tillie's Punctured Romance" was shown in Harrisburg theaters lacked certain eliminations that had been ordered.

As this same copy had been running over a year without any trouble, the manager, J. D. Clark, claimed the fine was unjust and paid it under protest.

The case will not be allowed to rest here, but will be taken into court. Morris Wolf, who has successfully opposed the censors on several occasions, has been retained by Metro as its attorney.

Several exhibitors have also suffered. Their specific crime is the exhibiting of a picture with a stamp of approval a little less than the required four feet.

HEARING BEFORE RAILROAD COMMISSION PLANNED IN 'FRISCO FOR FILM-CARRYING PROHIBITION

THE recent ruling of the railroads prohibiting the carrying of moving picture films on ferry boats and passenger trains by exhibitors or their representatives is being strongly contested by both film exchange interests and exhibitors in the San Francisco field.

Through their prompt action the date on which the order is to go into effect has been postponed until March 1 and in the meantime legal action is being taken to prevent the ruling from being enforced.

A complaint has been drawn up by the Film Exchange Board of Trade of San Francisco and the matter will be given a hearing before the State Railroad Commission.

This will show that no accidents have ever occurred in California in the transportation of film and will set forth the losses that will accrue to both exchange interests and exhibitors if the new rule is enforced according to the present plan for its enforcement.

It is likely that a practical demonstration of the safety of the present mode of carrying film in metal cases will be made before members of the Railroad Commission by subjecting boxes of films to unusually severe tests.



A GROUP OF AMERICAN STARS: VIVIAN RICH, GEORGE PERIOLAT

EUGENIE FORDE (Center), ARTHUR TAVARES, AND EDYTHE STERLING

GUNNIS-DAVIS IS ASSISTANT TO MIDDLETON FOR GAUMONT

In the making of the Gaumont five-reel feature, "The Haunted Manor," Director Edwin Middleton is being assisted by J. Gunnis-Davis.

Mr. Davis has been transferred from the Gaumont company, which has been making "I Accuse."

In the latter production, which has now been completed, Alexander Gaden is the star. It will be released as a Mutual Masterpicture February 21.

"The Haunted Manor" will follow "According to Law" as a Gaumont March release. It will be seen on the screen February 20.

ABEL AT HEAD OF V-L-S-E IN CHICAGO

Sydney E. Abel, who has been in charge of the Cleveland branch of the V-L-S-E organization since last July, has been promoted to take charge of the Chicago office of The Big Four.

Mr. Abel was with the Vitagraph and Mutual companies before joining the sales force of the V-L-S-E in Cleveland. The Chicago office, to which Mr. Abel succeeds, is the second largest operated by the V-L-S-E.

Film Contributions to Actors' Fund Pour in Big

As a Result of the Campaign of Allied Motion Picture Interests to Raise $50,000 in 15 Weeks, Los Angeles Sends in $2,500 from Preliminary Benefits

THE campaign of the allied motion picture interests to raise $50,000 for the Actors' Fund of America in fifteen weeks, inaugurated ten days ago, has already reached large proportions under the direction of Samuel Goldfish, chairman of the executive committee.

Individual offerings from many theatre proprietors, players and others have begun to reach Treasurer J. Stuart Blackton at the offices of the finance committee in Locust avenue, Brooklyn.

Los Angeles sent in $2,500, as a result of preliminary benefits held in twenty-two picture, vaudeville and legitimate houses in the city.

De Wolf Hopper, Theodore Roberts, Victor Moore and other favorites appeared personally before audiences which taxed the capacity of the amusement places. Mayor Sebastian, of Los Angeles, lent support.

From all over the country mayors are accepting the invitation of the film men to co-operate with them in making Monday, May 15, a day unprecedented in theatre patronage and popularity.

Every one of the 20,000 picture playhouse proprietors is expected to donate a share of receipts to the fund on that day, the final one, of the campaign.

Many exhibitors have also announced their intention of sharing receipts with the Actors' Fund on another and earlier day as well.

Marcus Loew has put his chain of seventy vaudeville and picture theatres at the service of the fund on May 15.

He will donate ten per cent. of the gross receipts of his picture houses, and five per cent. of the day's revenue in combination picture-vaudeville theatres.

A carnival and ball, to which every motion picture actor and actor of prominence will lend his presence, is planned for early May in Madison Square Garden, New York. Walter Moore, of the H. C. Miner Lithographing Company, has been appointed chairman of the general committee on lithographing and bill posting.

He will name a committee of ten, the concerns in that line of the industry will be furnished with publicity material and petitions, and it is expected that under Mr. Moore's direction every employe in the lithographing and bill posting field will take a personal interest in advancing the cause of the Actors' Fund.

Four American Stars in Important Roles for Mutual

Arthur Tavares, Former Light Opera Actor, Supports Madge Kirby in Vogue Comedies; Vivian Rich, Star of Many Successes, Is Seen in "Life's Harmony"

FOUR members of the American Film Company's aggregation of screen players—Arthur Tavares, Vivian Rich, George Periolat, and Eugenie Forde—are among those who have important roles in photoplays made for Mutual patrons.

Tavares, who is supporting Madge Kirby in Vogue slapstick comedies, was a well known light opera star before going into pictures.

Frequently, when the Vogue company is not busy in a scene, he picks up a guitar or mandolin and strums the strings in accompaniment to his voice.

In a forthcoming Vogue, Tavares enacts the role of a proprietor of a Spanish inn, in which setting Rube Miller, Madge Kirby and Alice Neice register comedy situations.

Miss Rich, star of many dramas produced by the American Company, appeared to advantage in "Life's Harmony," where she was seen opposite George Periolat and Alfred Vosburgh. Periolat, remembered for his work in "The Diamond from the Sky," has delineated with skill a large number of character roles.

He is a man of vigorous physique and in "The Silken Spider," a Masterpicture, he was called upon to utilize his physical powers in a realistic fight.

Eugenie Forde recently appeared in "The White Rosette," first as the unfaithful wife of a baron, and later when the action moved to modern times, as the cold, glittering society woman.

This picture, produced by Donald MacDonald, contained a set accurately reproducing the New York Stock Exchange and its activities.

WEEKLY MEETINGS OF ST. LOUIS SET FOR FRIDAY IN NEW ASSOCIATION QUARTERS

The weekly Friday meetings of the Theatre Managers' and Motion Picture Exhibitors' Association, of St. Louis, will be held hereafter at their new headquarters in the Majestic theatre building, at 1020-24 Franklin avenue.

POWELL CAST WITH BILLIE BURKE FOR KLEINE-HUGHES SUBJECT

David Powell, experienced stage and screen actor, has been engaged by George Kleine for the role of Richard Freneau in the coming picturization of the Rupert Hughes novel in which Billie Burke and Henry Kolker will be featured.

ILLUSTRATING "THE NE'ER DO WELL," A PICTURIZATION IN TEN REELS OF THE REX BEACH NOVEL



ANTHONY, IMPRESSED BY THE GREATNESS OF THE CANAL, RESOLVES TO BE A MAN—THE RIOT—CORTLANDT ACCUSES HIS WIFE

BILL IN KENTUCKY LEGISLATURE FOR CENSORSHIP AND OPERATORS' LICENSE

A bill introduced in the Kentucky General Assembly on February 14 by Representative Ryans, of Louisville, provides for a state board of censors to pass upon motion picture films before their presentation to the public and to license picture theatres and machine operators.

It is now so late in the session of the legislature that the general opinion held by local exhibitors is that the bill will probably not be brought up for passage.

Exhibitors, however, are keeping a sharp eye on the legislative proceedings at Frankfort, and if the bill should be reported favorably to the house by the committee to which it has been referred, the motion picture men say they are prepared to offer strong opposition to its becoming law.

Two other bills pertaining to the regulation of films and theatres which were introdueed earlier in the session and which have been already explained in the pages of Motion Picture News, have not been reported to the house to date.

GOLDBURG LEAVES OCEAN FILM

Jesse J. Goldburg, the organizer and heretofore vice-president and general manager of the Ocean Film Corporation, has severed his connection with that organization commencing the week ending February 12.

Mr. Goldburg's successor, if any, has as yet not been announced, nor have the company's plans with respect to the future been given publicity.

Mr. Goldburg has not determined upon any connection in the immediate future, although he is considering several offers which have been made him immediately upon his informing a few of his friends in the industry of his contemplated change.

NEW PLAN TO BOOK BRUCE NATURE PICTURES

The Educational Film Corporation of America, which owns and controls the Robert C. Bruce Nature Pictures that have been playing at the Knickerbocker Theatre for the past few weeks, are soon to announce a new plan of booking which, it is claimed, will make a strong appeal to every exchange man and exhibitor.

This company is now located in its new offices at 729 Seventh avenue.

First of Daniels Comedy Series from "V" Ready

Stage Comedian Undergoes on Screen Humorous Adventures Penned by Paul West—C. Jay Williams Directed the Picture, Released Through V-L-S-E

THE first of the series of comedies produced by the Vitagraph company, featuring Frank Daniels, of comic opera fame, is now ready for release.

In them, Daniels is presented in the role of Mr. Jack, who undergoes a number of humorous adventures, under the guiding pen of Paul West, who wrote the comedies, and under the direction of C. Jay Williams, who produced the multi-reel films in which Daniels made his first bow to the motion picture public.

In the first of his "escapades," Daniels is the Major, eight weeks behind in his rent. He is forced to prepare his own dinner over a lamp, when a ray of light comes in the shape of an invitation to attend a dinner given by Mrs. Giltrox.

The Major goes and flirts and has a splendid time, although he wonders at the cause for the long delay in serving the dinner.

The butler is despatched to ascertain the cause of the delay, but comes back with a biscuit in his eye which the cook has implanted there.

Some of the men guests try their luck with similar results. Mrs. Giltrox now calls for volunteers and the gallant Major steps to the front.

Instead of subduing the cook, the latter makes him don an apron and help her. She bombarded him with all sorts of kitchen utensils, and drives him out.

Back in the ball-room the Major describes the engagement, proclaiming himself the victor, and making himself appear brave in the eyes of the guests. The cook, by her entrance, puts him to further rout.

Frank Daniels is supported by a capable cast of Vitagraphers, among them being Kate Price, the heavyweight comedienne; and Betty Howe, the latest addition to the stock company.

The comedies will be released through the V-L-S-E, being the first single-reel production, except the Hearst-Vitagraph News Pictorial, to be booked through this agency.

New York Run Like "Nation" Is Plan for Beach Film

Sol L. Lesser, Who Bought from Selig the Rights to "The Ne'er-Do-Well" for the Entire Country Announces Elaborate Showing in First Class Theatre

"THE Ne'er-Do-Well," which was accorded its premier showing in New York at the Candler theater recently, will shortly be given a Broadway run and will be handled along the same lines as "The Birth of a Nation," according to an announcement by Sol L. Lesser, who bought the rights for the entire country from the Selig Polyscope Company, makers of the film.

Rex Beach, author of the story, was an interested spectator at the Candler showing and in an interview after the performance said that it was with great pleasure that he saw the characters of his book portrayed in life on the screen.

He made special comment on the fact that the characters were cast very near to those described in the book.

Many prominent people were present in the audience, which packed the Candler to the doors, among them were: Rex Beach and his wife, Leroy Scott, Louis Joseph Vance, Mabel Normand, Ellis Parker Butler, Mrs. Ada Horah, Miss L. Campbell, Margaret Wycherly, Bayard Vieller, F. Ziegfeld Jr., Julian McCree, Harry Jordan, Hugh Ford, Acton Davies, Ben Stern, Charles McDonald, Roscoe Arbuckle, Jesse Lynch Williams, M. H. Mark, William Harris, James Montgomery Flagg, Edwin Owen Towne, Elizabeth Marbury, B. A. Rolfe, Frank McKee, Daniel Frohman, Charles Dana Gibson, Harry Doel Parker, William L. Sherry, H. L. Garson, Harry Sherman, A. J. Cobe, Arthur Leslie, H. R. Raver, Art Blankmeyer, William Fox, Mr. and Mrs. Louis B. Woodruff, Cyrus Townsend Brady, Elsie DeWolfe, B. S. Moss, Winchell Smith, Mr. and Mrs. Sol L. Lesser, E. M. Asher, Fred McClellen, H. W. Savage, M. Reis and R. M. Vandivert.

NEW ROAD MAN FOR WORLD OUT OF KANSAS CITY

C. W. Chiles, formerly with the General Film Company in St. Louis, has accepted a road position with the World Film Corporation, in Kansas City, under Manager Richard Robertson. He will travel in Missouri and Kansas.

BLUEBIRD WINS

"Secret Love lives up to every line of its advance comments."
—New Orleans Item. . . .



Special music for all BLUEBIRD Photoplays may be secured from your Exchange.

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A Romantic Drama of the Old South

Featuring the Most Beautiful Screen Star of the Day

"LOUISE LOVELY"

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BLUEBIRD WINS

"BLUEBIRD has given us another artistic production in Undine."—Chicago Herald.



Special music for all BLUEBIRD Photo-plays may be secured from your Exchange.

RADICAL CHANGES FOR TRIANGLE POLICY FORECAST

Special to Motion Picture News

Los Angeles, Feb. 17.

Harry E. Aitken, president of the Triangle Film Corporation, arrived in Los Angeles Saturday, to spend a week with the producers. Adam Kessel and Charles Baumann will arrive within the next day or two, and it is the general understanding that important matters with regards to the improvement of the Triangle program will be considered in company with the producers, and that in all probability radical changes will be made in the policy of the program.

It is now believed the length of the program will be reduced, and that it will not exceed nine reels weekly, consisting of two Keystone subjects and one drama. No definite statement has been given out.

PATHE POSTERS ARE SELECTED AS EXAMPLES OF GOOD ART

The Washington Irving High School for Girls, New York, the largest girls' high school in the country, is having a poster exhibition in which are shown the best types of poster art.

The Pathé one-sheet posters of Dorothy Donnelly, Lois Meredith, Pearl White and Jeanne Eagels are honored by a prominent place in the exhibition, being the only motion picture posters thus distinguished.

FRANK KEENAN REHEARSES FOR FOURTH INCE SUBJECT

Special to Motion Picture News

Los Angeles, Feb. 17.

Frank Keenan is back at the NYMP studio after a vacation of six weeks, and is now engaged in rehearsals for his fourth Ince Triangle subject. This will be a story laid in the North and South, and several massive colonial sets are now being built at Inceville, and interiors constructed at the Culver City studio.

The third Keenan subject is now ready for shipment East, and is entitled "The Stepping Stone." Mary Boland, who appeared with Willard Mack in "The Edge of the Abyss," appears opposite Keenan in his third subject.



EDNA MAYO IN ONE OF THE "LUCILLE" CREATIONS SHE WEARS IN PART 6 OF "THE STRANGE CASE OF MARY PAGE," ESSANAY SERIAL

KALEM REPORTS ETHEL TEARE SUBJECTS POPULAR

Reports from General Film exchange managers indicate that Kalem made a wise move in establishing Wednesday as Ethel Teare Day in its schedule of releases and surrounding that player with a capable company of fun-makers in subjects that would feature her personality. Every General Film exchange in the United States and Canada buying film has already placed a standing order for one or more prints of the Wednesday specials and reports that exhibitors have given them an unusually favorable reception.

The rise of Ethel Teare to stardom in the short space since her first appearance in small parts in Kalem "Ham and Bud" subjects places another name on the long list of stars discovered and developed by Kalem which includes such well known present Kalemites as Lloyd V. Hamilton, Bud Duncan, Marin Sais and Ollie Kirkby, and many others equally well known to film fans.

HEARING ON SUNDAY CLOSING FOR BOSTON EXHIBITORS

There has been so much misunderstanding of the methods used by chief of the district police, John H. Plunkett, in censoring films submitted for Sunday exhibition in Boston that he has invited exhibitors and exchangemen to confer with him at the State house next Thursday afternoon.

At that time he promises to make clear the reasons why his censorship of Sunday films is so drastic.

The film men welcome the opportunity to get together with him. The meeting will no doubt be proof of the fact that by cooperation much may be accomplished which would be attempted only with futility under misunderstandings.

"Short Reel Pictures Never Lost Favor"—Selig

Company Which Has Curtailed Production of Five-Reel Subjects Returns to Its "First Love," the One-Reelers—Revival of Strong Demand for Split Reels Predicted

IN interviews appearing in certain metropolitan newspapers certain film authorities continue to voice opinions that short length films are doomed, while others vehemently assert that the one- and two-reel pictureplays will always be indispensable to a well-balanced program.

One significant action was recently taken by a large film manufacturing company which has curtailed production of five-reel subjects to return to its "first love," the single reelers.

William N. Selig, president of the Selig Polyscope Company, is one prominent film manufacturer who has staunchly held to his ideas of the worth of pictureplays in one reel.

While it is true that the Selig company is noted for its longer dramas, yet Mr. Selig has never permitted his single-reel productions to suffer, and has gone right ahead releasing one-reel pictureplays, while others have eliminated this class of film from their programs.

"There will always be a demand for short length films of worthiness," said Mr. Selig recently. "We have spared no expense or care in the stories and the production of our one- and two-reelers, and our sales have jumped within the past few months to a figure that is most gratifying.

"The public will always demand good comedies and dramas in one and two reels, and I should not be surprised to witness a strong revival of the split-reel film. Feature films have won decisive and lasting favor, it is true, but shorter length films have never really lost favor with the public."

NEWS VALUABLE TO NEWSPAPER MOTION PICTURE DEPARTMENTS

We want the "News"; in fact, we want it very badly, as we find it a valuable help to our motion picture department.

We carry a large photoplay department daily and carry about 1,200 inches of exhibitor advertising each week.

We are with you in anything that will help the motion picture business.

Respectfully,
J. FRED. BEARD,
Advertising Manager,
The Seattle Times.

GEORGE CLARKE, BELASCO PLAYER, IN MANY LUBIN SUCCESSES

George Clarke, Lubin character leading man, was born in Birmingham, England, and began his stage career shortly after leaving Lemington College.

His first American experience was with the late Charles Frohman at the Star theatre, New York.

After a short time he joined David Belasco, in whose employ he remained until two years ago, at which time he became identified with the Lubin Manufacturing Company.

Mr. Clarke appears in "A Man's Making," "Souls in Bondage," "The Fires of St. John," "The Uplift," and other Lubin films.

HAL CLARENDON GOES TO UNIVERSAL

Hal Clarendon, who received such glowing praise at the hands of the film reviewers for the masterful way in which he directed the B. S. Moss production of "One Day," has accepted a temporary engagement with the Universal and will begin work at their Jersey studio on Tuesday, directing Hobart Henley, the late star of "Graft," in a feature entitled "The Other Man," the work of J. Grubbs Alexander.



SCENES FROM FIVE COMING PHOTOPLAYS FROM THE WILLIAM FOX STUDIOS: (Top) ROBERT B. MANTELL IN "A WIFE'S SACRIFICE"; "THE MARBLE HEART"; WILLIAM FARNUM IN "A MAN OF SORROW"; (Below) THEDA BARA IN "GOLD AND THE WOMAN"; WALTER MILLER AND VIOLET HORNER IN "THE MARBLE HEART"

CONDENSED VERSION OF "ADVENTURES OF KATHLYN" SERIAL IN CHICAGO

"The Adventures of Kathlyn," in eight reels, an abbreviated version of the original serial, will be shown for the first time at the Fine Arts theatre, Chicago, on February 19.

This is the first time in the history of the business, it is said, that a serial has been revived. Elaborate arrangements have been made for its presentation.

An orchestra of thirty-five will furnish special music, the ushers will appear in Hindoo garb, and there will be appropriate interior and exterior decorations.

POLICE QUASH THEATRE NUISANCE IN CLEVELAND

Prompt and vigorous action by Police Prosecutor Russick has eliminated the stink ball and electric snuff nuisance from Cleveland motion picture houses.

Exhibitors say the most important step was not the prosecution of youths caught in the act, but the confiscation of the stock of retail storekeepers and the warning issued to manufacturers of these offensive substances.

An analysis of the confiscated stock shows that the articles contain a certain amount of poison and as such are prejudicial to health.

Southern Hospitality Extended to Gaumont Players

Board of Trade and Citizens of South Jacksonville, Fla., Are Hosts at Jolly Picnic on February 13—Two Mayors and City Officials Present

THE Board of Trade and citizens of South Jacksonville, Fla., in general were hosts at a jolly big picnic, complimentary to the Gaumont Company, February 13.

More than five hundred participants left the South Jacksonville ferry and Gaumot studio at twelve-thirty by boat and rode in machines to the picturesque country home of Col. J. H. Mundy, president of the Board of Trade, where an elaborate picnic dinner had been set.

In the party were Mayor Bowden of Jacksonville, Mayor Meyers of South Jacksonville, members of the Board of Trade of South Jacksonville, and many of the Jacksonville city officials.

During the dinner both Mr. Bowden and Mr. Meyers and Col. Mundy were heard in warm speeches of welcome, to which Richard Garrick, supervising director of the Gaumont Company, responded eloquently.

Music by an eight-pieced orchestra, furnished a splendid program during the meal and later served pleasant incentive for the dancing.

A feature of the afternoon was the photographing of many humorous incidents of the day, pictures that are to be released in the Mutual Weekly in the near future.

South Jacksonville's co-operation with the Gaumont Company in the production of Masterpictures has been one of the most pleasing conditions of the company's winter stay there and has added materially to the accomplishments of the company.

Mr. Garrick, in a well-chosen speech, voiced the sentiments of all of his players when he expressed his appreciation and gratitude.

Many humorous incidents gave added zest to the afternoon, as for instance when Mr. Garrick offered a prize of one hundred dollars to the winner in a half-mile spurt between the "two Gaumont kids," James Levering and Charles W. Travis, and again when he all but created a riot by asking the players to select the prettiest girl, the handsomest man, the homeliest girl and the ugliest man from among the players.

In the Levering-Travis offer, Gerald Griffin was ready to challenge the winner, but in the stress of the day's fun, the event was not staged.

Among the Gaumont players present were Richard Garrick, Mr. and Mrs. Charles W. Travis, Mr. and Mrs. Alexander Gaden, Mr. and Mrs. Alan Robinson, Mr. and Mrs. Sydney Mason, Mr. and Mrs. Edwin Vail, Mr. and Mrs. Earl O. Schenck, Mr. and Mrs. Henry Vernot, Mr. and Mrs. John Mackin, Mr. and Mrs. Arthur Perchet, Mr. and Mrs. Edwin Middleton, Mr. and Mrs. R. D. McDonall, Jr., Mr. and Mrs. Richard Kloopfer, Lucille Taft, Marguerite Courtot, Mrs. Courtot, Juliette Courtot, Iva Shepard, Gertrude Robinson, Helen Morton, Mildred Gregory, Matilde Baring, Olive Trover, Mabel Best, Gladys Thornton, Marie Bain, Sidney Vaughn, John Reinhard, Howard Hall, Robert Clugston, James Levering, W. C. Butler, E. K. James, Albert Macklin, Henry Pemberton, Charles Graham, Gerald Griffin, Walter Pritchard, Quincy Stockton, Edwin Goetler, H. L. MacEacheon, Joseph Ford, R. G. Phillips and William Striker, and others.

Literary Lights Make Pilgrimage to Universal City

Julian Hawthorne, Son of the Famous Novelist, Himself an Author of Note, Pays High Compliment to the Motion Picture Metropolis on West Coast

UNIVERSAL CITY has recently been host to a number of newspaper men and literary personages, who were enthusiastic over their visit to the motion picture municipality.

Among these were Julian Hawthorne, son of the famous novelist, and himself an author. Mr. Hawthorne's remark was:

"When you tell the story of Universal City, you tell pretty much everything about motion pictures."

Others who spent several hours looking over the big plant were four representatives of the Scripps syndicate of newspapers.

They were: Ward C. Mayborn, of Denver, general business manager of the Denver *Express,* Memphis *Press,* Evansville *Press* and Terre Haute *Post;* F. R. Peters of Evansville, Ind., editor of the Evansville *Press* and Terre Haute *Post;* Alfred O. Anderson, of Dallas, Tex., editor of the Dallas *Dispatch,* Houston *Press* and Memphis *Press,* and J. C. Harper, general counsel of the Scripps organization.

"Can't wait till I get back to Evansville," said Editor Peters, "to tell the story of what we have seen to our papers," and the others were equally complimentary.

Censorship Agitation Will Prove Boomerang—Irwin

V-L-S-E General Manager Declares Efforts of A Few Misguided People to Throttle Freedom of the Screen Will Eventually React to Advantage of Entire Motion Picture Industry—Once the Public Is Aroused to the Situation It Will Dispose of Censorship Quickly Enough

THAT the hue and cry for legalized censorship now being made in Washington by professional reformers, and threatened in New York State, will not only result in its own undoing, but will so arouse public conscience that the censorship statutes in states such as Ohio and Pennsylvania will ultimately be revoked, is the prophecy of Walter W. Irwin.

Mr. Irwin is General Manager of the V. L. S. E., Inc., Chairman of the Executive Committee of the Motion Picture Board of Trade, and one of the active opponents of pre-publicity censorship in both film and legal circles in this country.

Throttling Freedom of Screen

"The efforts being made upon the part of a few misguided people to throttle the freedom of the screen," said Mr. Irwin during the course of an interview last week, "will act as a boomerang—that is, will react to the advantage of the entire motion picture industry.

"Moreover, the censor boards themselves are unwittingly doing a great work for the industry in helping us overcome the trials and vicissitudes which all young and great industries must experience.

"In the first place, so ignorant, intolerant, arrogant, in some cases malicious and spiteful, have been the acts of these boards, that they are fast becoming the heedless instrument of their own destruction; for the very character of their conduct is gradually causing the busy American public to take notice, and to realize that such power in the hands of a few is not only dangerous to the principles of liberty, but is an insult to our intelligence.

Public Being Aroused

"In the second place, the acts of these censors is fast impressing upon the public the fact that the motion picture is the most important and powerful vehicle of thought transmission so far known to man; so powerful that it is being punished for its very intensity; and that the industry, itself, possesses an intelligence and dignity so important to the educational welfare of the people, that they cannot afford to allow it to be subjected to injustice.

"In the third place, nothing so quickly makes for the destruction of jealousies and antagonism betwen the various branches of the industry, and for the creation of mutual respect and proper business ethics, as a fight against a common and unfair enemy.

"Almost up to the present time, there has existed, either with or without cause, an unfriendly feeling, approaching hostility, between the manufacturers and exchange men on the one side, and the exhibitors on the other side. The most dangerous and common enemy, however, the enemy of censorship, has caused the manufacturers, exchange men and exhibitors to thoroughly realize that each branch is just as important as the other two; that the interests of the three are interdependent; that an attack upon one is an attack upon all; that each is entitled to respect and confidence; that working together, they constitute a powerful protection, not only for themselves, but for the public welfare, and that no longer must they be "A house divided against itself."

United Against a Common Enemy

"Thus, without the common enemy, the Motion Picture Board of Trade of America, Inc., formed solely for the purpose of amalgamating all interests to promote or defeat propaganda benefiting or destructive to the industry as a whole, would not have come into being.

"So strenuous is the life of the American people that they are slow to become interested, but once aroused to the gravity of this issue, we of the motion picture industry need have no fear of the decision. The great American public may go wrong temporarily in some things, but it has never been known to go wrong on an issue involving the fundamental principles of our liberty. Wherever an injustice is done, the public is quick to right it, upon it becoming acquainted with the facts.

"Consequently, I think we may view the outcome of the present agitation with absolute confidence, provided we do our share in helping our enemies to continue the present fermentation, until the public fully realizes what the motion picture means to it, and what we stand for.

Legalized Censorship Defeated Before

"We have ample evidence to justify this confidence. Every attempt made to foist legalized censorship upon the people of this country has met with disaster. Away back in 1789 President Adams tried to restrict the freedom of the press which had been gained only after years of darkness and the shedding of much blood, and went down to ignominious defeat for re-election.

"Over in Pennsylvania, only a few years ago, Samuel Pennypacker sought to discipline the press which had made his official life, as Governor, far from a happy one, and succeeded only in bringing down upon his head a storm of ridicule such as few public figures have ever suffered.

"But we do not need to go out of our own circle to satisfy ourselves that the American people will never relinquish the principles for which this great republic was founded.

"Out in Los Angeles, recently, a local board of censors sought to impose their private prejudices upon an entire community. The outraged public sentiment which was directed at them, not only resulted in their resignations, but forced the authorities to permit the exhibition of the picture to which the little group of seven short-sighted individuals had so strenuously objected. Mass meetings were held, editorials promulgated, and the entire community aroused to the point where the mistaking of its temper was impossible.

Absurdities of Censorship

"To what lengths such censorship would go if it were permitted to exercise itself unchecked, is illustrated by a recent request of a feminine member of the Kansas Board of Administration to have the music rendered in moving picture theatres censored, on the ground that the morals of the commonwealth were imperilled by the present liberty permitted in the musical accompaniments of moving picture films.

"With such suggestions being put forward, when censorship has but the merest footing in our social life, we can imagine what the demands might be if it were given an actual hold.

"All we of the moving picture industry need to do is to present these facts to the millions to whom our product brings the worlds of art, history, science, religion, mechanics, surgery, etc., and to the scores of others who appreciate that this product is an influence in keeping some of their neighbors from injurious indulgences."

Mutual Cameraman Gets Striking European Scenes

Darmour, Star Man on "Weekly" Staff, Who Joined Ford Expedition and Later Parted Company with Peace Pilgrims, Brings Back Unusual Winter Pictures

LAWRENCE DARMOUR, star cameraman of the Mutual Weekly staff, is home again from Europe and the Ford Peace Expedition, with a lot of interesting stories and quite a few films.

Darmour is only twenty-one years old. It is said he was the youngest member of the Ford expedition. He met a number of picturesque characters on the ship, as well as on the Continent, but he did not spend all his time "shooting" them.

It appears that the young photographer parted company with the expedition in order to take some exclusive winter sport pictures up on Holmenkollen, the mountain where the celebrated Swedish skiing contests are held.

He got snowed-in and had to stay on the mountain five days. Not satisfied with that he went prowling around with his camera in the Norwegian Alps about Finse, four thousand feet above the sea.

Darmour is said to have accomplished a scoop over the newspaper persons in the Ford party. He discovered that a certain member of the Ford staff was leaving the party to return to the United States when the peace ship was held up at Kirkwall.

This person was prevailed upon to carry back with him a number of rolls of negative, which is reported to have reached the Mutual Weekly before the first of the mailed reports of the correspondents left Europe.

Putting in Rough "Business" for Smooth Comedies

Arbuckle Uses Bordeau as Human Battering-Ram at Eastern Keystone Studios in Scene for "The Bright Lights," a Play to Banish Black Gloom

ROSCOE ARBUCKLE used Joe Bordeau as a human battering ram at the Keystone studio in Fort Lee, N. J., the other day, and Joe still lives, although he was driven like a wedge through a 12-inch wall with such force that a gap was opened large enough to admit the bulky "Fatty" to a Bowery dive, where his country sweetheart, Mabel Normand, was held a prisoner.

This scene will furnish the big thrill in "The Bright Lights" when that new Keystone comedy is released to Triangle exhibitors.

Joe says he'll be at the Knickerbocker the first night to see how he survived an experience for which they use 42-centimeter shells in Champagne.

For more than two weeks Arbuckle has been preparing for this scene. He came from California with a determination to show Mack Sennett that New York was just as fertile a field for the Keystone brand of comedy thrills as the Pacific coast.

He made a good start in "He Did and He Didn't," and then approached "The Bright Lights" with eagerness as he looked over the story and saw that much of the action would take place on the Bowery.

Personal representatives began to scour the East Side for types, and the mechanical department started work on the construction of a huge set which shows a complete Bowery dive, a cellar affair with bar and sitting room, over which a shoe shop and a Chinese laundry are situated.

Mabel has been lured from the country and is imprisoned on the Bowery. "Fatty" discovers her whereabouts and invades the resort with a number of sailors, who are spoiling for a fight.

All are thrown out by the gang which uses the place as a rendezvous. Kid Broad recruited this gang for Arbuckle, and did a good job.

Several men who have delivered knockouts in the prize ring gave a touch of verisimilitude to the numerous fights which occurred frequently in this set.

At least one broken nose emerged from the fray in which "Fatty" returned with reinforcements and knocked down the enemy's battlements with the battering Joe Bordeau. The ease with which additional sailors were obtained showed the value of preparedness.

When the last gangster had been counted out "Fatty" broke through an inner door where the fair Mabel was cowering. Then, in the debris which covered the set, the director prepared for the final thrill.

As the wall was pierced by tough Joe Bordeau the foundations of the building were to be so shaken that the shoe shop and the laundry would drop and mingle with the lower level.

The shoe mender made the drop all right, but when the three Chinese acrobats engaged for the occasion started in to earn their per diem they showed a lack of teamwork.

Their signals got crossed and they began to go with gravity before the cameraman got the whistle. Everyone else joined in and made a wreck of the set.

"On the set to-morrow at 10 o'clock made up!" said "Fatty" in disgust, as he turned to give instructions about having the set replaced during the night.

PETITION FOR CENSORSHIP IN ST. LOUIS

E. V. P. Schneiderhahn, attorney for the Federated Catholic Societies of St. Louis, presented a petition to the Board of Aldermen last week which was signed by 11,846 persons, urging the passage of a bill to establish a censorship board.

The petition was referred to the legislative committee.

Julius Stern Recommends List of Universal Pictures

Company Triples Scenario Staff Since Opening Studios at Universal Heights, New Jersey, and Increases Acting Staff—Subjects Show Marked Improvement

WITH a dozen directors at work on the stage, Universal Heights, New Jersey, is today in point of footage produced and number of directors one of the most active of all Eastern studios.

The staff of directors, under the general direction of Producing Manager Julius Stern, comprises Ben Wilson, Lucius Henderson, Harry C. Myers, Henry Otto, Stuart Paton, Edwin Stevens, W. J. Kelly, Robert Hill, William Garwood, Allan Holubar, Matt Moore and Rex Ingram.

"The improvement in Eastern Universal pictures upon our moving into the new studios," said Manager Stern, "was apparent almost with the first picture taken there. Lighting, settings, photography—there has been no question about the improvement.

"I will name concrete pictures, that I invite anyone to see, that will bear out these claims.

"See 'The Poet's Progress,' with Matt Moore and Jane Gail; 'The Sheriff of Pine Mountains,' with Ben Wilson and Dorothy Phillips; 'The Girl Who Feared Daylight' with Mary Fuller; 'Easy Money,' 'Love's Spasm,' 'Lathered Trust,' 'Model Husband,' 'Hash House Heiress,' and 'Object, Matrimony,' all with Harry Myers and Rosemary Theby.

"With Violet Mersereau: 'Love's Triumph' with Ben Wilson and Dorothy Phillips; 'The Humming Pigeons,' with Edith Roberts and Stanley Walpole; 'The Captain of the Typhoon' with King Baggot; 'Aschen Brodel' with Ben Wilson and Dorothy Phillips; 'The Invisible Husband' with Matt Moore and Jane Gail; 'Hetty Gray, Millionaire,' with Mary Fuller; 'Elusive Isabel,' a five-reeler, with Florence Lawrence; 'Jim Slogan,' with King Baggot.

"'The Ways of Providence,' with Ben Wilson and Dorothy Phillips; 'Thrown to the Lions,' a five-reeler, with Mary Fuller; 'Why Mrs. Kenworth Lied,' with Mr. Moore, Miss Gail and Augustus Phillips; 'Held for Damages,' with Harry Benham and Edna Pendleton; 'The Experiment,' a five-reeler, with Violet Mersereau.

"'The Unconventional Girl,' with Edith Roberts, Stanley Walpole and Sydell Dowling; 'The Blind Man Who Saw,' with Ben Wilson and Joe Girard and Clara Byers; and 'Behind the Curtain,' with Dorothy Phillips and Allan Holubar.

"These are given in their general order of production, which will be their general order of release. See any of them or see all of them; they all show the quality advance that Universal Heights has brought to Eastern production.

"Since coming to the Universal Heights studio, we have tripled our scenario staff. We believe we have the best scenario brains in the East in the enlarged department. We have augmented our acting staff, too.

"In the past few weeks I have engaged for Eastern productions Harry Millarde, of the Kalem, Sidney Bracy of the Thanhouser, Stanley Walpole, of the Eclair, Lionel Adams, of the Vitagraph, and Augustus Phillips, of the Edison—stars every one."



CHICAGO REEL FELLOWS CLUB BREAKFAST DINNER HELD ON FEBRUARY 16

World Film and Paramount Reaffirm Censorship Stand

Illinois Exhibitors, Protesting Against Attitude of Feature Companies, Are Told by General Manager Spiegel that Federal Regulation "Will Do Away With Class of Productions Which Are Bound Ultimately to Create Havoc in the Business"—Hodkinson Indorses Letter as "Comprehensive and a Very Good Answer"

ARTHUR H. SPIEGEL, President of the Equitable Motion Pictures Corporation and General Manager of the World Film Corporation, was the recipient, last week, on behalf of his companies, of the following official notification from the Motion Pictures Exhibitors' Association of Illinois.

Immediately upon receipt of this notification, Mr. Spiegel went into executive session with W. W. Hodkinson, of the Paramount Company, who represents the Paramount group interests of the pro-censorship controversy, with the result that the following correspondence ensued:

Letter to Mr. Spiegel

"Chicago, Feb. 9, 1916.

"Equitable Motion Pictures Corp.,
"130 W. 46th St.,
"New York, N. Y.

"Gentlemen:

"At the last regular meeting of the Moving Picture Exhibitors' Association of Illinois, held Friday, Feb. 4, at which time the annual election of officers took place, the following resolution was unanimously passed by a very large and representative gathering of exhibitors:

"'That we, the Motion Picture Exhibitors' Association of Illinois, desire to go on record as unalterably opposed to any form of legalized censorship, National or otherwise, and that we most heartily disapprove of the recent attitude of the Equitable Motion Pictures Corporation, as well as the Metro and Paramount, in their endorsement of, and favoring legal censorship.'

"The Secretary was instructed to forward a copy of the above resolution to the Feature Film Companies in question, and also the trade papers.

"Yours truly,
"MOTION PICTURE EXHIBITORS' ASSN.,
"Illinois.
"By J. H. Frundt, President.
"By Sidney Smith, Secretary."

Mr. Spiegel's Reply

Mr. Spiegel responded, after his conference with Mr. Hodkinson, as follows:

"February 14, 1916.

"Motion Picture Exhibitors' Ass'n, Ill.,
"57 E. Van Buren St.,
Chicago, Ill.

"Gentlemen:

"We have carefully noted the contents of your communication of the 9th inst.

"We regret that the attitude of our company as well as that of the Paramount and Metro has met with the disapproval of your association; but we wish to assure you that, in our opinion, our action will ultimately result to the best interests of everybody engaged in the motion picture industry.

"The companies mentioned in your letter who have expressed themselves as being in favor of proper national censorship gave this question most serious and thoughtful consideration before arriving at any definite conclusion, and our final decision was based on the fact that proper national censorship would surely finally result in great benefits for producers, distributors and exhibitors. We are striving to promote the best interests of this industry and to establish its permanency. We know and you know that there is a certain class of pictures being produced today which is objectionable not only to the exhibitor but to his patrons, and pictures of this character should be suppressed solely because their suppression will surely work for the best interests of the industry.

Industry Supported by Masses

"The motion picture industry, as an industry, has thrived simply because the motion picture theatre is a place for the masses—for men, women and children. But when a certain kind of pictures is produced which will surely result in keeping men, women and children out of the theatres, then it is quite evident to every one that the industry will be seriously harmed.

"It is hoped and desired that proper national censorship will do away with a class of productions that is bound to ultimately create havoc in the business. And it is further believed that once we have proper national censorship, all other forms of state and municipal censorship will be finally abolished.

"We, and I think I may state the other producers mentioned in your communication, are opposed to State Censorship, as we think it unfair and unwarranted; but we realize the urgent necessity for National Censorship—first, because it is bound to result in our general good; and, secondly, because we feel that once we have proper National Censorship, it will be a stepping stone to the complete abolishment of all forms of State Censorship.

"In conclusion, we wish to assure you that our sole purpose in this entire matter is to create a condition which will finally result for the best interests of every one engaged in this industry.

"Very truly yours,
"WORLD FILM CORPORATION,
"Arthur H. Spiegel, General Manager."

Hodkinson Gives Endorsement

W. W. Hodkinson's endorsement of Mr. Spiegel's response to the Illinois Association is given herewith:

"February 17, 1916.

"Mr. Arthur H. Spiegel,
"World Film Corporation,
"130 West 46th Street,
"New York City.

"My dear Mr. Spiegel:

"I have read and return herewith your letter dated the 14th, addressed to the Motion Picture Exhibitors' Association at Chicago, which is in answer to their letter of the 9th, addressed to you.

"I think it is a very comprehensive and good answer, and trust that you will send it as it is.

"With kindest regards,
"Yours very truly,
"W. W. HODKINSON."

Kalem Studios on West Coast Busy Places These Days

"There Is No Fool Like an Old One" to Show Wisdom of Laughter for Screen Enjoyment, and "Ham" Comedies Are Expected to "Bring Home the Bacon"

Special to MOTION PICTURE NEWS

Los Angeles, Feb. 17.

DIRECTOR William Beaudine has just completed the one reel Kalem comedy "There Is No Fool Like an Old Fool," written by M. E. M. Gibsons and featuring Ethel Teare.

It tells the story of Uncle Adam of the Eveless Eden Club who induces his nephew to become a member or forfeit his millions. How the nephew succeeds in convincing the uncle that the idea was wrong makes an interesting comedy. Jack Macdermott appears as the nephew.

The "Ham" comedy players are at work on a subject now, dealing with the attempts of Ham and Bud to buy a kiss at a charity ball. The price was one dollar each, and the pair by consolidating their bank accounts had a total of eighty cents.

The story contains some real foundation for high finance. Norma Nichols, new leading woman of the company, is the vendor of the "tulip salve."

Members of the "Hazards of Helen" company have again cheated death, as in an accident last week they all escaped serious injury when an automobile containing four people turned turtle at a turn in a mountain road near Los Angeles.

Helen Gibson was chasing the auto on a motorcycle and fortunately was far enough behind that she could pass with safety after the turning-over occurred.

This made it possible for the cameraman to continue at the crank and secure a film of the entire accident for a coming "Hazard of Helen" subject.

The war burlesque comedy, "Ham Agrees with Sherman," has at last been completed, the last scenes being made, representing those of an aeroplane flight in which Ham and Bud take part.

The machine was so small that it was necessary for the comedians to crouch down beside the aviator, and thus were completely hidden from the camera's eye.

A very realistic fall was secured when the monoplane crashed to the earth from a height of about thirty feet.

FISCHER TO OPEN OFFICE IN TWO CANADIAN CITIES

It is announced that Henry Fischer, manager of the United Film Service, will in the near future establish offices for his company in Winnipeg and Vancouver.

JEANNE IVER MAKES HIT IN FIRST SCREEN PLAY, "ONE DAY"

Out of a score of applicants it remained for an Ohio girl to secure the stellar role in the B. S. Moss production, "One Day." The girl is Ruth Mac Tammany, who hails from Akron, Ohio. Her professional name



JEANNE IVER

is Jeanne Iver, and she is well known as a classic dancer and soloist.

Miss Iver has also displayed talent for dramatic work, fostered by thorough stock experience. "One Day" marks her first screen appearance.

STERN SIGNS STANLEY WALPOLE FOR UNIVERSAL

Stanley Walpole, of Eclair fame, has been engaged by Manager Julius Stern for the Universal Heights studio, where Walpole will be leading man for Edith Roberts, "youngest leading woman in the movies."

His first work in this capacity will be found in "An Unconventional Girl," a two-reel drama.

He appeared in the Eclair pictures some years ago while they were released on the Universal program.

Before the pictures "got him," Walpole spent eight years on the legitimate stage, five years of which were under the management of J. C. Williamson of Australia, from which far-off land Walpole hails.

In fact, Walpole has just returned from Melbourne, where he played eight months in repertoire for Mr. Williamson after finishing his Eclair picture engagement.

GARWOOD AGAIN IN UNIVERSAL PICTURES MADE EAST

William Garwood, one of the many leading men employed by Universal is to appear in pictures produced in the East once more.

About three months ago Mr. Garwood was sent to Universal City, Cal., to take part in the "Lord John's Journal" series. As these pictures are all completed Mr. Garwood is now in the East again and will resume work at the Fort Lee, N. J., studio.

Previous to this Mr. Garwood has only acted in the capacity of leading man but with his return to the Jersey plant, he will be promoted to a director's position. His work in this line will not interfere with his activities before the camera.

"SPOILERS" RIGHTS SOLD FOR SIX MORE STATES

"The Spoilers," Selig's screen version of Rex Beach's Alaskan tale, has finally been secured by Sol L. Lesser and M. Rosenberg for exploitation in the States of Kentucky, Maryland, Virginia, South Carolina, Delaware and the District of Columbia.

Offices have been opened under the name of the L. and R. Feature Film Company, Bank of Commerce Building, Washington, D. C.

Mr. Selig held this production for over a year, as he was unable to secure a buyer who would be willing to pay what the territory was worth.

M. Rosenberg, president of the Northwestern Feature Film Company, of Portland, who recently purchased the rights for "The Ne'er-Do-Well" for Washington, Oregon and Montana, reports a two weeks' record-breaking run at the Clemmer Theatre in Seattle, and a one-week run at the People's Theatre in Portland. Both these theatres will play return engagements.

MILLER BROS. OFFER SHOW OUTFIT FOR PICTURES

The 101 Ranch Wild West Show outfit, now wintering at the 101 Ranch, at Bliss, Okla., will probably be converted into a motion picture outfit until the opening in the latter part of April.

The show will be rehearsing February 20, and already the performers and other members of the big aggregation are beginning to gather at the ranch. It struck Col. Joe Miller as a good idea to use the outfit for pictures until the opening, and while as yet no contract has been closed, Mr. Miller says he has already several offers. He will not be ready before March 1, and is anxious to make a permanent contract for the entire summer.

SELZNICK TO SPEAK BEFORE NATIONAL PRESS CLUB

Lewis J. Selznick, President of the Clara Kimball Young Film Corporation, has been invited by the National Press Club, of Washington, D. C., to address its members on the occasion of the next "Inside Dope" night.

It will be held early in March. Mr. Selznick's assigned topic will be "Marketing the Movies." Ralph Graves, chairman of the club's entertainment committee, issued the invitation.

COHN HAS WAITING LIST OF TEN THEATRES

Manager Cohn of the Notable Feature Films, of Denver, reports that business is great. He has a waiting list of ten theatres.

DOROTHY GREEN'S FIRST METRO ROLE IS IN SUPPORT OF EDMUND BREESE

Dorothy Green, last seen in the William Fox production of "A Parisian Romance," has been engaged by Popular Plays and Players for exclusive appearance on the Metro program.

Her first Metro role will be in support of Edmund Breese, in a five-part production, as yet unnamed. Following this, Miss Green will be starred alone, it is announced.

Among some of Miss Green's best fea-



DOROTHY GREEN

tures are "A Wonderful Adventure," with William Farnum, and "Her Mother's Secret," with Ralph Kellard.

Miss Green is a native of Russia, and came to this country at the age of three.

CLEVELAND EXHIBITORS THINK OF PROMOTING BALL LIKE ONE IN PITTSBURGH

Special to Motion Picture News

Cleveland, Feb. 19.

A number of Cleveland motion picture men are scouting around with the idea of ascertaining what chance for success there would be for a motion picture ball in Cleveland on similar lines to the recent Screen Club ball in Pittsburgh.

Gray's Armory, where President Wilson recently spoke on preparedness, is spoken of as the most likely building for the ball, if the people interested in the idea can be induced to take the initiative.

STRAND, MONTREAL, BREAKS RECORD WITH BERNHARDT SUBJECT

The Strand theatre, Montreal, makes the statement that while up to January its record receipts had been attained during a showing of "Neptune's Daughter," this record has been smashed by over $200 during the first week of the showing of the Bluebird Feature, "Jeanne Dore," starring Sarah Bernhardt.

Screen Examinations

"POOR LITTLE PEPPINA"

(Famous Players-Paramount—Seven Reels)

REVIEWED BY OSCAR COOPER

AN exhibitor from the Middle West, who happened to be present at the private showing of this latest Mary Pickford subject at the Broadway theatre, New York, remarked: "This is a picture that will please the children immensely. Mary Pickford can act this kind of a part better than anybody else can."

He didn't mean, we discovered, that he thought it a children's picture exclusively, but he did mean it would delight children because it was clean, wholesome, true to life and perfectly natural. And we don't know any higher testimony to the worth of "Poor Little Peppina" than that. The exhibitor said grown people would like it also, and in no less degree would like everything about it, unless, perhaps, they found it a little too long, and possessed of a considerable amount of repetition.

Probably most people will see it in five reels. At least we think they should, particularly as Mary does not enter until the beginning of the second reel in the version we saw.

The story, by Kate Jordan, is slender, but Mary Pickford and her brother Jack and several Italian actors of astonishing ability in pantomine make one glide over its few improbabilities quickly enough.

It shows Mary, kidnapped by the Mafia in Italy, and finally compelled to flee to America as a stowaway in boy's clothes. On shipboard she meets Hugh Carroll who eventually restores her to her parents, and incidentally gains her as his wife, one is led to infer.

Throughout the picture Mary is, of course, inimitable, but she did two small bits of acting which we have never seen surpassed for their kind. One involved her posing for her picture on the deck of the ship. Hugh Carroll brought out a camera, and Mary, who has become famous through her extraordinary ability to forget that the camera is watching every pose of hers in the studio, stood on the deck the perfect picture of awkwardness and self-consciousness.

She looked just as most people do when they have their pictures taken. The other incident took Mary attired in masculine garb, of course, up to the bar, and caused her to place a foot firmly on the rail.

A huge schooner of beer was put in front of her, and her pantomime in getting rid of it without drinking it, was delightful.

There are some beautiful exteriors in this picture, especially the Italian backgrounds. The exhibitor from the Middle West praised them highly. A studio set reproducing a street scene in Naples caught his eye also. We thought it a wonder ourselves. Other settings are excellent also.

"Who directed this picture?" the exhibitor asked.

"Yes, well he is a good director," he said after we had told him Eugene O'Brien was the man.

As for the players, they all seemed to please him. There were Cesare Gravina, Antonio Maori, Ernesto Torti, Francesca Guerra, N. Cervi, and Mrs. A. Maori. Besides, Eugene O'Brien, Edwin Mordant, Edith Shayne, W. T. Carleton, had conspicuous roles.

"THE POOL OF FLAME"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

UNIVERSAL exhibitors have not yet forgotten the "Terence O'Rourke" series in which J. Warren Kerrigan was starred. and consequently they will have the opportunity to judge as to whether "The Pool of Flame" will please their patrons, for this Red Feather production is molded after the fashion of the former series.

The author, Louis Joseph Vance, has furnished a story full enough of adventurous and romantic action in which Kerrigan and his supporting players find themselves through their abilities and past experiences thoroughly at home.

Lest there may be any misrepresentation caused by reference to the "Terence O'Rourke" series we will add that "The Pool of Flame" has absolutely no connection whatever with the former pictures of the same character.

The plot follows the same lines and some of the parts are the same, but the feature rests on its own plot and its own merits and is consequently a separate and distinct picture.

The fact that some familiar names and faces appear will, on the other hand, further interest those who previously witnessed the O'Rourke series.

Otis Turner took charge of the direction. He has shown himself as an ardent follower of minute details in the matter of properties and in only a few instances where Indian soldiers are shown in military costume has he missed fire.

These cases, however, are so insignificant that slight if any notice will be taken of them.

For the rest, his settings, both outdoor and indoor are generally correct and impressive and the work of the cameraman does full justice to them in every instance.

The story concerns itself with the adventures of Terence O'Rourke who has in his possession the Pool of Flame, a priceless jewel stolen from the head of an Indian idol.



MARY PICKFORD IN UNFAMILIAR GARB: AS "PEPPINA" IN THE CURRENT FAMOUS PLAYERS PHOTOPLAY

Table of Contents will hereafter be found opposite Accessory News Section Cover

Duke Victor, a penniless and villainous character, wants the diamond so that he will be able to pay his debts and marry Princess Beatrix, whom O'Rourke also loves.

The course of the plot takes the characters through a series of exciting adventures until at last the jewel is restored to its place in the idol by O'Rourke, who claims the reward and is thus able to ask the hand of the Princess.

While the theme is quite slight, there is a sufficient amount of business to ever keep up the interest. Lois Wilson makes an attractive figure of the Princess, Harry Carter plays with his usual skill as the villain, Duke Victor, Maude George is a relentless pursuer of the jewel, while L. H. Holland, Frank MacQuarrie, Earl Page and Bertram Grassby complete the cast.



IN THE PALACE

"VIRTUE TRIUMPHANT"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE aspiring actress had her difficulties with a hard-hearted manager are again used as a theme for a photodrama. This familiar situation has been given an ingenious twist, and acted by a very capable cast, makes interesting entertainment.

The story, which was written by Ouida Bergere, is not melodramatic, as the title connotes; the episodes, while unusual, are not improbable, and the action is always coherent and logical.



THE PREMIERE IS SUCCESSFUL

Fritzie Brunette is called upon to play two characters, one that of a young girl, and the other that of an aged woman. If a subtitle did not make this clear, it would be hard to guess that she assumes both roles.

Jack Pickford and his intelligent collie both appear to good advantage. Edward Piel is a natural and convincing heavy.

Thomas Burt, a theatrical manager, makes love to his leading woman, Helen Lord, and when she repulses him, she is dismissed and blacklisted. Her money gone, and in a starving condition, she is found in the park by Billy Boyd, an unsuccessful young dramatist. Together they devise a scheme to sell Billy's play, and get an engagement for Helen.

They disguise themselves as a famous English authoress and her son, and call on Burt. The pseudo-authoress offers Billy's play as one of her own, and promises to let Burt produce it, provided that she can select the leading woman. The manager consents, and is enraged next day to find that the actress selected is Helen Lord. However, he has signed a contract to produce the play, so he puts it on, and it is very successful. Billy and Helen then announce their engagement.

"FOR A WOMAN'S FAIR NAME"

(Vitagraph Blue Ribbon-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

THIS picture is notable for two things: suspense and a refreshing version of the eternal triangle. Perhaps we should not say eternal triangle, because in this case the wife is absolutely faithful, and the friend a man of sterling character.

All the trouble arises through an automobile accident in which the wife is injured, and the friend forced to pose, for a time, as her husband.

Even then there would have been no trouble if the friend's half-brother, a drug fiend and the villain of the play, had not been in the same roadhouse into which the injured woman was carried.

His knowledge of this fact he holds as a club over the two, threatening to tell the husband if he is not permitted to marry the husband's sister.

All these threads of action are worked up into a story, which arouses the spectator's interest, often to a high pitch. Except for a few improbabilities, the plot material is well handled, and contains genuine power for arousing sympathy or the reverse.



THE SECRETARY IS REPRIMANDED

This means also that the characterization, both by the author, Marguerite Bertsch, and the players, is sharply defined. Robert Edeson appears as the husband, and has some fine moments of emotional acting.

Harry Morey, really the hero of the story, performs with accustomed ability. Eulalie Jensen is a striking figure as the wife, and Belle Bruce is pretty and pleasing in an ingenue part. The villain's role is taken by William Dunn, who makes a real character out of it. Jack Brawn is seen as a butler.

The element of suspense to which we referred above is helped along considerably by three incidents: the automobile accident, the accidental shooting of the husband's sister by the drug fiend, and the suicide of the latter in a struggle with the police.

The atmosphere is that of wealth, and this makes possible the display of some typically handsome Vitagraph interiors and exteriors. The lighting is very good. Director Harry Davenport has done his work in a thoroughly acceptable fashion.

The picture is clean. We hope it gets the success it deserves.

"THE BLACKLIST"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

THE various components of a good picture have been well combined in this subject. It is a thoroughly good picture—good enough to make the little flaws which are to be found in every subject inconspicuous and unimportant.

It is one thing to build up a good story, to provide dramatic situations, to express human emotions, but it is another thing to "get across" these elements. It seems to us that not once do the telling points in "The Blacklist" fail to register.

It is the style of picture in which the interest keeps about ten feet ahead of the projecting machine; there is no danger of anyone walking out while the film is running.

Blanche Sweet does some really artistic work as the daughter of a miner and the teacher of the school for miners' children. She



"HE WILL RECOVER"

works directly, with a wistful appeal which wins the sympathy from the first, and holds it.

Apparently the story is built upon the troubles at the Ludlow mines in Colorado, a year or so back; the incidents of the riots and murder at that time have been closely followed, and a melodrama has been skilfully constructed and elaborately produced.

It aims to teach a lesson in the relations between capital and labor, but it is doubtful if the didactics will live through the human interest of the story. William C. DeMille and Marion Fairfax wrote the scenario and Mr. DeMille directed the production.

The miners, all living on the company's property, are oppressed by the mine guards. Moreover, they suffer from the blacklist, which is used to subdue those who protest at the oppression. One miner who attacks a guard for insulting the pretty little school teacher, Vera, is killed, and the superintendent offers no redress.

Then the miners are roused to organize. The owner visits the mines, has a talk with Vera and, while inclined to make the conditions easier, refuses to concede the miners' demands. So a strike is called.

The superintendent has his way and the striking miners are evicted from company property and take refuge in the hills. The owner, who has fallen in love with Vera, tells her the eviction order does not apply to her, but she goes with her people.

One of the guards is killed, and the strike-breakers surround the camp of the evicted miners and attack it with rifles and a machine gun, in violation of the owner's orders. Men, women and children are shot down.

Previously lots had been drawn by the strikers to decide who should kill the man responsible for the outrage, and the lot fell to Vera. She makes her way to the owner's office and shoots him; then she attempts to shoot herself, but is prevented.

The owner recovers, marries Vera, and the two work out a plan for more human treatment of the miners. Charles Clary, Ernest Joy and Billy Elmer do some excellent and convincing work in the various parts.

THREE COMEDIES FROM THE E. AND R. JUNGLE

REVIEWED BY PETER MILNE

TWO of the latest products of the E. and R. Jungle Film Company feature those clever comedians, Napoleon and Sally, who, though they be chimpanzees from out the primitive jungle, are able to act with skill and understanding.

The third subject shown for review with the Napoleon and Sally pictures, features about every animal in the collection of jungle inmates held in captivity at the studio, and is one of the cleverest and funniest of one-reel comedies.

"What D'ye Think o' That" is the title of a one-reel comedy by Frances Willey, featuring Napoleon and Sally. We could almost vouch for a long string of laughs in the reel, even though the chimpanzees had not made their appearance.

It is a familiar plot, but a clever one, and the chimpanzees have been given real parts—they are not dragged in merely for their own sakes.

Two mischievous bell-hops steal a pair of chimpanzees from a trainer and send one to an old man and an old woman who contemplate marriage.

The man wears a wig and the chimp steals it; the woman finds her precious false teeth have disappeared at the last moment. The wedding takes place and each member of the ceremony attempts to hide from the other the terrible loss.

The apprehension of the bell-hops finally clears up the mystery of the chimpanzees and the lost essentials of the wedded couple.

In "Uncle's Little Ones," Napoleon and Sally again have generous opportunities to prove their comic abilities before the camera. The story is by Lillian Browne Leighton and the author also carries the principal human role.

The story concerns the inheritance of a widow. Her uncle leaves her his two charges, and she prepares to welcome a couple of children, but the chimpanzees arrive instead.

Having started off with that big laugh the film continues to show how the animals prevent any definite culmination to the widow's romance.

Napoleon and Sally are called upon to perform a varied series of stunts without the assistance of players, and they acquit themselves entirely creditably. With the writer it strikes a humorous cord to watch the two chimps, attired in civilian clothes, acting very much like a pair of mischievous kids.

They go about their business so seriously, although at times they exhibit a noticeable sense of humor, that the effect is uproarious. Also we fail to see anything offensive in the sight of the beasts.

"A Jungle Cure" presents everything in the animal line, from lions to snakes. Two young men have a liking for spirits, and their friends decide on a cure.

They employ an animal trainer and various of the circus animals and place them in the rooms of the riotous young men just before they return from a spree.

Confronted with snakes, monkeys, bears, chimpanzees, tigers, lions and the like for about nine hundred feet of film, the boys decide that it's "never again" for theirs, much to the gratification of the jokers.

The subject has been handled with a fine appreciation of its possibilities. The animals stationed in the rooms are removed as soon as the boys exit in fright.

When they return, the jungle inmates have vanished, and naturally the boys think that they have been seeing things.

The animals, by the way, have been directed in such a manner that even though they are probably quite tame in real life, they appear truly ferocious on the screen.

Incidentally the actors who play the young cut-ups are good comedians, while the photography is good. None of the essential components of a satisfactory comedy have been neglected in the effort to produce a capable animal picture.

PHONE, TELEGRAPH AND WIRELESS ARE TOO SLOW FOR FOX ACTRESS, WHO USES CARRIER PIGEONS

THE carrier pigeon en route from the California studios to the home office of the Fox Film Corporation in New York, has reached Milwaukee.

The bird is carrying to Mr. Fox a message from Dorothy Bernard, who is seen in "Fighting Blood," which was made in California. Annette Kellermann, star of the million-dollar picture being made in Jamaica, has also dispatched a message to Mr. Fox by means of a carrier pigeon.

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"GOLDEN LIES"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE omnipresent, omniscient people in the audience who tell those around them just how the film is going to end will probably go wrong on this one. The suspense and denouement are handled adroitly, and the unusual story has the Maupassant unexpected finish.

Bryant Washburn, who plays heavy or heroic parts with equal facility, is cast in the latter kind in this drama. Carefully avoiding the affectation that a less capable actor would fall into, the finesse he employs is most effective. Elizabeth Burbridge's forte is ingenue parts, but she can get away with emotional work when it is required. Patrick Calhoun's villainy is a bit too deep-dyed at times, but for the most part his interpretation passes muster.

In a subtitle the director has a blind girl say, "This necktie does not match my husband's eyes." It is hardly fair to the



BLINDED FOR LIFE

producer to mention this, however, since the film is otherwise excellently handled.

Thomas Devlan, a worthless young man, is engaged to Vera Walton. His brother Edward, a hard-working fellow, is also in love with her, but respects Tom's prior claim. In an accident Vera is blinded for life, and Tom goes to South America rather than marry her. This desertion prostrates Vera, and so, to relieve her depression, Edward writes her love-letters, purporting to come from Tom. Finally, to carry out the illusion, he marries her.

They are very happy, until one day Tom comes back, and threatens to expose the plot. When he tells Vera of the deception practiced on her, she tells him that she has been aware of it for some time, but that Edward's unselfish devotion has won her heart.

"A WOMAN'S POWER"

(Brady-World—Five Reels)

REVIEWED BY PETER MILNE

BROMIDICALLY speaking, Charles Neville Buck might have written specially for the screen, so well do his stories appear when given that medium for circulation.

"A Woman's Power" was based on one of Mr. Buck's stories, and as a whole it is an acceptable and enjoyable photoplay, although there are one or two points that fail to meet the demands of a critical audience.

One of two, however, about covers these points, and to offset them there is Mollie King, who herewith makes her debut as a picture star.

Miss King is most attractive when she appears, and besides being attractive she is skilled in the art of pantomime acting.

She appears as Minerva Rawlins, daughter of a Kentucky mountaineer, one of Mr. Buck's favorite characters.

Minerva is loved by Newt Spooner, a mountaineer who is hot on the trail of Falkins, a man on whose testimony he was previously jailed. Minerva attempts to dissuade him from this purpose, but to no avail.

With the outbreak of the Spanish war, Falkins forms a volunteer company and Newt, together with one of his clansmen, Red Pete, enlist. Newt vows to get even, but time and again is restrained by Red.

In the Philippines, Falkins finally manages to make friends with Newt, but the latter still is waiting his chance. Red Pete deserts his company and goes over to the enemy, and Newt is his captor and his accuser on a charge of desertion.

Then at last he realizes that a man may accuse his own friend of a crime and still care for him, and he returns to Minerva a much better man.

It is a little disappointing to see poor Red the advisor and good friend go to his death, merely to accomplish the author's purpose of teaching Newt a lesson. Red wasn't given villainous traits at any time in the story, and his disastrous finish grates on the sympathies. The battle scenes laid in the Philippines are decidedly realistic, and they come to alively head when the Americans entirely wreck a Filippino village. The army life shown is too a close follower of actual detail.

Douglas MacLean gives a most acceptable performance as Newt, while others are Charles Mitchell, Simeon Wiltse and N. J. Thompson. The supernumeraries employed in the battle scenes were handled to effective advantage.

"NEARLY A KING"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

AT the Broadway theatre, New York, last week, where "Nearly a King" was shown, every young woman who was Nearly a Queen in the affections of her escort probably forgot for the time being the mere male person at her side, in contemplation of the hero in the picture.

John Barrymore had the chief role and was in fine romantic form for a part in a swiftly moving story on "The Prisoner of Zenda" order. This comparison is not meant to be invidious, for "The Prisoner of Zenda" is a mighty good subject for photodrama. Neither is it meant to imply that the plot is a duplicate.

The picture has a touch-and-go in the scenes that keeps up interest throughout. At certain stages things get pretty lively. Probably the most spectacular episodes consist of the capture of Merriwell by the soldiers of the regent of the kingdom on his arrival within its borders and his escape to the room in the palace occupied by the princess.

The royal guard drag him from his horses the moment he enters the grounds and attempt to rush him off to prison. But his captors do not get far with their prisoner, for he knocks one down, grabs a sword from the hands of his fallen antagonist and lunges right and left at his other foes. Then begins a battle for life between one man and an ever-increasing multitude as the alarm is spread to the regiment in reserve at the barracks.

The hero rushes up a flight of stone steps and tumbles men off to the ground below.

Even when five soldiers with drawn swords appear at the top of the stairs and attempt to take him unawares while he is busy with the horde pressing up, step by step, the young man, supposed by the regent to be a London cab driver married to the princess under pretense of being the heir of a neighboring principality, shows that his forte is not to drive horses but to drive a crowd of yelling soldiers before him like a flock of sheep.

Of course the situation might seem somewhat far-fetched, but if an audience took exception to everything in drama that did not exactly square with a literal minded insistence upon "the probabilities," a great deal of the joy of life would be missed.

And, anyhow, what good is a "hero" if he isn't able to lick a dozen strong men before breakfast, just to give himself the right kind of an appetite for the meal?

The picture opens with John Barrymore sitting in his room confronted by the fact that he is "at liberty." And speaking of improbabilities, perhaps here is one, if you are looking for such flaws—an actor like Barrymore worrying over the needs of an engagement!

The actor's valet timidly submits a scenario and asks for a reading from his master. Upon recovering from his surprise—the actor reads the script.

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He is delighted to find it unlike the hundreds of other scripts he had read in a search for a good medium for his talents.

The story is all about an heir to a throne who likes a ballet dancer better than a princess his dad insists upon his marrying. So he decides to marry the danseuse and leave the country. But he needs a double to impersonate him, and finds the right person in Merriwell. The princess lives in a country called Bulwana—not spelled "Bull-wana"; neither is the accent on the first syllable—and the hero almost loses his life before being able to claim his bride in the turbulent principality.

The story ends with a surprise that gets the hero out of difficulties in a logical manner, and makes you suddenly cease wondering how the decreed death of the imposter-husband by the regent can be averted by convincing and simple means, without resorting to the makeshift of an unnatural change of heart in the vindictive regent.

Just as the soldiers are about to seize Merriwell the young woman at his side suddenly commands them to desist, reminding the temporary ruler that she has just come of age, his regency is ended, and as queen her subjects are to take orders from no one but her.

"THE HEART OF NEW YORK"

(Claridge—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

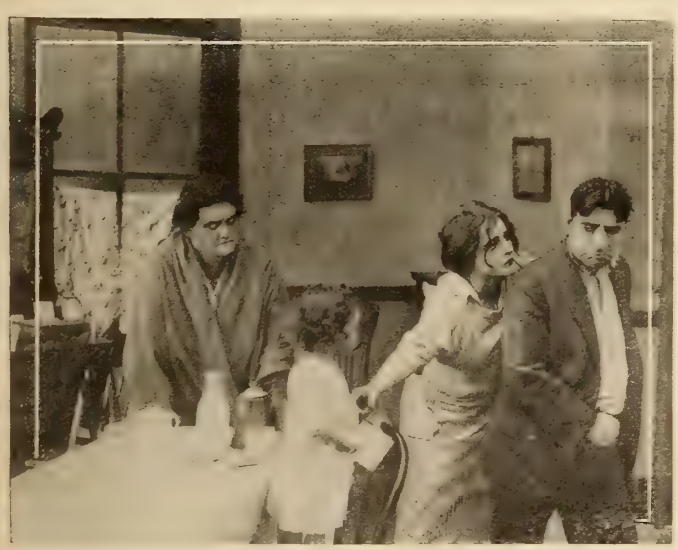
THE opening of "The Heart of New York" shows Father Knickerbocker, in colonial clothes, powdered wig and square spectacles, gazing from a lofty position down on the metropolis. This personification of New York and its spirit, founded on the cartoons now so familiar, is very striking in the picture.

Father Knickerbocker makes another novel appearance in sounding the theme of the story. He is seen holding three babies in swaddling clothes, peering benignly into their small faces.

The youngsters represent the three persons whose destiny the spectator follows through years of change in different ways of living.

There is the child of the laborer, the daughter of an editor, and the son of a politician. Bill Madden, the first, begins life under the difficulties besetting a poor but ambitious young man. Through sheer force of determination he manages to rise from his early environment to a position of dignity and wealth.

Bill Madden's sister, Mary, working in a department store, attracts the attention of Victor Brown, the son of a powerful politician. The young man, repulsed by the girl, decides to possess her by abduction.



THE GUNMAN'S WIFE PLEADS WITH HIM

He takes her to a dwelling presided over by a woman whose course of life has deadened all human feeling, and attempts to hold Mary captive until she should consider his attentions in a more favorable light. Another woman, who hopes to regain the affections of Brown by removing the cause of his latest infatuation, aids Mary to escape.

Madden comes to the house in time to save his sister, and seeks the man responsible for such an outrageous attempt to curtail her liberty. His clues lead him to the home of the young man, and Madden thrashes the miscreant before the eyes of the elder Brown, who, incensed by the reprisals of the indignant brother, orders a gunman to waylay and kill Madden.

The politician's son is shot by mistake, and Madden is accused of the murder. But he is cleared by the testimony of the gunman's wife, grateful for help from Madden. Madden in the meanwhile had become acquainted with the daughter of the editor in a mutual interest in welfare work, and their marriage is solemnized after the acquittal.

Walter McNamara, director of "Traffic in Souls," produced the film.

"A LEAP YEAR WOOING"

(Kalem—One Reel)

REVIEWED BY PETER MILNE

EXHIBITORS ought to be and no doubt are particularly interested in "A Leap Year Wooing," for it is the first of the comedies in which Rose Melville, creator of Sis Hopkins, is featured.

There is nothing that should interfere with the success of this famous comedienne on the screen. Her business is original, it is clean and moreover its eccentricities are funny.

We do not, and we presume the Kalem company does not guarantee "A Leap Year Wooing" to send its patrons rolling around a theatre floor with laughter, but it is a picture that can be advertised and boomed because it has a funny plot and funny business in which Sis is ably assisted by one Henry Murdock and a number of others in straight parts.



LEAP YEAR METHODS

Sis is the slavey in the house of Phineas Lee. It is leap year, and being rather unpopular with the male sex, Sis advertises for a husband.

Several apply for the job, and there are a number of laughs when they all think Mary Lee is the husband-seeker.

One of their number, Sudden Sam, who persists violently in his love making with Mary, gets thrown into the kitchen by her fiance and there he goes right on making love to Sis.

This delights her to the extreme, but it is by no means the end of the picture. A crook of the gentleman variety makes love to Mary and they decide to elope, but Sis gets in the car thinking that the man is Sudden Sam.

When both discover the deception they go back to the house, where the police await the crook and Sudden Sam awaits Sis.

Sudden Sam is played by Henry Murdock, an actor whose speciality is falling. He is in comedy make-up, and he is liable to get a laugh whenever he appears.

Others are Mary Kennedy, Robert Ellis, Arthur Albertson, Richard Purdon and Olive West. Ellis also directed.



LOOKING AT SEGMENTS OF "THE RED CIRCLE," THE SERIAL FROM THE HOUSE OF PATHE

"THE IRON CLAW"

(Pathé—First and Second Episodes—Two Reels)

REVIEWED BY HARVEY F. THEW

THE newest Pathé serial has performed its first duty admirably: it has aroused the interest, and has kept it in suspension. The story promises to be an absorbing one, and it is so presented as to make all of its points tell.

The action is sharp and fast, but more than all, it is presented by a cast of players which have made themselves popular all over the country. They include Pearl White, Creighton Hale and Sheldon Lewis, and the trio is, or should be, enough to fill many a house where "The Iron Claw" is shown.

The serial is being produced by Edward Jose, from stories by Arthur Stringer, picturized by George B. Seitz. The action is clear and in most cases logical, and the dramatic situations have been well built up and handled.

The story is, of course, melodramatic to the last degree, but it is melodrama of the sort which has a wide appeal.



THE ESCAPE

The "Iron Claw" is the nickname of Legar, a notorious criminal. Twenty years before the opening of the story, Legar attempted to steal the wife of Enoch Golden, a millionaire.

Golden caught him and punished him by depriving him of his left hand, and marking his face permanently with hot irons. With an iron claw in place of the lost hand, Legar has devoted the rest of his life to revenge upon Golden.

One of the first things he did was to kidnap Golden's little daughter, Margery, and in the first episode we see Margery as a young woman, in the power of Legar and his band of criminals.

Legar gets a note from the mysterious "Laughing Mask" saying it is necessary to correct some of his methods, but Legar ignores the warning.

Legar sends the girl as a "present" to a wealthy friend, but the "Laughing Mask" makes his way into the house, rescues her and restores her to her father, who has not seen her in twenty years.

In the second episode, which is entitled, "The House of Unhappiness," Margery is installed as the daughter, and is happy for the first time since childhood. Legar sends Golden a note ordering him to return the girl.

Golden ignored the order, and the next day he and all his close friends get warnings that something is about to happen to them. It happens in the form of fires, which start mysteriously in their homes and offices.

Golden's young secretary finds that these fires are started by means of a "ray projector," by which Legar and his crowd project the flames from a high building overlooking the houses they wish to burn. The building is located, but Legar escapes.

Unwilling to be the cause of so much misery, Margery leaves her father's house, returns to the den of the crooks, and gives herself up. The episode ends with the girl again in the clutches of Legar, and with her father and his secretary bringing powerful influences to bear to rescue her.

The serial should have a drawing power as great, if not greater, than any the Pathé people have yet issued.

"THE MISHAPS OF MUSTY SUFFER"

(Kleine—One Reel)

REVIEWED BY HARVEY F. THEW

TEN of these one-reel comedies have already been prepared and are to be released at the rate of one a week through the Kleine service. The casts are made up of well-known comedians, popular throughout the country, which they have covered thoroughly on the various vaudeville wheels.

Chief among them is Harry Watson, of Bickel and Watson, who portrays the ragged hobo, Musty Suffer. He is assisted by his partner, Bickel, by Crimmins and Gore, and other people, all of which impresses us as being remarkably capable.

Mr. Watson has created a real comedy character in Musty Suffer. He has the assistance of able direction, and in several cases trick photography has been used to good effect, giving as a result a good, fast comedy film.

The plots are not startlingly new, but novel features abound, and there is no place in any of the films shown for review where the action drags or the interest wanes.

The comedies are cleverly titled. Those already seen are: "Cruel and Unusual," "Keep Moving," "Hold Fast," "Going Up" and "Look Out Below." They are all to be classed as of the slapstick order, but their humor is fresh and clean. Elaborate sets and beautiful exterior views enhance the attractiveness of the releases.

The titles—and this is something out of the ordinary—have a direct bearing on the story in each case. The stories, of course, are impossible, but they are presented in the way which makes us all laugh; and not only laugh, but feel a certain sympathy for Musty in his incredible adventures.

It is too much to say that comedies such as these strike any human element, but they certainly strike the human risibilities, and that is just what the exhibitor needs to fill out a program the kernel of which is something on the dramatic line. Comedies such as these make an excellent relief to the average five-reel dramatic feature, and almost any exhibitor will find them useful.

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"THE STRANGE CASE OF MARY PAGE—EPISODE 5"

(Essanay-General—Two Reels)

REVIEWED BY OSCAR COOPER

THE element of mystery is skillfully balanced and the solution kept as dark as ever in this episode, entitled "The Alienist." Henry Walthall continues his accomplished and convincing portrayal of Langdon, who is defending Mary Page in her trial for the murder of Pollock.

Edna Mayo, besides doing some strenuous emotional acting, wears a number of stunning "Lucile" gowns, which ought to delight feminine picture goers.

The makers of this serial hit upon a novel idea in telling most of the story through testimony in the courtroom. In this episode it is the Doctor who relates from the stand his experience with Mary Page's peculiar mental aberration, which he describes as due to "repressed psychosis."

She is shown rushing out of her home in a frenzy after a violent struggle with her father. Langdon finds her lying unconscious on the ground, and takes her to the Doctor, who operates, but fails to find that the trouble is insanity.



THE OPERATION FAILS TO CLEAR THE MYSTERY

Again, the Doctor's wife is in the millinery shop when Pollock attempts to force Mary Page to agree to his plan. When she refuses, they struggle, and she becomes violent again.

The Doctor continues his testimony until a juror, seized with illness, collapses in the jury box. The episode ends with Langdon in the theatre manager's office.

He finds there bits of a letter from the manager to Pollock. Piecing them together he discovers that Pollock was warned to keep away from the theatre and Mary Page.

Parts of the preceding episode are picked up in this one, for the sake of recalling to the spectator the previous action, and this tends to eliminate confusion, though some confusion is inevitable in so complicated a plot.

Of course, any photoplay in which Henry Walthall appears, has a screen star of great ability, but it ought to be said also that the whole cast is excellent.

We have already mentioned Miss Mayo. Others are Sydney Ainsworth, Harry Dunkinson, John Cossar, Frank Dayton, Frankie Raymond, Edmund F. Cobb, Frank Hamilton, Arthur Bates, and Frances Benedict.

Careful direction by J. Charles Haydon brings out effectively the points of the story.

"THE ADVENTURES OF KATHLYN"

(Selig—Ten Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

EVERYBODY remembers the first moving picture serial, "The Adventures of Kathlyn," and its great popularity. The Selig company has uncorked another brand-new idea in condensing the original twenty-seven reels of this continued photoplay to ten thousand feet. The new version was given a trade showing in Chicago, and opened last Saturday at the Chicago Fine Arts theatre for an indefinite run.

It was a man's size job to eliminate seventeen reels and retain ten that would set forth a straightforward, interesting story. Those who had this assignment deserve unlimited credit for their efforts.

There is an occasional break in the continuity of the plot, but any one with average intelligence can readily bridge the gaps.

The idea has been to boil out the trivial and unnecessary parts, leaving a residue of big thrills and strong climaxes. The only drawback in this scheme is that the suspense element is minimized.

While it formerly took Kathlyn two reels to extricate herself from each danger, she now manages to escape after a few hundred feet. But she is immediately plunged into another dilemma, so interest in her predicaments is constantly rekindled.

The see-sawing of the heroine between success and failure is hard on the emotions, and ten reels of it leave the feelings pretty much lacerated.

Had it been possible to amputate the story an additional two or three thousand feet, it would have been advisable, but the production had already been pared to the quick.

The fertile imagination of Harold McGrath supplied the innumerable plot complexities revolving about Kathlyn, an American girl in East India, who becomes involved in the political intrigues of a petty principality, and experiences scores of dangers.

Hundreds of wild animals are used in the production, and Kathlyn Williams' well-known ability to subdue lions, tigers and other jungle creatures, is constantly featured.

The sets are unusually elaborate, and the entire picture has been done on a large scale. The supporting cast, including Thomas Santschi and Charles Clary, is strong.

"THE PAWN OF FATE"

(World Film—Five Reels)

REVIEWED BY OSCAR COOPER

GEORGE BEBAN, actor, and Maurice Tourneur, director, in combination have produced a worthy and finished picture. Mr. Beban does some telling work in his rendering of Pierre, Norman peasant who is deceived into thinking he is a genius, and induced to go to Paris, only to be humiliated there by the artist. The latter's motive is visible enough: He is in love with Marcine, wife of the peasant.

Although the opportunity for anything more than whimsical character work is not given Mr. Beban until the moment of his humiliation, he rises to the chance when it does come. A terrific fight between the artist and himself is staged, a whole room is wrecked, and the artist is finally seriously wounded. Beban's impersonation throughout is sympathetic, and the fine points of his acting "get over" to the audience with excellent effect.

His support is far above the average. John Davidson's interpretation of the role of the artist is an excellent study, and Doris Kenyon is seen to fine advantage as Marcine. There are also a number of striking types in the picture.

We have referred already to the fine quality of Mr. Tourneur's work as director. It deserves detailed comment, not only because of its artistic quality, but chiefly because it is certain to win profound interest, if not applause, from spectators. The things we shall remember longest about his direction here are the introductory scene showing Beban silhouetted against the pink of an evening sky, his driving home of his sheep in the twilight glow, the excellent stage effects showing Paris by night, and the street scene in Normandy.

Some of the incidental touches in this picture are equal to any we have seen. One shows a dog, a remarkably intelligent animal, rounding up the sheep in a fashion that makes an audience respond immediately. Another is a series of scenes revealing Pierre's tender care of his animals. He finds a lamb with its leg broken, takes it home and binds up the broken limb carefully. Then the lamb licks his face in gratitude. The picture is filled with touches of this kind, and they are evidences of superior direction, as well as of superior authorship, the credit for the latter going to Mr. Beban.

The story in itself is not very robust, but it has been built evidently with an eye to Mr. Beban's abilities. The material presented has been worked over several times, and as a whole is nothing more than a version of the eternal triangle. But Mr. Tourneur has vivified it with his artistic direction, and Mr. Beban has created an appealing and finely-drawn characterization.

"FIGHTING BLOOD"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

A LOT of what is called heart interest has been worked into this romance of a fighting parson. William Farnum has the stellar role, and it is one eminently fitted to his abilities. His struggle to turn the other cheek when his enemies taunt him wins sympathy; and his prowess in hand-to-hand combat arouses admiration.

There are several of these fight scenes, but the most striking takes place in a saloon where Mr. Farnum, in the character of Lem Hardy, finds that he must whip the camp bully before he will be allowed to preach. The fight is excellently staged with a view to working up the maximum interest in the spectator's mind; and this it does in a fashion that has probably never been excelled in the long history of fistic battles on the screen.

After Hardy whips the bully, the latter becomes his friend, and sits, revolver in hand, keeping order in the church service while Hardy preaches. Of such material is the plot made, and there is no question whatever about its power over an audience.

Most of the credit goes, of course, to Mr. Farnum. He has created a real character—one worth creating. Splendid support is provided him by Dorothy Bernard in particular. She appears as Evie, with whom Hardy is in love. Their ways separate when he is railroaded to prison on a false charge of theft. Later, after she has married a man responsible for Hardy's conviction they meet in the West, where Evie has sunk very low and become a character in her husband's gambling house. Her rescue from this life is effected when her husband is killed; and her reformation begins at the church service as Hardy preaches the story of the Magdalene. Miss Bernard's interpretation is unusually sympathetic and appealing.

Others in the cast are Willard Louis, Fred Huntley, Henry J. Herbert, H. A. Barrows, Dick Le Strange.

Oscar C. Apfel wrote the story and provided effective direction. The Mojave desert in California supplied many of the backgrounds, and others were taken in the San Bernadino mountains. Once or twice the theme tends to become melodramatic, but its total effect is strongly dramatic.

WALLY VAN STAGES SCENE WITH 250 EXTRAS FOR VITAGRAPH SUBJECT BY THE WILLIAMSONS

WALLY VAN, Vitagraph director, filmed one of the most difficult scenes in his motion picture experience recently, when he used 250 people in a masquerade ball scene in the big studio in Flatbush, Long Island. An orchestra of thirty pieces furnished the dance music, and a number of professional dancers



SCENE SHOWING SECTION OF BALL ROOM SET IN COMING VITAGRAPH SERIAL BY C. N. AND A. M. WILLIAMSON

did turns that were well worth seeing. In taking the scenes Mr. Van introduced some new and original lighting effects.

On account of the number of people engaged, and the consequent noise and confusion, Van was put to his utmost to bring order out of the chaos. Standing on a raised platform with a huge megaphone he shouted himself hoarse.

At least a dozen rehearsals were necessary before he could obtain the desired ballroom gaiety and abandon.

The scene is one in a new serial by C. N. and A. M. Williamson, in which Earle Williams is featured.

The results stamp Wally Van as a director of drama. Heretofore he has been known for his comedy work both before and beside the camera.

"THE PRICE OF HAPPINESS"

(Equitable-World—Five Reels)

REVIEWED BY OSCAR COOPER

ENVY of wealth has served as a subject for numerous photoplays, but its endurance does not seem to have been dulled, for it appears in "The Price of Happiness" as the mainspring of the action.

Mary Boland, the central figure, has the role of a shoemaker's wife, who longs for the happiness brought, as she imagines, by money.

Three girl friends of hers—an opera singer, a millionaire's wife, and a lady of pleasure—excite her constant envy, and she comes very near succumbing to temptation in the form of a rich society man.

Her disillusionment is brought about by a melodramatic train of incidents, in which she discovers that her friends were not what they seemed at all. Then she is quite content to go back to her husband's humble shop.

Miss Boland is an appealing figure as the wife. She does not photograph especially well, but her work is nearly always expressive and sympathetic. Carlotta De Felice, as the woman of the underworld; Marion Singer and Enid Francis, as the two other girl friends; Roland Bottomley, as the society man; David Wall, as the husband, perform capably. Others are Albert Bechtel, and Adolphe Majou.

As you have probably guessed already, there are a number of scenes depicting gay night-life, in one of which a couple of dancers appear in semi-undress.

The sets are not particularly elaborate, but they serve well enough. Edmond Lawrence, who directed the picture, keeps to conventional lines of direction, by which we mean he does not attempt any strikingly original effects. Nevertheless, the story moves along smoothly, and without jarring the spectator.

Like many other so-called sex pictures, "The Price of Happiness" borders on the sensational, without actually being so. It does point a good moral.

INDUSTRIAL CHANGES NAME TO ROTHACKER FILM MANUFACTURING COMPANY

WATTERSON R. ROTHACKER announces that hereafter his company will be known as the Rothacker Film Manufacturing Company, successors to the Industrial Moving Picture Company of Chicago.

In explanation Mr. Rothacker states that the primary reason for this combination is that various companies have been formed and named to trespass upon the name "Industrial," and as a direct result the trade has in several instances been confused, and in a number of specific cases people have actually done business under the impression that they were dealing with the Rothacker Company, whereas, as a matter of fact, they had been misled by a name intended to trade upon the prestige gained for the word industrial by the Industrial Moving Picture Company of Chicago.

Mr. Rothacker desires to give publicity to the fact that the Industrial Moving Picture Company, as an Illinois corporation, will be continued and maintained, and that violators of its corporate rights will be vigorously prosecuted.

The policy and plans of the Rothacker Film Manufacturing Company will be given in detail to the trade at the time the formal opening of their new laboratory and studios is officially announced, which will be very soon, probably about April 1.

BILLIE BURKE PICTURE IN BIG DEMAND FROM EXCHANGEMEN

KLEINE exchanges throughout the country have been besieged with inquiries for the new Rupert Hughes picture in which Billie Burke is to be featured.

William H. Jenner, manager of the Chicago Kleine exchange, reports inquiries from several hundred exhibitors in his territory.

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THREE KEYSTONE FAVORITES AS THEY WILL APPEAR IN "THE LURE OF BROADWAY," LEFT TO RIGHT: ROSCOE ARBUCKLE, MABEL NORMAND, AL JOHN

FIRST COMPLETE FILM LABORATORY FOR CLEVELAND IN ADVANCE BUILDING

Special to MOTION PICTURE NEWS

Cleveland, O., Feb. 19.

CLEVELAND is soon to have its first complete film laboratory. It will occupy one-half of the eighth floor of the Advance building, Prospect avenue. The new laboratory will be equipped for printing and developing, and capable of handling all kinds of film made in northern Ohio.

A feature of the new enterprise will be the equipment of a large projection room fitted up with two machines where exchange men and exhibitors will be able to run off pictures at a moderate charge.

Cameras will also be kept on hand. The new company will be prepared to accept commissions to take motion pictures of industrial events or local happenings, it is stated.

NOVELTY SLIDE MOVES FROM 67 WEST TWENTY-THIRD STREET TO 115 AND 117 EAST TWENTY-THIRD STREET, NEW YORK

THE Novelty Slide Company, manufacturer of all kinds of lantern slides, has moved from its former quarters, at 67 West Twenty-third street, to 115 and 117 East Twenty-third street.

This building is a center of the film industry, and is occupied by a number of firms interested in the several branches of the picture trade. The Novelty Company announces that it has installed in its new quarters the largest and most modern slide plant in America, and now has better facilities than ever for serving the trade.

FIRST MOVIE COSTUME AND CIVIC BALL HELD IN MADISON SQUARE GARDEN

(*Continued from page* 1269.)

Currier, Harry T. Morey, Thomas R. Mills, William Dangman, William Dunn, Donald McBride, James Dent, Edward Elkas, L. Rogers Lytton, Frank Lestrange, Donald Hall, Richard Leslie, Templer Saxe, George Stevens, Richard Turner, Denton Vane, Charles Wellesley, Robert Whitworth, Gerald Gordon, Wallie Van, William Shea, Mrs. Nellie Anderson and Beatrice Anderson, George D. Baker, Van Dyke Brooke, Lawrence Semon, C. Jay Williams, Paul Scardon, Courtland Van Deusen, Wilfrid North, S. Rankin Drew, William Humphrey, Harry Davenport, Wallie Van and Ralph Ince.

Others present were: Pauline Frederick, Katherine Kelraed, Kitty Gordon, Lillian Cooke, Carl H. Pierce, Mr. and Mrs. William A. Johnston, Wray Physioc, J. P. Sullivan, R. M. Vandivert, George Proctor, Mr. and Mrs. Harvey F. Thew, Sam Trigger, Lee Ochs and Tom Howard.

Billy Quirk, listed as announcer, appeared in this capacity for much of the evening, but after a few hours' work his voice gave out and Joe Humphries took the stand.

RELEASES FROM AUTHORS' FILM NOT READY THIS MONTH

WE wish to correct an erroneous impression caused by a previous announcement in these columns that the Authors' Film Company, Inc., had completed all details incident to the release of its first six Open-Market special features, namely, "Sins of the Father," with Hamilton Revelle; "Love's Sacrifice" and "Her Redemption," featuring Miss Rita Jolivet; "Denise," by Alexander Dumas; "A Woman's Awakening" and "Under the Mask," coupled with "The Poisoned Kiss," the third of the Jolivet series.

The Authors' Film Company, Inc., announces that nothing will be ready this month, but that every effort is being exerted to commence to release the first of the series in March, and so on weekly throughout April.

BESSIE EYTON LEAVES LOS ANGELES WITH COLIN CAMPBELL'S COMPANY FOR "CRISIS"

WHEN Bessie Eyton leaves Los Angeles with Director Colin Campbell's company to produce "The Crisis," she will for the first time place her foot on soil outside her native state of California.

Bessie Eyton is one of the few motion picture stars who never had experience in the spoken drama. Neither has she ever appeared with any motion picture company other than the Selig company.

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Burglar's Dilemma." (Biograph. Mon., Feb. 28.)—Here is a re-issue, with a notable cast and a good story. A novelist's brother becomes jealous of the other's popularity, attacks the author in his home, and believes he has killed him.

He hides just as a boy, who is in the clutches of a burglar, enters through a window. The guilty man allows the boy to be suspected of the crime, and the lad, put through the third degree, is about to confess, when the supposed dead man comes to life.

The brother accepts forgiveness, and the novelist takes care of the lad and saves him from further contact with the burglar. In the cast are Lionel Barrymore, Henry Walthall, Lillian Gish, Robert Harron and Charles H. West.

"What Happened to Peggy." (Biograph. Two reels. Tues., Feb. 29.)—An interesting story built on the well-worn theme of a mix-up in identities. Jack and Peggy, who have never seen each other, are destined to wed by Jack's mother.

They are to be brought together for the first time at a house party. A servant working at the college which Peggy attends, steals some jewelry and escapes.

At a railroad station where they stop for luncheon, the girl changes coats with Peggy, and when the alarm goes out Peggy is held as the thief, while the real criminal goes on and impersonates Peggy at the house party.

The deception is discovered, however, and when Jack and Peggy, who have now become acquainted, reach the house, the servant escapes from a bedroom window. She jumps into an automobile and flees, pursued by Jack and the police.

A freight train bars her at a crossing, and she is captured. Claire McDowell, Vola Smith, Jose Ruben, May Adams, May Capwell and Mrs. C. Wallace are in the cast.

"Politeness Pays." (Essanay. Three reels. Sat., Feb. 19.)—Will be reviewed in next week's issue.

"The House of Surprise." (Essanay. Two reels. Tues., Feb. 29.)—Not shown for review; the story follows. Sammy Bennett, son of a millionaire, disguises himself as a tramp, and goes to the country in search of adventure. He enters the grounds belonging to Ruth Wilton, an heiress, who has left the city to escape her fortune-hunting suitors.

Thinking that he is a burglar, she shoots at him, wounding him slightly. Remorseful, she nurses him back to health, falling in love with him during the process. When she discovers his identity, she marries him, knowing that he is not in love with her fortune.

Elizabeth Burbridge and John Junior are the leads.

Vernon Howe Bailey's Sketch Book of London." (Essanay. Split reel. Wed., Mar. 1.)—Five hundred feet showing sketches of interesting places in London, the balance of the reel made up of scenes taken of the winter sports of Montreal.

"Beyond the Law." (Essanay. Three reels. Sat., Mar. 4.)—Not shown for review; the story follows. Moir and MacGreggor are partners in the ownership of an Alaskan gold mine. When they have cleaned up all the ore, Moir locks his partner in a shanty, and leaves him there to die.

MacGreggor's daughter, Hattie, suspects foul play, and enlists the aid of Rivers, another miner. Rivers finds MacGreggor, and hearing his story, kills Moir. Taking the gold, the two go back to the settlement, where Hattie is married to her father's rescuer.

In the cast are E. H. Calvert, Marguerite Clayton, Hugh Thompson, and Jack Meredith.

"Winning the Widow." (Kalem. Tues., Feb. 29.)—There is nothing more funny than the spectacle of Lloyd V. Hamilton in his eccentric role of Ham, attempting to look coy and kittenish.

The opportunities furnished him in this comedy for such actions are plentiful enough to warrant it a laughable reception.

Save for a portion of padding, "Winning the Widow" offers a lively story besides, and then there is Bud to furnish added amusement.

"A Riddle in Rascals." (Kalem. Wed., Mar. 1.)—A comedy written and produced by William Beaudine, featuring Ethel Teare, who is quite unable to bear the brunt of such a trite plot.

The scenes are too long and many of them bear a certain sameness to one another that grows tiresome. Jack MacDermott plays opposite pretty Ethel.

"The Girl Telegrapher's Nerve." (Kalem. Sat., Mar. 4.)—A railroad story produced by Guy Coombs, with Anna Nielson in the girl telegrapher's part.

The reel has a good bit of suspense, is well worked out and has a mildly stirring climax. The photography, however, is quite poor, while the engines employed in the chase are very much out of date.

"The Uplift." (Lubin. Three reels. Thurs., Feb. 17.)—A drama of underworld life depicting the reformation of two sisters. It is by Clay M. Greene and has a good cast including Helen Wier, Helen Greene and Francis Joyner.

The picture is interesting in some respects, chiefly as to theme and character development, but there is an over abundance of padding with a large number of street scenes in which the players do nothing but enter and exit. Photography and setting are highly acceptable.

"A Temporary Husband." (Lubin. Sat., Feb. 19.)—One of the best comedies that Billie Reeves has appeared in for some time. Mark Swan is the author, and the humor in his story, and particularly in his subtitles, is bountiful. Carrie Reynolds heads the support.

"The Repentant." (Lubin. Mon., Feb. 21.)—A pleasant drama which, though it gives little heed to time, leaves a gratifying impression.

It shows the manner in which gladness was brought into a man's life by religion. L. C. Shumway and Jay Morely in two of the principal roles do good work.

Leon Kent wrote the scenario and his story moves with a swiftness that is most satisfying.

"The Grinning Skull." (Selig. Three reels. Mon., Feb. 28.)—This is a good conventional drama, possessing an interesting story, and with acting occasionally overdrawn, but usually excellent. The interiors and locations are exceptionally well selected. The directing was effective.

Lewis Cody takes the principal part, that of an illegitimate son, and his work has quiet forcefulness. The support, which is strong, is given by Eugenie Besserer, Virginia Kirtley, Marion Warner, Fred Hearne, Leo Pierson, and Richard Morris.

Donald Harvey, the sponsor for a very successful charity, enlists the support of several wealthy people, since they know he possesses a large income that makes him eligible.

They still entertain him when it is found that he never had a father, but they dismiss him abruptly when his income is cut off. The only ones who befriend him are a minister and his daughter. Later Harvey comes into a large fortune, and the society sycophants who snubbed him, try to regain his good-will, but he marries the minister's daughter.

"The Uncut Diamonds." (Selig. Sat., Mar. 4.)—There is a good final punch in this release. The type of story, and the capable acting ought to make it an acceptable subject. There are improbabilities, but they are not glaring ones.

The cast is composed of Fritzie Brunette, Edward Piel, Frank Clark, and Lillian Clark.

On the recommendation of the district attorney, a young girl accused of complicity in a diamond theft, is released on probation, and given a position as maid to the daughter of a diamond merchant. Through Jen's influence, Chuck Wilson, her sweetheart, who is an ex-crook, reforms. One night a large packet of diamonds are discovered to have disappeared from the dealer's safe. Wilson is accused, but he proves that "the diamond merchant himself took the gems while walking in his sleep."

MUTUAL PROGRAM

"The Happy Masquerader." (American. Three reels. Tues., Feb. 29.)—An interesting release with a theme fundamentally old, but cleverly refurbished, and well-acted by the principals. The suspense is worked out with good results, and the general tone of the piece is high.

Winnifred Greenwood and Edward Coxen are uniformly good, and the rest of the players, with the exception of occasional over-acting by George Fields, furnish excellent support. Charles Newton, Dodo Newton, and Ward McAllister appear.

As the result of a wager, Richard Thorn changes places with a taxi chauffeur for a period of three months. Thorn wants to prove that a man can be happy, whatever his surroundings may be. The chauffeur is continually drunk while posing as Thorn, and by threatening a banker with financial ruin, forces him to promise his daughter in marriage to him. At the last minute Thorn prevents this and marries the girl himself.

"Johnny's Jumble." (Beauty. Wed., Mar. 1.)—This is one of the drawing-room farces usually produced by this company. The situations are humorous and free from vulgarity. The players are ideally suited for this kind of production. The cast is composed of John Sheehan, Carol Halloway, John Steppling, Marie Van Tassell, Mary Talbot, Rae Berger, and Dick Rosson.

When some unexpected guests drop in on Johnny and Carol, a young married couple, they are in a panic, for they have no cook. Johnny rushes to an employment agency, but enters the wrong door, and gets into a matrimonial bureau.

The girl he engages to cook for him thinks that he wants to marry her, and innumerable complications arise, until the true state of affairs is discovered.

"Love, Dynamite and Baseballs." (Vogue Thurs., Mar. 2.)—This slapstick comedy not shown for review; the story follows. A count and a baseball pitcher both try to win the hand of a girl. After fighting a duel with the Count, using baseballs for weapons, and employing other rough-and-tumble methods, the slab artist finally proves to the girl that he is the one she loves.

The cast is made up of Jack Dillon, Arthur Moon, Priscilla Dean, and Russell Powell.

"Embers." (American-Mutual Masterpicture DeLuxe. Five reels. Thurs., Mar. 2.)—Reviewed at length elsewhere in this issue.

"Margy of the Foothills." (Mustang. Three reels. Fri., Mar. 3.)—The cast of the "Buck Parvin" series has turned its attention to straight Western drama, and this is their first release of this kind.

The players make excellent Western characters, but are somewhat limited by the conventionality of the story. The first two reels drag in spots, but the third has many good thrills.

Unusually beautiful locations, presented by gilt-edged photography add much to the interest of the piece.

Art Acord, Dixie Stratton, Lawrence Peyton, Joe Massey, and Charles James are in the cast.

Margy Gregg, the daughter of a ranch owner on the Mexican border, numbers among her suitors Ben Marlin, a clean-cut young American, and Carrillo, an influential man of Spanish descent.

Finding that he is making no headway with the girl, Carrillo has his gang of bandits kidnap her. Discovering this plot, Marlin overtakes the marauders, and in a desperate fight with them, is wounded.

Experiencing a change of heart, Carrillo beats back his own men, and saves Margy and her brave lover.

"Dad's College Widow." (Beauty. Sun., Mar. 5.)—Using a perennially recurring theme, the players have in this instance managed to squeeze some new laughs into old situations. The cast that did this consists of Orral Humphrey, Lucille Ward, Simone Cavens, Dick Rosson, and King Clark.

Hearing that his son is infatuated with the "college widow," the old man arrives on the scene, and is himself smitten with her charms. But it doesn't get him anything, for his enterprising offspring cops the queen.

"All Bowled Up." (Vogue. Sun., Mar. 5.)—This slapstick comedy not shown for review; the story follows. Two pals have two things in common—they both love to bowl, and they both love Madge.

Each tries to foil the other by slapstick methods, and finally one of them is blown out of sight by a bomb he had intended for the destruction of his pal.

The cast includes Rube Miller, Madge Kirby, Alice Neice, and Arthur Tavares.

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"The Shrine of Happiness." (Balboa. Five reels.)—Exquisite hand coloring has lent unusual beauty to this film, especially in the exterior scenes, in which the luxurious vegetation of California is shown at its best.

The story, however, is of the most conventional type, and nothing is done by either actors or principals to lift it out of the ordinary.

Jackie Saunders is featured as the daughter of a miner, who dies, and leaves her a paper addressed to a wealthy man in the city.

She makes her way to this man's home, and discovers that he is a former partner of her father, under obligations to him for his life. The girl is received, given a home and a fortune, and educated.

Her benefactor and his younger brother both fall in love with her, but she loves the older man. He thinks the disparity of ages too great, however, and gives her to his brother, whom she consents to marry only because she believes it will make the older man happy.

On the eve of the wedding, the bridegroom-elect discovers the true state of the girl's feelings, and he magnanimously disappears, leaving a note which makes the couple happy. Paul Gilmore and William Conklin are also featured in the cast.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Two reels. Twelfth Episode. Week of Feb. 28.)—Richard Stanton is again the hero of "The Milk Battle," neither Tom nor Bruce Larnigan appearing at all.

Why they are both left out is a question not to be solved, but the changing of hero is apt to weaken the interest.

There are several scenes here showing realistic strike riots and the two reels by way of their sensational action build to a strong climax, which point arrives when the head of the Milk Trust receives a knife thrust that was intended for Dorothy Maxwell.

"The Lords of High Decision." (Red Feather. Five reels. Mon., Feb. 28.)—Reviewed at length in the issue of February 19.

"Cupid Trims His Lordship." (Nestor. Mon., Feb. 28.)—One of Al Christie's favorite plots, yet an excellent subject.

Lee Moran as his Lordship and Eddie Lyons as the preferred suitor are rivals for the hand of Betty Compson. Lee makes a most eccentric and uproarious figure of the bogus lord. Harry Rattenberry, Stella Adams and Gus Alexander are others.

"Lord John's Journal." (Gold Seal. Three reels. Tues., Feb. 29.)—This chapter entitled "The Eye of Horus" has considerable action that is exciting and quite a bit that is too involved to insure great enjoyment.

The members of the Grey Sisterhood succeed in procuring both the valuable diamonds, one of which they steal from Marie Odell. But Lord John sets his wits to work and after much plotting and several hot encounters with the guardians of the stones he succeeds in procuring both.

"Some Heroes." (Imp. Split reel. Tues., Feb. 29.)—A fairly good comedy number produced by Edward Sedgwick, featuring himself and Victor Potel. It makes much of a burlesque fire scene, and has much business throughout that is quite funny. On the same reel with "The Land Above the Clouds."

"The Land Above the Clouds." (Imp. Split reel. Tues., Feb. 29.)—Showing various views of water-falls, mountain ranges and other interesting places concerning Pike's Peak, Colorado.

"Blue Blood but Black Skins." (L-Ko. Two reels. Wed., Mar. 1.)—Dan Russell, Louise Orth, Ray Griffith and a large supporting company appear here, all in black face.

The reels have a good bit of funny acrobatic action while the plot is quite straight enough to hold the laughs together. There are minutes when the business grows a little tiresome but on the whole it is a good number.

"The Heart of Bonita." (Laemmle. Two reels. Thurs., Mar. 2.)—A Lynn Reynolds production laid in Central America, concerning a revolution and a romance.

The scenes, photography and atmosphere are convincing, in some cases being very pretty.

There is a good bit of comedy in the opening scenes, but it does not last long and afterwards the story becomes uninteresting and vague, uninteresting because of the absence of hero or villain and vague because of weak development. Myrtle Gonzalez, Val Paul and Fred Church are the leads.

"Love Laughs at the Law." (Joker. Thurs., Mar. 2.)—Concerning the love affair of the son of the town sheriff and the leading chorus girl in a traveling and broken theatrical troupe. Allen Curtis directed his usual company in this and while it amuses at times it hardly measures up to the Joker standard.

"Shackles." (Big U. Thurs., Mar. 2.)—Not shown for review.

"The Hoax House." (Imp. Two reels. Fri., Mar. 3.)—Fine comedy at the start and after a little uninteresting action fine comedy all the rest of the way.

King Baggot and Edna Hunter furnish the fun. They set up as psychics and get all mixed up in their prophesies, causing two family upheavals. Ray Schrock is the writer and Henry McRae Webster the director.



MARGUERITE COURTOT, GAUMONT STAR, AND HER FAVORITE PET, "DOLLY DIMPLES," PHOTOGRAPHED IN FLORIDA

"In the Heart of the Shell." (Rex. Fri., Mar. 3.)—An H. C. Matthews drama with an appeal directed toward juveniles in particular. Baby Early does excellent work while Elsie Albert is featured with her. The photography is somewhat hazy in places.

"The Lion's Breath." (Nestor. Fri., Mar. 3.)—Not shown for review.

"The One Woman." (Bison. Three reels. Sat., Mar. 4.)—This is a fair drama of smugglers and the secret service with a strong love interest added by the secret service agent and the leader of the opium gang.

The interest lags somewhat at first, as the action is too full of unnecessary cutbacks. However, there is a good vein of suspense which heightens as the climax is reached.

Edna Maison, Douglas Gerard and Tom Delmar are the principals. Delmar wrote the scenario which was produced by Henry Otto.

"Uncle Sam at Work," No. 11. (Powers. Sat., Mar. 4.)—Not shown for review.

"Saved by a Song." (Rex. Two reels. Sun., Mar. 5.)—Ben Wilson appears here as the ex-convict who wants to and does finally go straight.

His production is very sentimental, and a little overdone, while little opportunity occurs for character development.

The scenes are very good, particularly the grocery store setting, and the country scenes. A. H. Bushby, Dorothy Phillips, Joseph Girard and Peter Pan comprise the supporting cast.

"The Blackmailer." (Laemmle. Sun., Mar. 5.)—Showing the neat manner in which a woman refuted the malicious attempts of a blackmailer.

Aside from the fact that the picture requires a great deal of explanation through subtitles, that cut into the scenes, the subject is easily up to the standard of all Rupert Julian's works.

Calder Johnstone prepared the scenario, while Julian and Elsie Jane Wilson are practically the only members of the cast.

"Gertie's Awful Fix." (L-Ko. Sun., Mar. 5.)—An average L-Ko concerning the mixup which the flirting of two married couples causes. It is laid in a hotel and the situations are familiar, once or twice quite risque but withal very funny.

It develops that the whole thing has been a dream in the end. Gertrude Selby, Reggie and Dave Morris are the principals.

WEEKLIES

Hearst-Vitagraph News Pictorial, No. 13.—Plow horse wins race at New Orleans; Archbishop Mundelein object of poison plot at Chicago; British ship *Canadian* fired on by mistake; ski jumpers at Minneapolis; society folk at Palm Beach.

Texas cattlemen in annual convention; snow blocks traffic in Boston streets; Secretary of War and his assistant resign; latest Fifth Avenue fashions.

College clans in winter sports at Hanover, N. H.; imposing campanile on University of California campus; Powers cartoon and other views.

Hearst Vitagraph News Pictorial No. 14.—Fourteen news events, and a cartoon by George Herriman, make up this number. Among the news events are these: Winter manoeuvres of New York National guard; Japanese foreign colony send horses to Emperor as gift; "L" collision in New York.

Chicago school children unveil statue of Lincoln; Stanford crew trains for regatta; three steamers, loaded with munitions for Allies, burn at Brooklyn pier; latest fashions.

New York bread line; society at Palm Beach; ski jumping at Cary, Ill; ice frolic of children in New York park; $1,500,000 fire at Fall River, Mass.

Pathé News, No. 14. (Pathé)—Greatest fire in years destroys war munitions at Genoa, Italy; Allied troops occupy German consulate at Salonica; Wurtemberg regiment drills in streets of Warsaw.

Ugliest man in America wins prize at St. Louis; artillery drill at Throggs Neck, N. Y.; crack skaters in competition at Newburgh, N. Y.; U. S. troops join procession at Tampa carnival; new American steamer *Los Angeles* launched at San Francisco.

School children unveil Lincoln bust at Chicago stock yards; seamanship cadets on board training ship *Newport,* at New York; floods leave Valley of the Otay, in California, desolate.

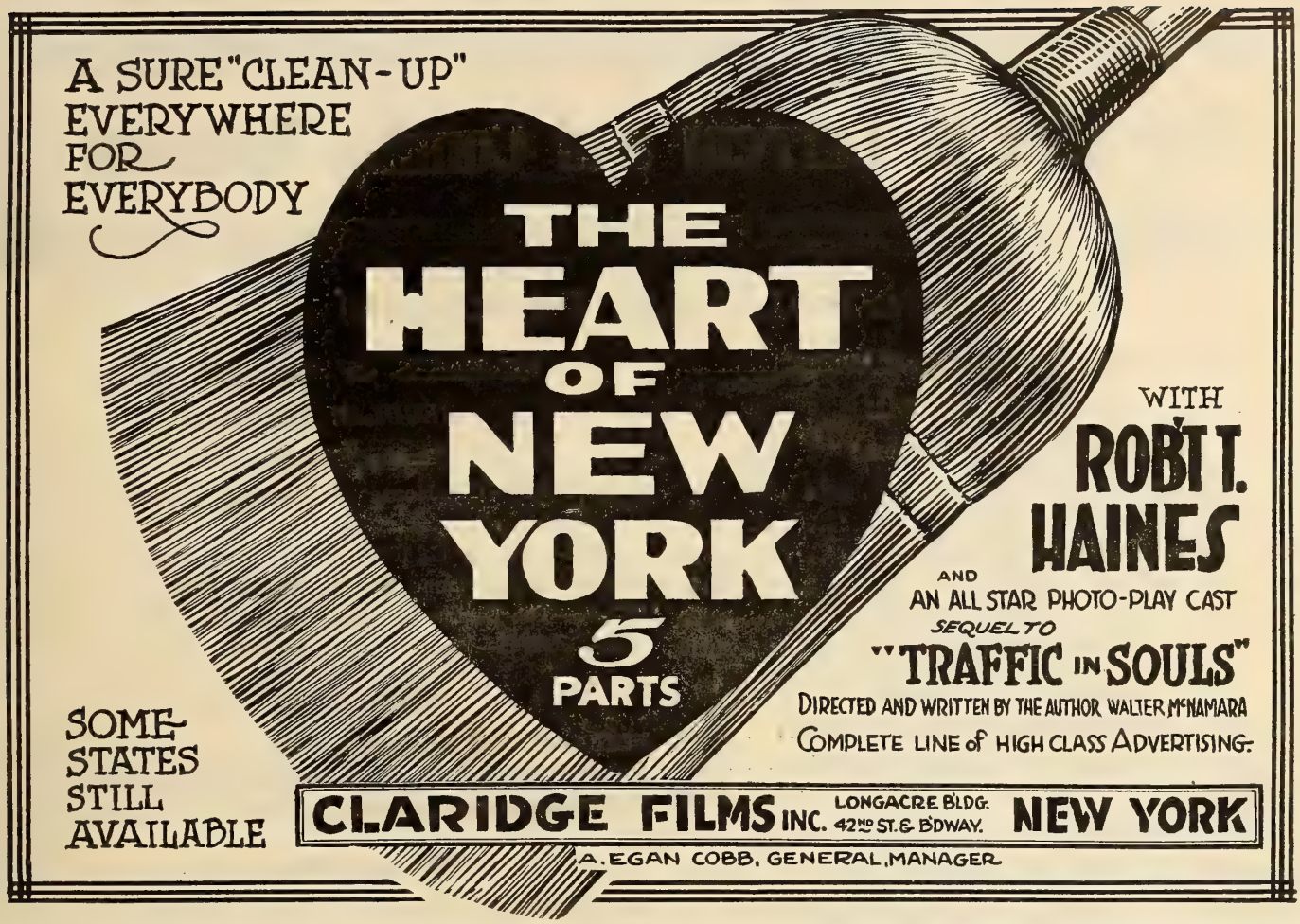
Dartmouth students in winter carnival at Hanover; National Guard has touch of real winter camp life at Peekskill, N. Y., and Seattle; Chicago ski jumpers give exhibition at Cary, Ill.

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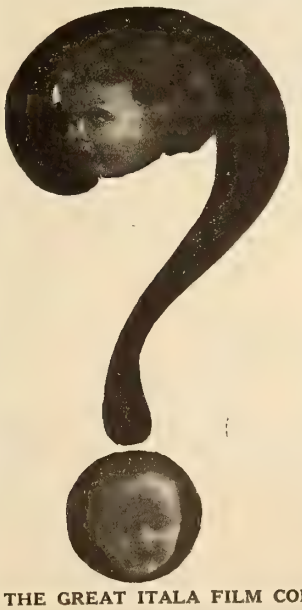
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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, February 28, 1916.

BIOGRAPH—The Burglar's Dilemma, D., 1000 (Re-Issue) 20121
LUBIN—At the Door of Doom, D., 1000..... 20122
SELIG—The Grinning Skull, D., 3000..... 20116
SELIG—Selig-Tribune, No. 17, Topical, 1000..... 20120
VITAGRAPH—Her Bad Quarter of an Hour, C., 1000.. 20119

Tuesday, February 29, 1916.

BIOGRAPH—What Happened to Peggy, D., 2000..... 20126
KALEM—Winning the Widow (Ham Comedy), 1000... 20125
ESSANAY—The Surprise House, D., 2000..... 20123

Wednesday, March 1, 1916.

BIOGRAPH—The Indian, D. 3,000..... 20130
ESSANAY—Vernon Howe Bailey's Sketch Book of London, Cart., and 500 ft. Sc., Split reel..... 20129
KALEM—A Riddle in Rascals, C., 1000..... 20128

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LUBIN—Her Wayward Sister, D., 3000..... 20133
SELIG—Selig-Tribune, No. 18, Topical, 1000..... 20136
VIM—The Serenade, C., 1000..... 20137

Friday, March 3, 1916.

KALEM—A Leap Year Wooing (Sis Hopkins), C., 1000 20141
KNICKERBOCKER STAR FEATURE—The Master Smile, D., 3000..... 20138
VIM—The Artist's Model, C., 1000..... 20143
VITAGRAPH—Tubby Turns the Tables and Odd Acquaintances, Split reel 20142

Saturday, March 4, 1916.

ESSANAY—Beyond the Laws, D., 3000..... 20144
KALEM—The Girl Telegrapher's Nerve (H. of H. Series), D., 1000 20151
LUBIN—Hamlet Made Over, C., 1000..... 20147
SELIG—The Uncut Diamonds, D., 1000..... 20152
VITAGRAPH—La Paloma, D., 3000..... 20148

UNIT PROGRAM

Week of February 28, 1916.

None Reported for This Week.

RELEASES OF COMING WEEK

REGULAR PROGRAM

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BIOGRAPH—The House of Darkness, D., 1000 (Re-Issue) .....
LUBIN—Ophelia, C., 1000.....
SELIG—Selig-Tribune, No. 19, Topical, 1000.....
SELIG—The Dream of Eugene Aram, D., 3000.....
VITAGRAPH—Panzy's Papas, C., 1000.....

Tuesday, March 7, 1916.

ESSANAY—The Intruder, D., 2000.....
KALEM—Maybe Moonshine (Ham Comedy), 1000.....
LUBIN—A Change of Heart, D., 2000.....

Wednesday, March 8, 1916.

BIOGRAPH—The Mystery of Orcival, D., 3000.....
ESSANAY—Canimated Nooz Pictorial, No. 6, Cart., and 500 ft. Scenic, Split reel.....
KALEM—When Hubby Forgot, C., 1000.....

Thursday, March 9, 1916.

LUBIN—Soldier Sons, D., 3000.....
SELIG—Selig-Tribune, No. 20, Topical, 1000.....
VIM—Bungles' Elopement, C., 1000.....

Friday, March 10, 1916.

KNICKERBOCKER STAR FEATURE—A Slave of Corruption, D., 3000.....
VIM—Their Wedding Day, C., 1000.....
VITAGRAPH—Beaned by a Bean-Shooter, C., 1000....

Saturday, March 11, 1916.

ESSANAY—A Man's Work, D., 3000.....
KALEM—A Race for Life, D., 1000 (H. of H. Series)...
LUBIN—Some Boxer, C., 1000.....
SELIG—The Passing of Pete, D., 1000.....
VITAGRAPH—The Human Caldron, D., 3000.....

UNIT PROGRAM

Week of March 6, 1916.

VITAGRAPH—Mrs. Dane's Danger, D., 4000.....
Bitter Sweet, C., 1000.....

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BRUCE F. BUNDY

PRESENTS

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Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, February 28, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

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AMERICAN—The Happy Masquerader, D., 3000..... 04511
FALSTAFF—Rustie Reggie's Record, C., 1000..... 04514

Wednesday, March 1, 1916.

THANHOUSER—What Doris Did, D., 3000..... 04515
BEAUTY—Johnny's Jumble, C., 1000..... 04518

Thursday, March 2, 1916.

VOGUE—Love, Dynamite and Baseball, C., 1000..... 04519
FALSTAFF—Maude Muller Modernized, C., 1000..... 04520
MUTUAL—Mutual Weekly, No. 61, Topical, 1000..... 04521
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, March 3, 1916.

MUSTANG—Margy of the Foothills, D., 3000..... 04522
CUB—The Desperate Chance, D., 1000.....

Saturday, March 4, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, March 5, 1916.

GAUMONT—See America First, No. 25, and Keeping Up with the Joneses, Cart.-Split reel..... 04526
BEAUTY—Dad's College Widow, C., 1000..... 04527
VOGUE—All Balled Up, C., 1000..... 04528

RELEASES OF COMING WEEK

Monday, March 6, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, March 7, 1916.

AMERICAN—The Silken Spider, D., 3000..... 04529
FALSTAFF—Oscar the Oyster Opener, C., 1000..... 04532

Wednesday, March 8, 1916.

THANHOUSER—The Cruise of Fate, D., 3000..... 04533
BEAUTY—The Gay Blade's Last Scrape, C., 1000..... 04536

Thursday, March 9, 1916.

VOGUE—Comedy, Title Not Reported..... 04537
FALSTAFF—Ambitious, Awkward Andy, C., 1000..... 04538
MUTUAL—Mutual Weekly, No. 62, Topical, 1000..... 04539
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, March 10, 1916.

MUSTANG—Curlew Corliss, W. D., 3000..... 04540
CUB—Comedy, Title Not Reported..... 04543

Saturday, March 11, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, March 12, 1916.

GAUMONT—See America First, No. 26, and Keeping Up with the Joneses, Cart., Split reel..... 04544
BEAUTY—Persistent Percival, C., 1000..... 04545
VOGUE—Comedy, Title Not Reported..... 04546

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Milk Battle (Twelfth of "Graft" Series), D., 2000..... 01248

Monday, February 28, 1916.

RED FEATHER FEATURE—The Lords of High Decision, D., 5000..... 01231
NESTOR—Cupid Trims His Lordship, C., 1000..... 01232

Tuesday, February 29, 1916.

GOLD SEAL—The Eye of Horus (Lord John's Journal, No. 4), D., 3000..... 01233
IMP—Some Heroes, C., and The Land Above the Clouds, Scenic, Split Reel..... 01234

Wednesday, March 1, 1916.

L-KO—Blue Blood but Black Skin, C., 2000..... 01235
UNIVERSAL ANIMATED WEEKLY—Weekly No. 9 01236

Thursday, March 2, 1916.

LAEMMLE—The Heart of Bonita, D., 2000..... 01237
BIG U—Shackles, D., 1000..... 01238
JOKER—Love Laughs at the Law, C., 1000..... 01239

Friday, March 3, 1916.

IMP—The Hoax House, Com. D., 2000..... 01240
REX—In the Heart of a Shell, Juv. D., 1000..... 01241
NESTOR—The Lion's Breath, C., 1000..... 01242

Saturday, March 4, 1916.

BISON—The One Woman, D., 3000..... 01243
POWERS—"To Arms" (U. S. at Work, No. 11)..... 01244

Sunday, March 5, 1916.

REX—Saved by a Song, D., 2000..... 01245
LAEMMLE—The Blackmailer, D., 1000..... 01246
L-KO—Gertie's Awful Fix, C., 1000..... 01247

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Powder Trust and the War (Thirteenth of "Graft," Series), D., 2000..... 01266

Monday, March 6, 1916.

RED FATHER FEATURE—The Target, D., 5000..... 01249
NESTOR—Their Only Son, D., 1000..... 01250

Tuesday, March 7, 1916.

GOLD SEAL—The Winning of Miss Construe, D., 3000. 01251
IMP—Sunlight and Shadows, D., 1000..... 01252

Wednesday, March 8, 1916.

LAEMMLE—The Windward Anchor, D., 1000..... 01253
L-KO—False Friends and Fire Alarms, C., 2000..... 01254
UNIVERSAL ANIMATED WEEKLY—Weekly No. 10 01255

Thursday, March 9, 1916.

LAEMMLE—Lavinia Comes Home, D., 2000..... 01256
REX—The Dumb Bandit, D., 1000..... 01257
POWERS—Warriors of the Air, and A Romance of Toyland, Split reel..... 01258

Friday, March 10, 1916.

IMP—The Doll Doctor, D., 2000..... 01259
VICTOR—Their Act, Com.-D., 1000..... 01260
NESTOR—When Lizzie Disappeared, C., 1000..... 01261

Saturday, March 11, 1916.

BISON—The Quarter Breed, D., 3000..... 01262
POWERS—Uncle Sam at Work, No. 12, Ed., 1000..... 01263

Sunday, March 12, 1916.

REX—His Brother's Pal, D., 2000..... 01264
VICTOR—Love Spasms, C., 1000..... 01265

Table of Contents will hereafter be found opposite Accessory News Section Cover

Your particular attention is directed to the following forthcoming releases of David Horsley productions:

***"A Law Unto Himself,"* an extraordinary Western drama of an unusual type, picturized in five reels and featuring *Crane Wilbur.* *Released February 28* as a Mutual Masterpicture, de luxe edition.**

***"The Heart of Tara,"* a thrilling and spectacular romance of India enacted in five reels by a select cast with *Margaret Gibson, William Clifford and the Bostock animals.* *Released March 4* as a Mutual Masterpicture, de luxe edition.**

"Going Up," a Cub Comedy* of many humorous situations interspersed with thrilling moments, featuring *George Ovey.* *Released February 25.

Each of these productions presents a player, or players, recognized as drawing cards. The productions themselves—in respect to story, acting, photography, settings, etc.—reach a high standard of perfection. In booking them you are assured of pictures that attract patronage—and please.

For bookings apply to your Mutual exchange.

DAVID HORSLEY PRODUCTIONS

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

1—26. Stronger Than Woman's Will, D.....3000
1—31. When Kings Were the Law (Reissue), D. 1000
2— 1. The Chain of Evidence, D.....2000
2— 2. The Smugglers, D.....3000
2— 7. A Chance Deception (Reissue), D.....1000
2— 9. The Iron Will, D.....3000
2—14. Just Gold, D. (Reissue).....1000
2—15. His White Lie, D.....2000
2—16. Pique, D. 3000
2—21. His Mother's Son, D., (Reissue) 1000
2—23. The Guilt of Stephen Eldridge, D.....3000
2—28. The Burglar's Dilemma (Reissue), D..1000
2—29. What Happened to Peggy, D.....2000
3— 1. The Indian, D.....3000

ESSANAY

1—15. Pieces of the Game, D.....3000
1—18. The Book Agent's Romance, D.....2000
1—19. Cannimated Nooz Pictorial, No. 4, C..1000
1—22. The White Alley, D.....3000
1—25. Folly, D. 2000
1—26. Fable of Flora and Adolph and a Home Gone Wrong, C. 1000
1—29. Destiny, D. 3000
2— 1. The Rough Neck, D.....2000
2— 2. Dreamy Dud Lost at Sea, Cart., and Scenic .....Split reel
2— 5. The Primitive Strain, D.....3000
2— 8. The Man in Him, D.....2000
2— 9. The Fable of the Grass Widow and the Mesneree, and the Six Dollars, C..1000
2—12. Golden Lies, D.....3000
2—15. Gold Dust, D.....2000
2—16. Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Sc.....Split reel
2—19. Politeness Pays, D.....3000
2—22. The Bridesmaid's Secret, D.....2000
2—26. The Despoiler, D.....1000
2—29. The House of Surprise, D.....2000
3— 1. Vernon Howe Bailey's Sketch Book of London, and 500 ft. Scenic.....Split reel
3— 4. Beyond the Law, D.....3000

KALEM

1—28. The Fate of America (Fourteenth of Ventures of Marguerite), D.....1000
1—29. Tapped Wires (An Episode of the H. of H. series), D. 1000
2— 2. The Moth and the Star (Eleventh of the Stingaree Series), D.....2000
2— 4. The Lurking Peril (Fifteenth of the "Ventures of Marguerite"), D.....1000
2— 5. The Broken Wire (An Episode of the H. of H. Series), D.....1000
2— 8. Weurra-Weurra, C. 1000
2— 9. The Darkest Hour (Twelfth and Last of the "Stingaree" Series), D.....2000
2—11. The Trail's End (Sixteenth of the "Ventures of Marguerite" Series), D.1000
2—12. The Peril of the Rails (An Episode of the H. of H. Series), D.....1000
2—15. Ham Takes a Chance (Ham Comedy)..1000
2—16. A Molar Mix-Up, C.....1000
2—18. The Guiding Hand, D.....1000
2—19. The Perilous Swing, D. (H. of H. Series) 1000
2—22. Ham, the Diver, C.....1000
2—23. Earning His Salt, C.....1000
2—25. The Night Watch, D.....1000
2—26. The Switchman's Story (H. of H. Series), D. 1000
2—29. Winning the Widow, C.....1000
3— 1. A Riddle in Rascals, C.....1000
3— 4. The Girl Telegrapher's Nerve (H. of H. Series), D. 1000

KNICKERBOCKER STAR FEATURES

1—21. Houses of Mystery, D.....3000
1—28. The Heart Breakers, Com.-D.....3000
2— 4. The Crime of Circumstance, D.....3000
2—11. The Big Brother, D.....3000
2—18. Child of the West, D.....3000
2—25. Who Knows? D.....3000
3— 3. The Master Smile, D.....3000

LUBIN

1—29. Cured, C. 3000
1—31. A Reformation Delayed, D.....1000
2— 3. A Modern Paul, D.....3000
2— 5. The Election Bet, C.....1000
2— 7. The Diamond Thieves, D.....1000
2— 8. The Last Shot, D.....2000
2—10. Sold to Satan, D.....3000
2—12. Billy's Lucky Bill, C.....1000
2—14. A Song from the Heart, D.....1000
2—17. The Uplift, D.....3000
2—19. A Temporary Husband, C.....1000
2—21. The Repentant, D.....1000
2—22. Four Narratives, D.....2000
2—24. The Redemption of Helene, D.....3000
2—26. Billie's Revenge, C.....1000
2—28. At the Door of Doom, D.....1000
3— 2. Her Wayward Sister, D.....3000
3— 4. Hamlet Made Over, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D*.....4000
1— 5. *His Lordship, C*.....1000
1—12. *The City of Failing Light, D*.....4000
1—12. *A Bath Tub Mystery, C*.....1000
1—26. *The Evangelist, D*.....4000
1—26. *Fooling Uncle, C*.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

1—15. No Sir-ee Bob (Eighth of the Chronicles of Bloom Center), C.....1000
1—17. Why Love Is Blind.....3000
1—22. When the Circus Came to Town (Ninth of the Chronicles of Bloom Center), C. 1000
1—24. Tom Martin—A Man, D.....3000
1—29. Apple Butter (Tenth of the Chronicles of Bloom Center), C.....1000
1—31. Diamonds Are Trumps, D.....3000
2— 5. The Desert Calls Its Own, D.....1000
2— 7. The Dragnet, D.....3000
2—12. A Mix-Up in Movies, C.....1000
2—14. The Black Orchid, D.....3000
2—19. Making Good, D.....1000
2—21. Virtue Triumphant, D.....3000
2—26. A Safe Risk, C.....1000
2—28. The Grinning Skull, D.....3000
3— 4. The Uncut Diamonds, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

1—21. Frenzied Finance, C.....1000
1—27. A Special Delivery, C.....1000
1—28. Busted Hearts, C.....1000
2— 3. A Sticky Affair, C.....1000
2— 4. The Getaway, C. 1000
2—10. Bungles Rainy Day, C.....1000
2—11. The High Sign, C.....1000
2—24. Bungles Enforces the Law, C.....1000
2—25. Love and Lather, C.....1000
3— 2. The Serenade, C.....1000
3— 3. The Artist's Model, C.....1000

VITAGRAPH

1—17. Them Was the Good Old Days, C...1000
1—21. A Telegraphic Tangle, C.....1000
1—22. The Secret Seven, D.....3000
1—24. The Cold Feet Getaway, C.....1000
1—28. Peace at Any Price, C.....1000
1—29. The Ruse, D.....3000
1—31. Jane's Bashful Hero, C.....1000
2— 4. The Wrong Mr. Wright, C.....1000
2— 5. Bill Peter's Kid, D.....3000
2— 7. Betty, the Boy and the Bird, C.....1000
2—11. Freddy's Last Bean, C.....1000
2—12. From Out of the Past, D.....3000
2—14. You're Next, C.....1000
2—18. In Arcadia, C.....1000
2—19. The Man He Used to Be, D.....3000
2—21. Hughey, the Process Server, C.....1000
2—25. Freddy's Narrow Escape, C.....1000
2—26. The Road of Many Turnings, D.....3000
2—28. Her Bad Quarter of an Hour, C.....1000
3— 3. Tubby Turns the Tables, and Odd Acquaintances .....Split reel
3— 4. La Paloma, D. 3000

UNIT PROGRAM—VITAGRAPH

1— 3. *When Hooligan and Dooligan Ran for Mayor, C.* 1000
1—31. *The Surprises of an Empty Hotel, D*..4000
1—31. *A Cripple Creek Cinderella, C*.....1000
2— 7. *The Surprises of an Empty Hotel, D*..4000
2— 7. *A Cripple Creek Cinderella, C*.....1000

MUTUAL FILM RELEASES

AMERICAN

1—10. Viviana, D. 2000
1—14. The Secret Wire, D.....2000
1—14. Spider Barlow Meets Competition, D..1000
1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderbolt, D.....1000
1—25. The Man in the Sombrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000
2—15. A Modern Sphinx, D.....3000
2—22. Life's Harmony, D.....3000
2—28. The Happy Masquerader, D.....3000

BEAUTY

1—15. Getting in Wrong, C.....1000
1—19. Johnny's Birthday, C.....1000
1—23. Mischief and a Mirror, C.....1000
1—26. Some Night, C.....1000
1—30. Walk This Way, C.....1000
2— 2. Billy Von Duesen's Wedding Eve, C..1000
2— 6. The Laird o' Knees, C.....1000
2— 9. Won by One, C.....1000
2—14. Billy Van Deusen and the Vampire, C.1000
2—16. Ella Wanted to Elope, C.....1000
2—19. The Battle of Cupidovitch, C.....1000
2—23. Too Much Married, C.....1000
2—27. Cooking His Goose, C.....1000
3— 1. Johnny's Jumble, C.....1000
3— 5. Dad's College Widow, C.....1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CLIPPER

1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

1— 7. Jerry in the Movies, C.....1000
1—14. Jerry in Mexico, C.....1000
1—28. Around the World, C.....1000
2—4. The Defective Detective, C.....1000
2—11. Jerry's Millions, C.....1000
2—18. Too Proud to Fight, C.....1000
2—25. Going Up, C.....1000
3— 3. The Desperate Chance, D.....1000

FALSTAFF

1— 6. Hild's Husky Helper, C.....1000
1—10. Belinda's Bridal Breakfast, C.....1000
1—13. Reforming Rubbering Rosie, C.....1000
1—18. Grace's Gorgeous Gowns, C.....1000
1—20. Pete's Parisian Princess, C.....1000
1—25. Lucky Larry's Lady Love, C.....1000
1—27. Beaten at the Bath, C.....1000
2— 1. A Clever Collie's Coming Back, C....1000
2— 3. Harry's Happy Honeymoon, C.....1000
2— 8. Booming the Boxing Business, C.....1000
2—10. Snow Storm and Sunshine, C.....1000
2—20. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split reel
2—22. Ruth's Remarkable Reception, C.....1000
2—24. Perkin's Peace Party, C.....1000
2—29. Rustie Reggie's Record, C.....1000
3— 2. Maude Muller Modernized, C.....1000

Table of Contents will hereafter be found opposite Accessory News Section Cover

We sent Durborough to Europe with a car and camera man. He was 7 months with the German army.



"On the Firing Line with the Germans"

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WAR FILM SYNDICATE, 308 MALLERS BLDG., CHICAGO, ILLINOIS

RELEASE DATES FOR READY REFERENCE

GAUMONT

1—23. See America First, No. 19, Sc., and Keeping Up With the Joneses. Cart .....Split reel
1—30. See America First, No. 20, Sc., and Keeping Up with the Joneses, Cart. Split reel
2— 6. See America First, No. 21, Sc., and Keeping Up with the Joneses, Cart. Split reel
2—13. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart. Split reel
2—20. See America First, No. 23, Sc., and Keeping Up with the Joneses, Cart. .....Split reel
2—27. See America First, No. 24, Sc., and Keeping Up with the Joneses, Cart. .....Split reel
3— 5. See America First, No. 25, and Keeping Up with the Joneses, Cart.....Split reel

MUSTANG

1— 7. The Hills of Glory, D.....2000
1—15. Water Stuff, C.-D.....3000
1—21. Wild Jim Reformer, D.....2000
2— 4. The Extra Man and the Milk-Fed Lion, C.-D.....3000
2—11. According to St. John, D.....3000
2—18. When the Light Came, D.....3000
2—25. Double Crossed, D.....3000
3— 3. Margy of the Foothills, D.....3000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

1— 8. The Woman in Politics, D.....1000
1—11. The Name of the Law, D.....3000
1—19. The Phantom Witness, D.....3000
1—26. The Burglar's Picnic, D.....3000
2— 2. The Knotted Cord, D.....3000
2— 9. The Spirit of the Game, D.....3000
2—16. Outwitted, D.....3000
2—23. The Reunion, D.....3000
3— 1. What Dorris Did, D.....3000

VOGUE

1—20. Sammy's Doughful Romance, C.....1000
1—23. A Baby Grand, C.....1000
1—27. Bungling Bill's Burglar, C.....1000
1—30. He Thought He Went to War, C.....1000
2— 3. Sammy Versus Cupid, C.....1000
2— 6. Fickle Madge, C.....1000
2—10. Paddy's Political Dream, C.....1000
2—13. Igorrotes' Crocodiles, and a Hat Box, Split reel
2—17. At the End of His Rope, C.....1000
2—20. Heaven Will Protect a Woiking Goil, C..1000
2—24. Flooded with Trouble, C.....1000
2—27. The Candy Cook, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of February 14, 1916.

Siberia, the Vast Unknown, Sc., and Watching Flowers Grow, Ed., Split reel.....Pathé
Luke Foils the Villain, C., 1000.....Phunphilm
The Shrine of Happiness (Col.), D., 5000, G. R. Play
The Red Circle, No. 10 (Dodging the Law), D., 2000 .....Balboa

Week of February 21, 1916.

By the Zuyder Zee (Col. Sc.), and Along the Deschutes River, Sc., Split reel.....Pathé
Starved to Death in a Restaurant, C., 1000 Starlight
The Red Circle, No. 11 (Seeds of Suspicion), D., 2000.....Balboa

Week of February 28, 1916.

Iron Claw, No. 1 (Vengeance of Legar), D., 2000 .....Pathé
Luke, and the Rural Roughnecks, C., 1000 Phunphilms
Siberia, the Vast Unknown, No. 2, Sc., 1000.Pathé
The Red Circle, No. 12 (Like a Rat in a Trap), D., 2000.....Balboa

Week of March 6, 1916.

Iron Claw, No. 2 (The House of Unhappiness), D., 2000.....Pathé
Gleeful Guardians, C., 1000.....Starlight
Along the Columbia River, Sc., and Quaint Volendam (Holland), Col. Sc., Split reel..Pathé
The Red Circle, No. 13 (Branded as a Thief), D., 2000.....Balboa

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

12—25. When Rogues Fall Out, D.....3000
1916.
1— 1. The Dawn Road, D.....2000
1— 8. On the Trail of the Tigress, D.....2000
1—15. Across the Rio Grande, D.....3000
1—22. Buck Simons Puncher, D.....2000
1—29. A Daughter of Pennance, D.....2000
2— 5. Phantom Island, D.....2000
2—12. His Majesty, Dick Turpin, D.....2000
2—19. A Recoiling Vengeance, D.....3000
2—26. The Stampede in the Night, D.....2000
3— 4. The One Woman, D.....3000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

12—28. As the Shadows Fall, D.....2000
1916.
1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D.....3000
1—11. The Boob's Victory, C.-D.....2000
1—18. The Reward of Chivalry, D.....3000
1—25. Discontent, D. 2000
2—1. Three-Fingered Jennie (No. 3, Lord John) 3000
2— 8. Yust from Sweden, D.....3000
2—15. The Family Secret, Com.-D.....2000
2—22. The Dupe, D.....3000
2—29. The Eye of Horus (Lord John's Journal No. 4), D. 3000

IMP

12—21. When Love Laughs, C.....1000
12—31. A Tribute to oMther, D.....2000
1916.
1— 7. The Law of Life, D.....3000
1—21. Vanity, Thy Name Is———, C. D....2000
1—25. Hired, Tired and Fired, C.....1000
2— 4. The Soul Man, D.....1000
2— 8. Artistic Interference, C.....1000
2—11. The Trail of the Wild Wolf, D.....2000
2—15. Cinders, D.....1000
2—18. Count and Counterplot, D.....2000
2—25. "I'll Get Her Yet," C.....2000
2—29. Some Heroes, C., and The Land Above the Clouds, Scenic.....Split reel
3— 3. The Hoax House, C.-D.....2000

JOKER

1— 1. Lemonade Aids Cupid, C.....1000
1— 8. Those Female Haters, C.....1000
1—22. The Whole Jungle Was After Him, C.1000
1—29. Mrs. Green's Mistake, C.....1000
2— 5. Wanted—A Piano Tuner, C.....1000
2—12. Leap and Look Thereafter, C.....1000
2—26. Married on the Wing, C.....1000
3— 2. Love Laughs at the Law, C.....1000

LAEMMLE

1— 5. The Underworld, C.-D.....1000
1— 6. Missy, D. 2000
1— 9. Blind Fury, D. 1000
1—20. Just Plain Folks, D.....3000
1—23. Her Dream Man, D.....1000
1—27. The Red Lie, D.....3000
1—28. The Inner Soul, D.....2000
2— 4. The Wise Man and the Fool, D.....2000
2—10. The Living Lie, D.....3000
2—13. Arthur's Last Fling, C.-D.....1000
2—16. As Fate Decides, D.....1000
2—24. John Pellet's Dream, Com.-D.....1000
2—27. Her Greatest Story, D.....1000
3— 2. The Heart of Bonita, D.....2000
3— 5. The Blackmailer, D.....1000

L-KO

1— 9. Billie's Reformation, C.....2000
1—12. Gertie's Busy Day, C.....1000
1—16. Flirting a la Carte, C.....1000
1—19. Saving Susie from the Sea, C.....1000
1—23. Mr. Idiot's Assassination, C.....2000
1—26. Knocks and Opportunities, C.....2000
1—30. Cupid at the Polo Game, C.....1000
2— 2. Sea Dogs and Land Rats, C.....1000
2— 6. A September Mourning, C.....2000
2— 9. Her Naughty Eyes, C.....1000
2—13. Firing the Butler, or The Butler's Fire, C. 2000
2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000
3— 1. Blue Blood but Black Skin, C.....2000
3— 5. Gertie's Awful Fix, C.....1000

NESTOR

1—10. The Boy, the Girl, and the Auto, C...1000
1—14. Flivver's Good Turn, C.....1000
1—17. Mingling Spirits, C.....1000
1—21. Flivver's Famous Cheese Hound, C...1000
1—24. Her Steady Carfare, C.....1000
1—28. Flivvers in the Dance of the Shivvers, C. 1000
1—31. When Aunt Matilda Fell, C.....1000
2— 4. Flivvers, the Smoke Eater, C.....2000
2— 7. Mixed Kids, C. 1000
2—11. A Quiet Supper for Four, C.....1000
2—14. When the Losers Won, C.....1000
2—18. Flivvers' Dilemma, C.....1000
2—21. The Disappearing Groom, C.....1000
2—25. Her Friend the Doctor, C.....1000
2—28. Cupid Trims His Lordship, C.....1000
3— 3. The Lion's Breath, C.....1000

POWERS

1— 6. Physical Culture, Lesson No. 1, Ed., and Carl Emmy and His Dogs, Vaud. Split reel
1— 8. Uncle Sam at Work, No. 3 ("Are We Prepared?") 1000
1—13. The Rubber Rompers, Vaud., and Transporting Timber in Sweden, Ed..Split reel
1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play).1000
1—20 Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud, Act.....Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart.Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart.....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000
2—26. "Preparedness" (U. S. at Work, No. 10.) .....
3— 4. "To Arms" (U. S. at Work, No. 11)..

REX

1—11. His Return, D.....1000
1—14. Her Defiance, D.....2000
1—16. The Little Mascot, D.....2000
1—18. The Silent Member, D.....1000
1—30. His Own Trap, D.....3000
2— 1. In Dreamy Jungle Town, C.....1000
2— 4. A Child of Circumstance, D.....1000
2—11. The Missing Locket, D.....1000
2—15. The Strong Arm Squad, D.....1000
2—18. Borrowed Plumes, D.....1000
2—20. Dolly's Scoop, D.....2000
2—23. Turtle Doves, Com.D.....1000
3— 3. In the Heart of a Shell, Juv.-D.....1000
3— 5. Saved by a Song, D.....2000

VICTOR

1— 5. The Heart of a Mermaid, D.....3000
1—12. Man and Morality, D.....3000
1—14. The Ring and the Rajah, D.....1000
1—19. Her Better Self, D.....2000
1—21. A Sea Mystery, D.....1000
1—26. Across the Line, D.....1000
2— 2. Son o' the Stars, D.....3000
2— 9. High Flyers, C.-D.....2000
2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000

Table of Contents will hereafter be found opposite Accessory News Section Cover

WM. PARSONS (Smiling Bill)

President and General Manager

National Film Corporation of America



Announces the making of

King Cole Comedies

for

The Pathé Exchange, Inc.

First Release About April 1st

EIGHTEEN single reel subjects with "Smiling Bill" as the principal have been released on General, Mutual and Pathé programs, and without an exception, were the most popular releases of the period. Exchangemen heard many compliments from exhibitors regarding these comedies, and but one kind of complaint, the lack of more of these subjects on their respective programs. Every exhibitor who showed one subject used every one that he could secure.

With better facilities, better stories, better directors and supporting people, the King Cole Comedies will be far superior to past releases.

STOP—LOOK—LISTEN

Sooner or later you will need King Cole Comedies to build up your program, and here's a tip—Book these comedies before your competitor has an opportunity.

Studios: Hollywood, Cal., and Tampa, Fla.

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

1—24. Jeanne Dore (Sarah Bernhardt)...5 parts
1—31. Secret Love (Helen Ware).....6 parts
2— 7. Undine (Ida Schnall).....5 parts
2—14. Hop, the Devil's Brew (Lois Weber).....5 parts
2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely).....5 parts
3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley).....5 parts
3—13. Strength of the Weak (Mary Fuller).....5 parts

FOX FILM CORPORATION

1— 2. Green-Eyed Monster .....5 reels
1— 9. A Parisian Romance .....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent .....5 reels
1—30. The Ruling Passion.....5 reels
2— 6. Merely Mary Ann.....5 reels
2—13. The Fool's Revenge.....5 reels
2—20. Fighting Blood .....5 reels
2—27. The Witch .....5 reels
3— 6. Merely Mary Ann.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. A Man of Sorrow.....5 reels
3—27. A Wife's Sacrifice.....5 reels

IVAN FEATURE PRODUCTIONS

11—A Mother's Confession (Chrystine Mayo and Austin Webb).....5 reels
12—Concealed Truth (Gertrude Robinson and James Cooley).....5 reels

1916.

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....5 reels
3—The Immortal Flame (Maude Fealy)..5 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. When Love Is King.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels
3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels

POPULAR PLAYS & PLAYERS

1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels
2—28. The Soul Market (Mme. Petrova)...5 reels

B. A. ROLFE PHOTOPLAYS, INC.

2— 7. The Upstart (Marguerite Snow)....5 reels
2—21. The Price of Malice (Hamilton Revelle) .....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
3—27. Her Great Price (Mabel Taliaferro).5 reels

QUALITY PICTURES

1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. A Corner in Cotton (Marguerite Snow) .....5 reels
3—20. The Wall Between (Francis X Bushman and Beverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

2— 7. The Drifter (Alexander Gaden and Lucille Taft), Gaumont, D.....5 reels
2—10. Powder (Arthur Maude and Constance Crawley) D., American...5 reels
2—12. The Soul's Cycle (Margaret Gibson), Centaur .....5 reels
2—14. Life's Blind Alley (Harold Lockwood and May Allison), D., American .....5 reels
2—17. The Dead Alive (Marguerite Courtot), D., Gaumont.....5 reels
2—19. Silas Marner (Frederick Warde), D., Thanhouser .....7 reels
2—21. I Accuse (Gertrude Robinson and Alexander Gaden), D., Gaumont..5 reels
2—24. The Oval Diamond (Barbara Gilroy and Harris Gordon), D., Thanhouser .....5 reels
2—26. The Craving (William Russell and Helene Rosson), D., American..5 reels
2—28. A Law Unto Himself (Crane Wilbur), D., Centaur.....5 reels
3— 2. Embers (Arthur Maude, Constance Crawley), D., American.....5 reels
3— 4. The Heart of Tara (Margaret Gibson), D., Centaur.....5 reels
3— 6. According to Law (Mildred Gregory and Howard Hall), Gaumont.....5 reels
3— 9. True Nobility (E. Forrest Taylor and Helene Rosson), American.....5 reels
3—11. The Flight of the Duchess (Gladys Hulette), Com., Thanhouser.....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

1—17. My Lady Incog, Com.-D.....5 reels
1—20. Nearly a King, C.....5 reels
1—27. The Spider, D.....5 reels
2—24. Out of the Drifts (Marguerite Clark), D.....6 reels
3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Man Who Found Himself (John Barrymore), D.....5 reels
3—23. The Longest Way Round (Hazel Dawn), D.....5 reels
3—27. Audrey (Pauline Frederick), Com.-D..5 reels

JESSE LASKY COMPANY

1—13. The Golden Chance, Com.-D.....5 reels
1—31. Pudd'nhead Wilson, Com.-D.....5 reels
2— 3. Tennessee's Partner, D.....5 reels
3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels

MOROSCO PHOTOPLAY COMPANY

1— 6. Tongues of Men, D.....5 reels
2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Maria Gray (Constance Collier), D.....5 reels

PALLAS

1—24. The Call of the Cumberlands, D..5 reels
2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels

RED FEATHER PRODUCTIONS

1—31. The Path of Happiness (Violet Mersereau) .....5 reels
2— 7. A Knight of the Range (Harry Carey) .....5 reels
2—14. The Sphinx (Kelcey and Shannon).5 reels
2—21. Sons of Satan.....5 reels
2—28. The Lords of High Decision (Cyril Scott) .....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan) .....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

1—16. The Beckoning Flame (Henry Wood-ruff) .....5 reels
1—23. The Conqueror (Willard Mack).....5 reels
1—30. The Green Swamp (Bessie Bariscale and Bruce McRae).....5 reels
2— 6. D'Artagnan (Orrin Johnson).....5 reels
2—13. Honor's Altar (Barriscale, Stone, Edwards) .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

1—16. The Missing Links (Norma Talmadge, Robert Harron) .....5 reels
1—23. The Wood Nymph (Marie Doro)....5 reels
1—30. The Price of Power (Orrin Johnson).5 reels
2— 6. Acquitted (Wilfred Lucas).....5 reels
2—13. His Picture in the Papers (Fairbanks) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

1—16. Because He Loved Her.....2 reels
1—16. A Modern Enoch Arden (Joe Jackson) .....4 reels
1—23. Perils of the Park (Harry Gribbon and Alice Davenport).....1 reel
1—23. A Movie Star (Mack Swain and Polly Moran) .....2 reels
1—30. He Did and He Didn't (Arbuckle and Normand) .....2 reels
1—30. Love Will Conquer (Fred Mace)....2 reels
2— 6. His Hereafter (Charles Murray)....2 reels
2— 6. His Pride and Shame (Ford Sterling) .....2 reels
2—13. Fido's Fate .....2 reels
2—13. Better Late Than Never.....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

HEART-VITAGRAPH NEWS PICTORIAL

Issued every Tuesday and Friday.

VITAGRAPH

1—24. The Island of Surprise.....5 parts
1—31. A Night Out .....5 reels
2— 7. The Crown Prince's Double.....5 reels
2—14. The Writing on the Wall.....5 reels
2—21. Kennedy Square .....5 reels
2—28. For a Woman's Fair Name.....5 reels
3— 6. The Hunted Woman.....5 reels
3—13. The Hero of "D.2".....5 reels
3—20. The Two Edged Sword.....5 reels
3—27. The Supreme Temptation.....5 reels

LUBIN

1—20. The Wonderful Wager.....2 parts
1—24. Gods of Fate.....5 parts
1—31. Souls in Bondage.....5 reels
2—28. Her Bleeding Heart.....5 reels

SELIG

1—10. No Greater Love .....5 parts
2— 7. Thou Shalt Not Covet.....5 reels
3— 6. Unto Those Who Sin.....5 reels

ESSANAY

1—17. Captain Jinks .....5 parts
2—14. Vultures of Society.....5 reels
2—28. The Discard .....5 reels

WORLD-EQUITABLE PROGRRM

EQUITABLE

2—14. The Clarion (Carlyle Blackwell)....5 reels
2—21. The Question (Marguerite Leslie)...5 reels
2—28. The Price of Happiness (Mary Boland) .....5 reels
3— 6. Passers By (Charles Cherry).....5 reels
3—13. Man and His Angel (Jane Grey)....5 reels
3—20. The Struggle (Frank Sheridan).....5 reels
3—27. Her God (Gail Kane).....5 reels

WORLD

2—14. Love's Crucible (Frances Nelson)...5 reels
2—21. A Woman's Power (Mollie King)...5 reels
2—28. The Pawn of Fate (George Beban)..5 reels
3— 6. As In a Looking Glass (Kitty Gordon) .....5 reels
3—13. To Him That Hath (Robert Warwick) .....5 reels
3—20. The Hand of Peril (House Peters)..5 reels
2—27. The Unpardonable Sin (Holbrook Blinn) .....5 reels

Table of Contents will hereafter be found opposite Accessory News Section Cover

The British Edition OF MOTION PICTURE NEWS

Advertising rates very low.

Sample copies on request.

THE British edition of "Motion Picture News" is put forth with a serious purpose and is the result of considerable preparation.

Two years ago we contemplated such an edition.

Our motive was quite natural. Since the British exhibitor books regularly so many American pictures it simply follows that an American picture journal, comprehensive in news and advertising matter, must be useful to him.

* * *

TRUE, the British journals also cover this field. But we are at the fountain head of American news. We review the pictures first, we give all the advance news of production, we are on the ground with a large staff whose work covers first hand the whole field of American production.

Our idea has never been to compete with the British journals, but rather to be an adjunct to them. They are in intimate touch with the British exhibitor and renter: we bear this same relation to the American maker of pictures which concern so largely the British exhibitor and renter. We are only interested in bridging this gap.

Two years ago a member of our staff visited London, and returned with several plans. One involved negotiations with a prominent London publishing house to issue a combination British and American journal.

All of these plans have resolved themselves into our present one, which seems most direct and practical.

* * *

FIRST, we take all the subject matter of each week's American edition of "Motion Picture News" and eliminate the news matter and departments which are not pertinent to the British exhibitor and the British market in general. We eliminate, in other words, the useless reading.

To this more or less condensed information we add—and this is the very heart of our plan—an honest estimate each week of the American pictures which are about to be exported to Great Britain.

* * *

THIS reviewing work is in charge of a British film man, Reginald Warde. He sees each week all American releases. He sees them through British eyes and through the eyes of the British exhibitor and his sectional needs. This service the British exhibitor can get in no other way.

The British edition goes to a selected list of 5000 exhibitors throughout the United Kingdom.

STATE RIGHTS RELEASES—CURRENT AND COMING

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation.....6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption .....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice .....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask,.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
Feb.—The Unwritten Law.....5 reels
The Woman Who Dared.....5 reels

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, Inc.
Heart of New York.....5 reels

CORT FILM CORPORATION
The Melting Pot.....5 reels
The Whirl of Life (The Castles)....6 parts

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....4 parts
The Black Spot.....4 parts
Victoria Cross .....4 parts
O-18 .....4 parts
His Vindication .....5 parts

E. & R. JUNGLE FILM CO.
Uncle's Little Ones.....1 reel
The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventures of Sally.....1 reel
The Jungle Kid.....1 reel

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton....5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (Ebba Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)...4 reels
The Doctor's Secret (Betty Nansen)..4 reels
A Woman's Conquest (Elsie Frolich).4 reels

HANOVER FILMS
Dec.—Marvellous Maciste .....6 parts
Should a Baby Die?.....5 parts

HERALD FILM CORPORATION
2— 7. Charlie in Cuckoo Land, Com.-Cart..1 reel
2—14. Charlie Throws the Bull, Com.-Cart..1 reel
2—21. Charlie in India, Com.-Cart.....1 reel
2—28. Charlie the Chef, Com.-Cart.....1 reel

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

ARTHUR S. KANE
Somewhere in France.....5 parts

KULEE FEATURES
Germany On the Firing Line.....6 parts

SOL. L. LESSER
The Ne'er Do Well.....10 parts

LINICK AND MELCHIOR
Was She to Blame? (*Elm Features*)..5 parts

WILLIAM MORRIS
On the Battlefields of France.....5 parts

MUTT AND JEFF INC.
Mutt and Jeff, Cartoon comedies...1 reel

B. S. MOSS
Three Weeks .....5 reels
Salamander .....5 reels
One Day .....5 reels

F. O. NIELSEN
Guarding Old Glory .....5 reels
Just Out of College .....5 reels
Thorns of Passion .....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl .....5 reels

OCEAN FILM CORPORATION
Nov.—Life Without a Soul.....5 parts

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels

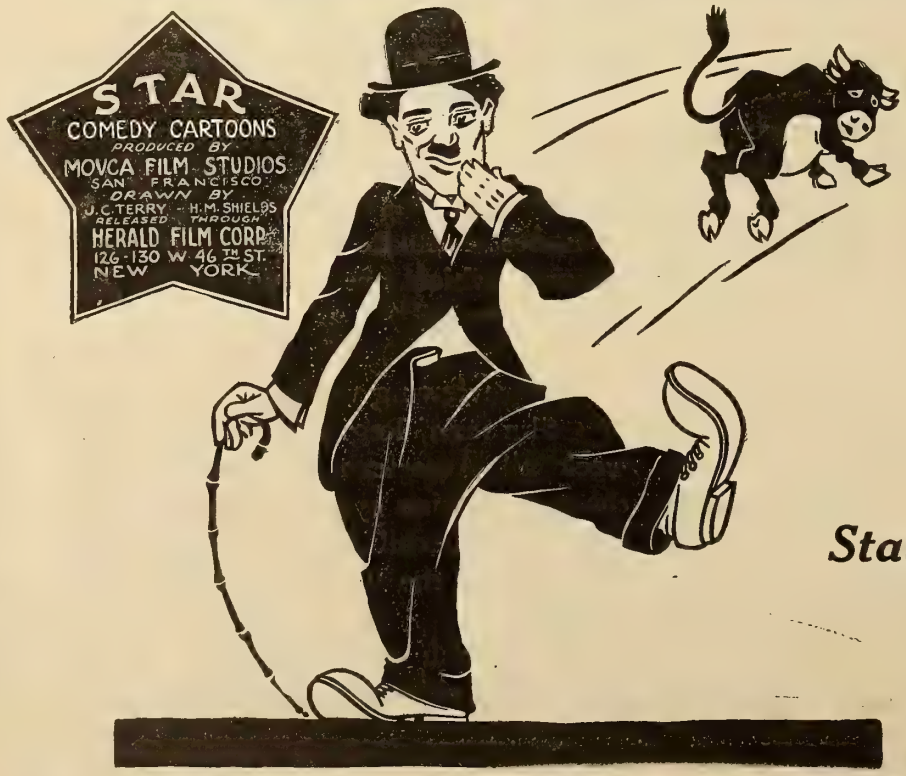
STANDARD NEWSFILM, INC.
Are We Ready? .....4 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels

SUPREME FILM CO.
The Cowpuncher .....6 parts

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

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126 West 46th St., New York

WHERE DO YOUR PROFITS GO?



Rita Jolivet

ON occasions when your box-office receipts fall like the mercury in a thermometer and you discover that the other fellow is getting your patrons away from you, have you ever had a heart to heart talk with yourself to learn the reason why?

HAS it occurred to you that his success is **ALL IN THE PICTURES,** and wouldn't it exasperate you to know that in a great many instances he pays no more for pictures "with a pull" than you are compelled to pay for pictures that are poor and possess no drawing power?

SCORES and hundreds of exhibitors find themselves in this position today—and through no fault of their own. The door is closed to what they want.

HAPPILY, the cure for this condition is in sight. You can increase your profits by buying right—in the **OPEN MARKET** and the first six of our WEEKLY SPECIALS to be released in March and April are not offered as features possibly good, but as features **ABSOLUTELY AND INCONTESTABLY** good. That is the point we most insist on.

FIRST. The distinguished actor, **MR. HAMILTON REVELLE,** will be seen in the gripping, vital drama entitled **"SINS OF THE FATHER,"** in four parts.

SECOND. **MISS RITA JOLIVET,** the beautiful survivor of the "Lusitania," in the exciting, thrilling drama entitled **"HER REDEMPTION,"** in which the big shipwreck scene is the principal thrill, in four parts.

THIRD. **"DENISE,"** by **Alexander Dumas,** which is an adaptation of the greatest play of human emotions, in four parts.

FOURTH. **RITA JOLIVET** in **"LOVE'S SACRIFICE."** An uniquely beautiful spectacle with equally unique situations powerfully acted, in six parts.



Hamilton Revelle

FIFTH. **"A WOMAN'S AWAKENING"** from the story by Abel Gance. Something entirely new in screen drama, which bids fair to arouse the patriotic spirit, in five parts.

SIXTH. **"UNDER THE MASK,"** by M. Thiery, featuring **MARIE CELIAT,** a drama which in point of dramatic intensity outrivals "Camille." Coupled with **"THE POISONED KISS,"** featuring **MISS RITA JOLIVET.** A wonderful program.

AUTHORS FILM CO., INC.

1432 BROADWAY NEW YORK

EASTERN Booking Office, Philadelphia, booking for Authors Film Co., Inc., in Eastern Pennsylvania, Northern New Jersey, Delaware, Maryland, Virginia and District of Columbia.

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CHAS. H. BENNETT
50 North 9th Street, Philadelphia, Pa.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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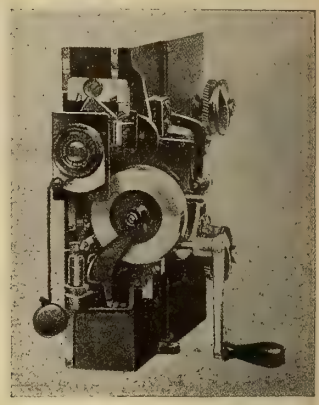
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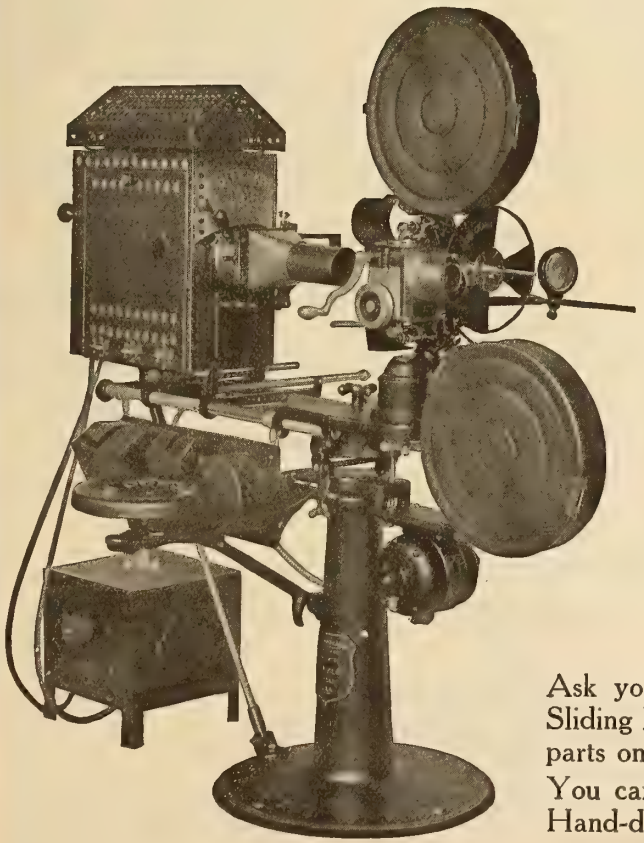
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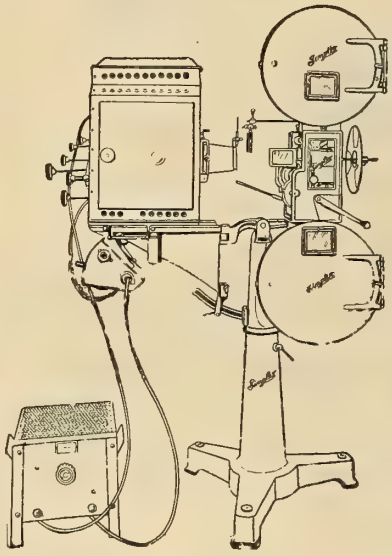
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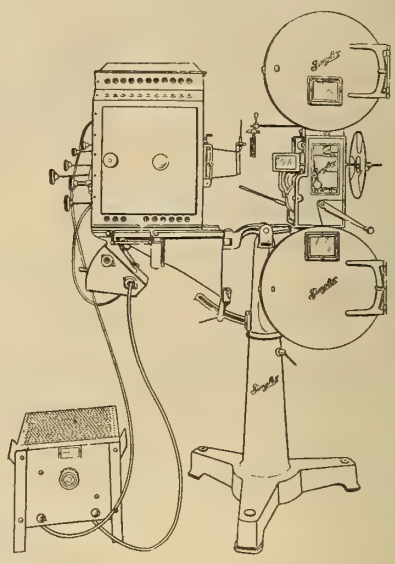
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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

57—Under question 56 you state in the answer that the right angle carbon setting as shown in Fig. 40 is the most efficient from the illuminating point of view. If this is so, why isn't the right angle arc generally used and applied for projection with D. C. at least?

Ans.—It is true that the right angle arc offers the greatest exposure of the positive crater to the condensing lenses, as illustrated in Fig. 40.

You can almost conceive that the positive crater could be consumed in such a manner that it would be parallel with the plano surface of the rear condenser which would, of course, offer the greatest possible exposure of the light, and the highest efficiency.

It is, however, a practical impossibility to consume the positive crater so that it will give a steady illumination when its surface is parallel with the condenser, operating with the line of projection on a horizontal line, as illustrated in Fig. 40.

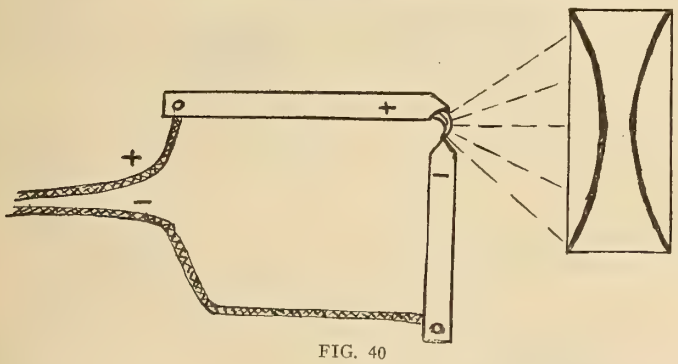


FIG. 40

The reasons offered for the inability of properly consuming the carbon so as to expose the crater like Fig. 40, is the presence of the magnetic blow-out effect as well as the increased lifting effect of the heated air, about the arc, which tends to make the arc climb towards the top edge of the positive crater.

We can, however, conceive that if we took the entire projector and tilted it forward so that the positive carbon, as illustrated in Fig. 40, with the condensing lenses would sit in the vertical position, that the upper carbon under this condition would hold the crater so as to project under maximum efficiency in the downward direction through the condensing lenses.

We know that such a condition of projection is most unusual and would not be called for under normal conditions, and there would still be the disturbing element of the magnetic blow-out effect.

Experience proves that the magnetic blow-out effect on the right angle arc with the positive carbon sitting perpendicular, is not great enough to disturb the illumination from the positive crater until after the amperes at the arc has been increased above 35.

58—Is there a condition under which the right angle arc with the positive carbon set perpendicular could be used to advantage?

Ans.—Where it is necessary to project an image on a horizontal screen which may be either transparent when viewed from below or opaque when viewed from above, the right angle carbon setting will be found proper and very efficient.

Such practical condition may be called for with sidewalk projection, or if it should be necessary to illuminate a transparent roof from above where the roof might be constructed of leaded glass.

Another condition is such as the illumination of certain parts of a building from above, or in warfare, the right angle carbon setting with the positive carbon in the vertical position would be of advantage if it was desired to illuminate the ground or any object from an aeroplane, for instance.

59—Judging by the answer to the foregoing question, it looks as if under certain conditions it would be absolutely necessary to operate with the positive carbon sitting in the perpendicular position which requires the right angle arc setting.

Is there any means that could be employed in conjunction with this carbon setting to secure stability of the arc when the amperage flowing over the arc is more than 35?

Ans.—Yes, the control of the magnetic effect on the arc has been known to a few experimenters and designers skilled in the art and they have employed a certain combination of magnet coils and in some instances magnet cores, of either the permanent or electro magnetic kind, by means of which an absolutely perfect control of the formation of the positive crater has been obtained with the carbons in any position.

Copyright, 1916, by J. H. Hallberg.

60—Is it necessary to employ the right angle projector arc lamp for motion picture machines?

Ans.—The ordinary motion picture machines as used in theatres don't require the right angle arc lamp because the position of the carbons and the arc lamp relative to the line of projection is generally such that it is not necessary to use a right angle arc lamp in order to get practically full exposure of the positive (+) crater.

There is, however, a new motion picture machine which has been under development for several years, called the "Vanoscope," in which the line of projection is not direct from the arc to the screen but through the medium of a set of rotating prisms or reflectors in which advantage is taken of the higher efficiency obtained through the use of the right angle arc with the positive carbon set vertically.

The arc in this lamp will be under magnetic control and I have recently had the pleasure of conducting the experiments on the magnetic control for the right angle arc of this machine and the results obtained have been wonderful with currents ranging anywhere from 30 to 100 amperes at the crater of the positive vertical carbon.

For the type of machine mentioned, the right angle arc is the more efficient, but with ordinary machines the simpler construction of the regular lamp having the two carbons set in normal alignment is just as satisfactory.

Theatre Building Is Very Active in New Orleans

Since Opening of Two Largest "Legitimate" Houses in the City as Motion Picture Theatres, Practically Every Large Exhibitor Has Thrown His Hat Into the Ring With Announcement of New Amusement Structure Planned

Special to Motion Picture News

New Orleans, La., Feb. 20.

A PERIOD of unprecedented activity in theatre building is on in New Orleans. Since the opening of two of the largest legitimate houses in the city as motion picture houses, practically every large exhibitor in this territory has thrown his hat into the ring with an announcement of a new theatre. Never before in the history of the city has the town been as picture mad as it is at present.

Demand for stronger and better programs, for newer and more up-to-date furnishings, a spoiled public, are principal reasons for the building activity.

At least a dozen new picture houses have opened in New Orleans since January 6. The first to open was the Crescent, for many years a legitimate house, with Paramount Program. Then Ernst Boehringer took over the Greenwall, another large legitimate house, and installed the Triangle.

On the heels of these two events came the announcement of definite plans by the De Soto Building Company for the erection of the Strand theatre in Baronne street.

These details have been published in preceding issues of Motion Picture News. Rapid progress is being made on the site. Announcement of the program to be run is expected from Leo Fellman, president of the building syndicate, within several weeks.

Pearce Interests Announce New Theatre

The Pearce interests are the latest to get into the game with an announcement of a new theatre. They are spending $20,000 in remodelling a building at 908 Canal street, at present occupied by E. Offner, jeweler. The local syndicate will get possession of the building March 1 and will start fitting it up at once.

The style of the Bijou Dream, one of their string of theatres, in St. Charles street, will be carried out in the new Canal street property. The seating capacity will be four hundred and fifty.

Including the sum to be expended on this, their newest picture house, the Pearce syndicate will have spent in excess of $300,000 on motion picture properties in New Orleans. The result of this heavy expenditure is six handsome picture theatres in this city—The Tudor, Trianon, Bijou Dream, Dreamland, Grand and Electric theatres. The total annual rentals paid by the Pearce syndicate will now be $50,000.

Fred W. Pearce is now in New York arranging a number of important details in connection with the proposed extension.

There are a number of other houses to open their doors to the New Orleans public before March 1. Jac Miller, prominent exhibitor of New Orleans, and formerly owner of the Hippodrome theatre, let go that property and has opened his new Empire theatre at 1008 Canal street.

A. F. Billet opened his College theatre in St. Charles street, on February 20. Mr. Billet has a cosy little theatre with a seating capacity of 450 and the Triangle service has been secured.

Within a week announcement of plans for New Orleans' newest and most unique airdome is expected. A company to construct the airdome is being formed now by a number of young business men of New Orleans.

The airdome is to be built at Villere and Lafayette streets and is to have a seating capacity of 2,000. It will be the largest airdome in this territory.

Airdome to Cater to Everybody

According to present plans, the promoters will cater to men, women and children. Smoking benches will be provided amid a clump of trees within the theatre enclosure.

Swings at the rear of the theatre have been provided for the kiddies. It is expected that the new airdome will be opened not later than Easter Sunday.

Percy J. Prosser, Jr., owner of the Keystone theatre in St. Andrew street, is also in the building vortex, and has plans for the erection of a new house in the 900 block of St. Andrew street.

The Saenger Amusement Company, one of the largest exhibiting firms operating in Louisiana, headquarters in Shreveport, recently announced the increase in capital stock to $250,000.

It has been spreading out since, taking over several new houses, including the outright purchase of the Lyceum theatre, Monroe, and the securing of a four year lease on Sugar's theatre in the same city, formerly a legitimate house.

They are also planning to enlarge the Hippodrome theatre in Shreveport. Plans and specifications for the remodelling of their Saenger theatre in Shreveport are fast nearing completion.

These plans call for one of the handsomest theatres in Louisiana. It will have downstairs seating capacity of 820 and a gallery of 520, a total of 1,340 seats.

A. A. Moncrief is opening his newest house, which will be exclusively for colored people, at 1611 Tulane avenue, New Orleans.

G. B. Mars, one of the most progressive of the suburban Crescent City exhibitors, has remodelled his Mars theatre to seat 1,000, and he has also installed many conveniences for the comfort of his patrons.

Theatre Operations in Other Parts

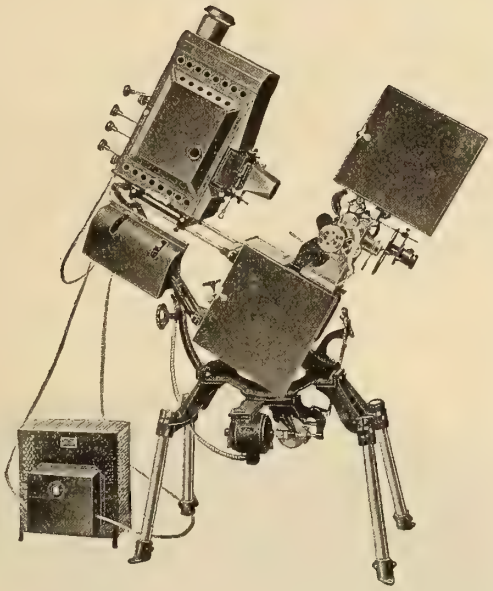
A. J. Zimmermann is opening a house in Ramsey, La. It is yet unnamed.

On February 17, Bert Kern, manager of the Central Amusement Company, opened the remodelled Happy Hour theatre, on Magazine and St. Andrew streets. The house formerly seated 350, now seats 890, and is an example of the progress that suburban exhibitors are making, since the house is a little more than a year old.

A. Jules Benedic.

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Live exhibitors look for the best, experience having taught them to appeal to their patrons with a perfect show.

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Illustrated Catalog N

NICHOLAS POWER COMPANY

Ninety Gold Street New York City

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

Grinden Booth Meets Wants of Traveling Exhibitors

Structure Is Solidly Built and Can Be Handled in Two Crates—It Weighs 490 Pounds, Is Absolutely Fireproof and Has Been Passed in Every State Except One—Prevention of Removal of Appurtenances Through Front Openings in Absence of Operator Is a Feature

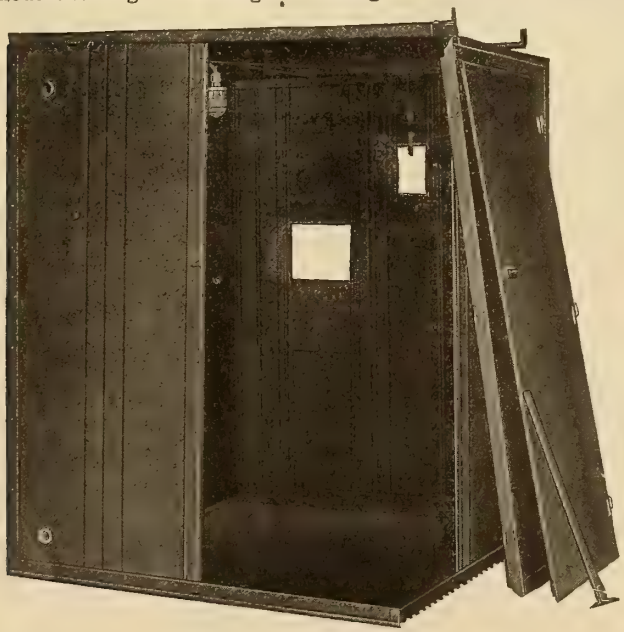
I HAVE had the pleasure of making a personal inspection of the new portable steel projector booth, designed by an expert operator, and manufactured by the Grinden Art Metal Company, 417 to 425 Marcy avenue, Brooklyn, New York.

The illustrations herewith illustrate this new portable booth. It measures 5 feet by 5 feet by 6 feet high, and it has capacity for one machine to be used by traveling exhibitors.

What struck me as being a most important feature is the solidity of construction employed in making this booth, and the solidity is obtained by a special method of ribbing the heavy sheet steel.

The booth can be handled in two crates, and it weighs only about 490 pounds complete. It is absolutely fireproof, and is passed for use in all states excepting Massachusetts, so I am advised by the manufacturer.

The booth construction is so strong, due to the use of bayonet joints and reinforced seams, that you can stand on top of it without buckling or bending the ceiling.



GRINDEN BOOTH PARTIALLY ASSEMBLED

Another feature is the fact that the shutters covering the projection and out-look openings when dropped from the inside cannot be opened from the outside, making a perfect safe within which the traveling operator can keep his machine, lenses and supplies, so that when the door is locked there is no danger of anyone removing a lens, shutter or part from the equipment through the openings in the front of the booth.

I herewith render the manufacturer's description of this booth, which is clear and explicit, and can highly recommend it for use by the traveling or temporary exhibitor.

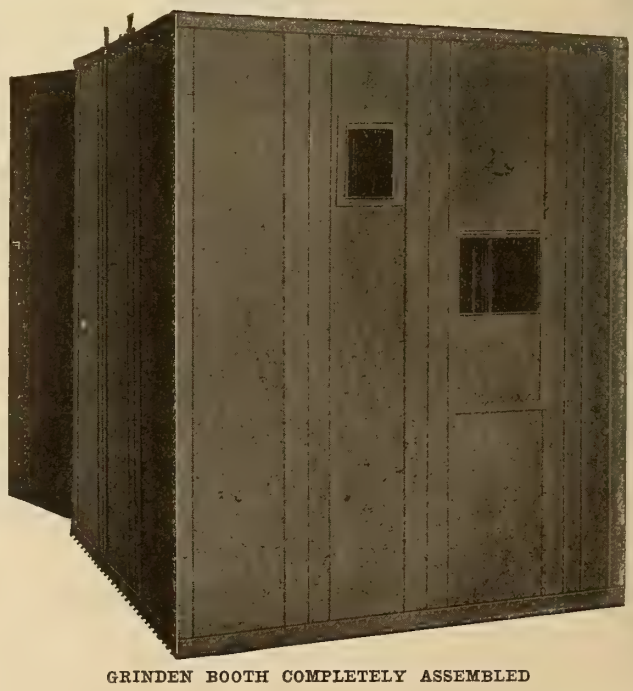
The material used consists of patent leveled steel, No. 20 and No. 18 gauge. A neat flat surface, free from waves or buckles, is thus obtained.

Each section is made with a patented lock method, which insures absolutely tight joints. No screws or bolts are used in assembling it.

The flooring is made of ribbed formation giving one-half inch air space under the booth.

It is flat and not wavy, as is usually the case with other booths, and substantial enough to sustain any weight which may be placed on it.

The door is of plate steel reinforced by neatly formed channels, which are welded to the plate and is very substantial.



GRINDEN BOOTH COMPLETELY ASSEMBLED

It is closed by means of a strong coiled spring attached readily to both door and frame.

The drop slide shutters are well reinforced and are held open by means of a cord and fusible link.

They both close by gravity, and by a very simple but ingenious method are locked automatically. It is impossible to open the shutters from the outside.

The opening in the booth for the projection of the picture is so arranged that by raising or lowering the shutter any pitch of the projecting machine can be obtained and at the same time conform to the ruling of the authorities as to the size of it.

THE NAKED TRUTH



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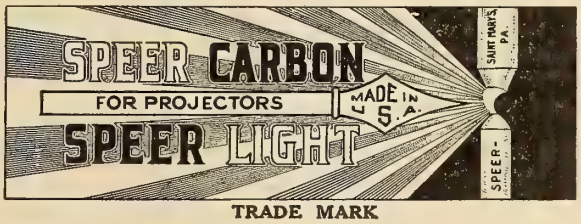
Gentlemen:—

Complying with your request for a report on projector carbons shipped us, we are glad to state that we are more than pleased with them. In fact, they are far ahead of any we have used, either American or foreign. We find they burn smoothly, noiselessly and absolutely without flutter, something we have never found in any other make. Our picture is 100% better since we began using them. Wishing you all success, which your product is bound to bring you, and assuring you we shall be glad to recommend Speer Carbons to any who may inquire, we beg to remain

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10% discount in case lots of 1000. We also have a few hundred **BIO CARBONS** on hand
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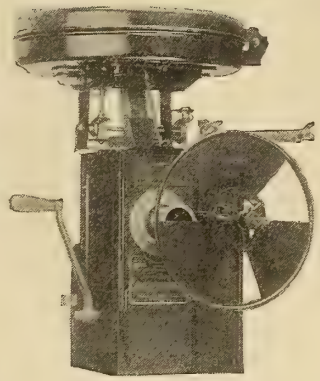
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⅝ x 12 plain cored, $7.50 per 100 carbons
⅜ x 6 copper coated cored, $3.75 per 100 carbons
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A removable shelf is made for the convenience of the operator, which can be applied by simply locking it in position. When required an opening for ventilation in the roof can be made with a door to close by gravity, operated with the sliding shutters.

All surfaces are thoroughly cleaned and given one coat of brown paint baked on, which practically forms an enamel surface.

One Man Can Erect Booth in Half an Hour

The booth can be assembled easily within a half hour by one man, and with a helper this time can be much shortened. Each section is numbered consecutively. The piece into which each part fits is numbered in a similar manner so that there is no chance for error.

The flooring is first laid, each section fitting easily and snugly into each other, and section No. 1, which forms the first side member, is fastened securely into the floor angles by means of a bayonet lock. Section No. 2 locks into No. 1 in a similar manner.

The remaining sections follow consecutively until the side members are complete. The roof is then placed on in three sections, each one being locked to the other by means of a specially shaped channel key, and the whole roof is then fastened securely to the sides.

The door is hung very quickly, and the closing spring for same fastened by hooking it.

The booths are arranged so that the door can be placed at the back or side of same as desired.

The standard size is 60 inches wide, 60 inches deep, and 74 inches high. Owing, however, to the construction, it is possible to furnish any size other than standard which may be required.

The net weight of the booth complete is 490 pounds. It can be packed in a crate 30 inches wide by 24 inches high, by 6 feet 6 inches long. The crate would weigh approximately 100 pounds. The booth sells for $110.

DEVICES FOR CONVERTING ALTERNATING INTO DIRECT CURRENT

J. A. S., Belle Haven, Va.—*I will appreciate your kindness if you will give me a few instructions in reference to moving picture machines. I am now using a Powers 6-A machine, with a rheostat 110 A. C., 30 ampere, 60 cycle, and am getting quite a little flicker from arc on picture.*

I am not very well posted on the projection part of the business, but have been advised that I should use a machine that would convert A. C. to D. C., and I want to know just what kind of a machine I need, and where I can get the same.

Do you know anything about the B. & H. compensarc or the Fort Wayne compensarc, and where I could get the same? Would such an instrument take care of my machine and save a part of the current now used by rheostat? I will appreciate your kindness in supplying me with this information.

ANS.—The operation of a moving picture machine on 110-volt, 60-cycle current, with a 30-ampere rheostat, is a difficult and unsatisfactory proposition. Not only on account of the excessive flicker, but also on account of the small amount of illumination possible.

If you have a regular Powers 6-A equipment, the rheostat which goes with it is adjustable from 25 to 45 amperes, and in view of the fact that with A. C. your carbons are kept closer together for a 40-volt arc with the rheostat, you may be able to get almost 50 amperes through the standard Powers rheostat, although its rating is 45 maximum.

You have evidently tried to get the best out of the rheostat you have, and under very best conditions A. C. will give a poor light, and you are correctly informed concerning the use of a machine for converting alternating into direct current.

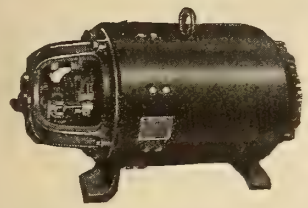
Of the devices for transforming alternating into direct current, the most satisfactory all-round type machines are called motor generators.

These consist of a motor adapted to operate on the A. C. circuit, to which is directly connected a generator so designed that it will operate one motion picture arc adjustable by means of a field controller for a large range of amperes at the arc without loss of current in the usual rheostat necessary to control a moving picture arc.

In other words, these machines are automatic and operate with-

COSTS LESS!!!
Gives Best Light!!
Smallest and Lightest!
Fits in any Booth and can be installed by Your Operator
Send for Free Bulletin No. 1

HALLBERG
20th CENTURY
MOTOR
GENERATOR



Costs Only
$249
With Regulator for Operating (1) Arc at the time at
30 to 70 Amp. D. C.

$20 extra for control for (2) 30 to 40 amp. arcs—or $50 extra for control for (2) 30-40 amp. arcs on fine switchboard with volt and amp. meters and special field rheostat—No live part on front of boards.

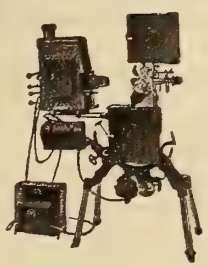
For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

Weight, 450 lbs. Height, 15"
Width, 15" Length, 28"

Other Sizes and Styles of All Kinds—Quoted Upon Request

I am distributor of "SPEER CARBONS," all makes of moving picture machines and furnish everything complete for the theatre, new and used apparatus.

IMPORTANT NOTICE
All quotations on Imported Carbons are withdrawn. Write for new prices.



Distributor of
Power's-Simplex-Baird
M. P. Machines

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG Swedish Electrical Engineer
34 East 23d St. The House of Quality New York

out rheostat in series with the arc, and can also be had for the control of two arc lamps at the same time.

Another type of machine is termed a rotary converter, which is made on only one frame, taking in A. C. on one side through collector rings, and the current serves the purpose of driving the armature, but in addition to accomplishing this effect most part of the current also passes directly through the armature winding, which is inter-connected on both the A. C. and D. C. side, so that it really serves as a rectifier to straighten out the A. C. for use as D. C. in the picture machine.

With this type of machine there is no field controller furnished as it cannot be used for the control of the voltage to an appreciable extent, and therefore the D. C. voltage is maintained practically fixed at about 70 to 80 volts.

A transformer is also furnished with the rotary converter, to which the A. C. line is connected, and on this transformer there are provided steps by means of which the voltage on the D. C. side can be modified somewhat, but these connections are not made so that they can be changed while the machine is in operation, as it is intended that this machine should operate at a constant D. C. voltage after it is once set.

With rotary converters of any make a rheostat such as you are using is employed, and is connected in series with the arc on the D. C. side of the rotary. It is evident that this rheostat consumes the difference between the 50-volt arc recommended for D. C. and the line voltage which may be between 70 and 80.

Taking as an example a system operating with 70 volts D. C., with 50 volts at the arc, we find that the rheostat uses up and dissipates 20 volts, and if the arc is maintained at 60 amperes there is a loss of 1,200 watts, or slightly over one k. w. in the rheostat with the rotary converter.

If your current is ten cents per k. w., the increased cost is between ten cents and twelve cents ampere per hour to operate a rotary converter as compared with one of the motor generators above mentioned, especially designed for the purpose of controlling a picture arc.

There is also obtainable on the market the mercury arc rectifier, which is a device employing a large glass tube within which mercury is placed under vacuum, and this device performs the peculiar function of transforming alternating into direct current, without the use of rheostat in series with the arc.

On this account the mercury arc rectifier is a very efficient device, and many of them are in use. The only possible objection to the mercury arc rectifier lies in the use of a glass bulb, which is subject to depreciation and breaking just like an ordinary incandescent lamp.

Motor generators, rotary converters and mercury arc rectifiers are made by as many as twenty different manufacturers, and I recommend that you pursue the advertising pages of the NEWS and other publications to find the different names of the makers, and also suggest that you communicate with your dealer or distributor, who will be glad to give you all the information you may desire.

It is not within the scope of this department to recommend any one maker or device, and have set forth the advantages and disadvantages of the different types.

HOW TO CLEAN A CANVAS SCREEN

A. M. H., Iroquois, S. D.—*I am remodeling a theatre here, and would like to have the following questions answered:*

If D. C. is the best light for projection, what kind of a machine should be used to change a 110-volt A. C.?

What I want to know is this: How can I make the best possible and cheapest light out of a 110-volt current? Should I use cored carbons in both holders or only in one?

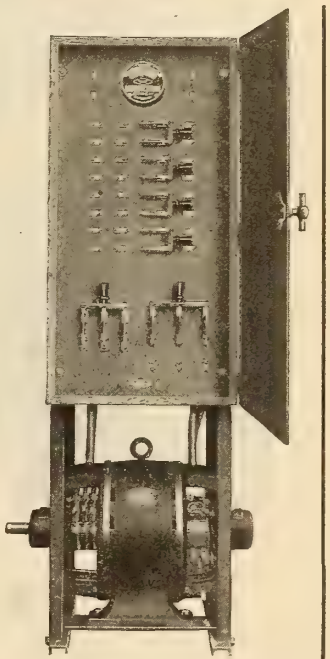
Also how should a canvas screen be cleaned, and how often?

ANS.—I refer you to my answer to inquiry from J. A. S., Bellehaven, Va., which will appear in this same issue, concerning the different devices for the transformation of alternating into direct current.

The answer given covers the field entirely from its practical point of view, and it is up to you to make the selection you want.

I always recommend cored carbon top and bottom with all arcs for A. C., and also with D. C. arcs above 35 amperes, because it is quite an advantage to use a cored carbon in the lower negative holder, as well as in the upper positive holder, on account of the steadying effect introduced at the arc, especially when low voltage

The
"MARTIN"
ROTARY
CONVERTER



FOR
REAL
"SUN-LIT"
PICTURES

AND PERFECT
REEL DISSOLVING

This is the machine they are all talking about, and the only one on which two arcs can be burned simultaneously and reels dissolved into each other without the starting of the second arc disturbing the light on the picture being projected by the first.

Our emergency panel provides A. C. for the lamps in case the rotary should be out of service and eliminates the cost of compense-arcs for emergency purposes.

The placing of the converter in base of panel board makes it a self-contained outfit and cuts the wiring and installation cost in half.

Write for Full Information.

NORTHWESTERN
ELECTRIC CO.
617 W. Adams St., Chicago, Ill.
1009 Brokaw Bldg., New York, N. Y.

machines are employed which require no rheostats in series with the arc, or rheostats offering only 20 to 30-volt drop.

A canvas screen, if it is not coated with a compound, can of course be taken down and washed, or it might be cleaned in a similar way as wall paper is cleaned, by rubbing it with a specially prepared bread mixture or other patented mixture now furnished for the purpose.

You should, however, coat your screen with a curtain compound in order to make the surface clean and opaque, which will considerably increase the efficiency of your projection.

There are compounds on the market which give the screen a bluish gray tint, which is very desirable to bring out the half-tones, and to subdue the high-lights in projection, and these compounds can be had at very reasonable prices, costing anywhere from three dollars to ten dollars for the entire coating of your screen, depending on the kind and quality. Your dealer or distributor can supply this compound.

THE CEILING, AS AN ARCH FOR ILLUMINATION, IS NOW MADE TO "WORK AS A LIGHT FORCE"

ONE of the most interesting things in studying the question of illuminating a theatre is the effect which this illumination has upon the eye.

It is known that a picture, which is not exactly steady or which flickers a trifle, has a temporarily unpleasing effect upon the eye,



FIGURE 1—Incorrect eye focus. An eye subjected to excessive light



FIGURE 2—Correct eye focus. An eye subjected to an indirect light

which may last for some moments after the picture has been taken off the screen.

It is therefore advisable that in changing from the motion picture to the illuminated auditorium, you do so with the least possible contrast.

It was with this aim in view that many manufacturers began making indirect light systems and putting the ceiling to work as an illuminating force.

The ordinary incandescent lamps make a decided and definite glare as soon as they are turned on. Each individual lamp becomes a point of aggravation, and it is some time before the retina of the eye becomes used to the sudden change.

The two cuts herewith show the result on the eye of the two extreme forms of light, namely, normal and abnormal.

By studying these illustrations one will see the exaggerated and the normal conditions. Considering the fact that when the picture is in operation, the eye is more or less out of the normal, it is easy to realize how unwise it is to switch on ordinary incandescent lamps, which will shine directly into the eyes of the audiences, thus intensifying their already somewhat distorted visions.

By installing a system of indirect lighting such as that manufactured by the National X-Ray Reflector Company and others, it is possible to illuminate a theatre at the end of a performance in such a way that the effect upon the eye is to immediately restore it to a normal condition.

This does away with the usual intermediate condition of distortion brought on by the glare of incandescent bulbs to which the eye is subjected between the time the picture is on and that when the patron reaches the open air.

This indirect lighting is a diffusion of light; that is, it is thrown directly upon the ceiling, which acts as a reflector in toning down the harsh qualities, making it soft and pleasing.

ALCO, COMMERCIAL MOTION PICTURE STUDIO IN MILWAUKEE, IS REORGANIZED

Special to MOTION PICTURE NEWS

Milwaukee, Wis., Feb. 19.

A COMPLETE re-organization of Milwaukee's only commercial moving picture studio, known as the Alco Moving Picture Company, has just been completed, and announcement has been made of the personnel of the officers. James Cochrane is president; E. V. Cochrane, vice-president and treasurer; G. H. Rawson, secretary, and P. J. Muszynski, mechanical superintendent.

The company is making a specialty of commercial cartoon and trick picture work, and the mechanical forces are busy all of the time.

NEW THEATRE OPENS IN PROVIDENCE, R. I.

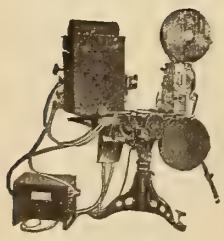
THE Modern theatre on Westminster street, Providence, R. I., is open under the management of the Empire Realty Company. The bill presented is vaudeville and pictures combined.

GOODS DELIVERED SAME DAY ORDER RECEIVED

We carry a very heavy stock of Power's machines and parts and can fill your order without a moment's delay. We can supply you with everything that is needed in a Modern Picture Theatre.

We are Agents for the Famous **VELVET GOLD FIBRE SCREEN** which is truly a revelation as a projection surface. Let us demonstrate to you.

American Slide Co., 165½ N. High St., Columbus, O.



THE BEST FOR YOUR MONEY

where projection is concerned is to be found in the American Standard Motion Picture Machine, the MASTER MODEL. Its many refinements, its numerous aids towards perfect and easy operation, its durability, its simplicity—these and other features have won for it a place all its own in the field of projection.

Exhibitors everywhere who use it state they never will go without it. Operators who have run it claim the MASTER MODEL as their favorite. And the people who see its work on the screen announce the projection to be the finest ever.

For particulars, write to

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY

One Hundred Ten and Twelve West Fortieth Street, New York

MOTION PICTURE MACHINES, We Have To Offer,

1—No. 6A complete with motor drive and all attachments..$185.00
2—No. 6A machines complete with lenses..... 155.00 each
1—No. 6 machine complete 120.00
1—Simplex machine complete 200.00
2—No. 5 machines..... 70.00 each
1—Powers Dissolving double lamps with No. 6 head.....$145.00
One with No. 5 head..... 100.00
One Mirroroid Screen, 13'6" by 18..... 50.00
One National Ticket Dispenser..... 5.00

All of the above are slightly used and are guaranteed absolutely perfect. Sold subject to prior sale. A MIRROROID Screen for your house is not only the BEST, but is the CHEAPEST because it lasts. Tell us what size you need and will figure with you. Our New projection machine is nearing its completion. The Stern Manufacturing Co. Philadelphia, Pa.

Clear Pictures More Attractive Than Catchy Titles

The sensational title may attract the chance passer-by, but the reputation for clear, vivid, sharply defined pictures is what makes the steady patronage.

Bausch and Lomb Projection Lenses

produce the sort of screen pictures that bring the crowds coming day after day—the sharp, clean cut pictures that put across every detail of the story.

Bausch & Lomb objectives and condensers are the choice of experienced operators everywhere. You can get them through any film exchange.

Nicholas Power and Edison Machines are regularly equipped with our lenses.

Bausch & Lomb Optical Co.

569 ST. PAUL STREET, ROCHESTER, N. Y.

Leading American makers of Photographic Lenses, Projection Lanterns (Balopticons), Microscopes and other high grade Optical Products.

When we find an Exhibitor

who really wants to buy a Projection Screen and is able and willing to pay a perfectly fair price for the best on the market, here's the way we talk to him:

"The RADIUM GOLD FIBRE SCREEN will give you better results than any other screen made. It will make your pictures clear and distinct and yet soft, beautiful and pleasing to the eye. It will save you money because it requires less electrical current.

"After your screen has been installed, if YOU think that what we have just told you is not true, we'll return your money, without dispute, if you care to return our goods."

Could Anything Be Fairer?

It's because we've always sold our wares in just this way that RADIUM GOLD FIBRE SCREENS LEAD THE PROCESSION

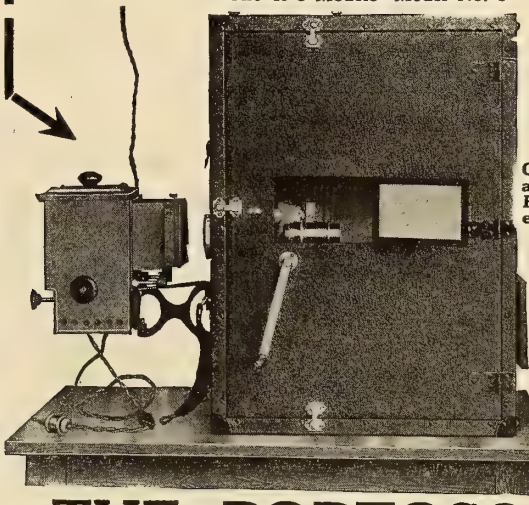
If Interested Address **RADIUM GOLD FIBRE SCREEN** INCORPORATED 220 W. 42d St., New York City

AT LAST!

A Really Portable Practical Motion Picture Projector

Thousands of lecturers, teachers and salesmen are demanding a really portable, easy-to-operate, fire-proof projector. One that will take standard size film and project without the slightest flicker. The Portoscope is up to **standard** in every respect—the standard of modern cinematography. **You** can supply this great demand by selling the PORTOSCOPE.

One of 3 Models—Model No. 1



Price $135

Complete with all equipment. Ready to operate.

THE PORTOSCOPE

The Portoscope has won the hearty approval of professional and business people who have improved their work with Portoscope Visual Instruction. It is portable and practical. Takes a regulation film—has absolutely no flicker. It is perfect mechanically—sturdily constructed to withstand the hard usage to which a portable machine is subjected, but nothing sacrificed in durability to eliminate weight.

Compact—Size of Suitcase

The Portoscope is built into a carrying case, which is the size of a suitcase—weight about 30 pounds. Simply constructed. Any one can set it into operation in two minutes. Any table furnishes suitable stand.

When a booth is required we supply same—a portable, light, fireproof booth, easily set up and taken down. But with our standard equipment there is

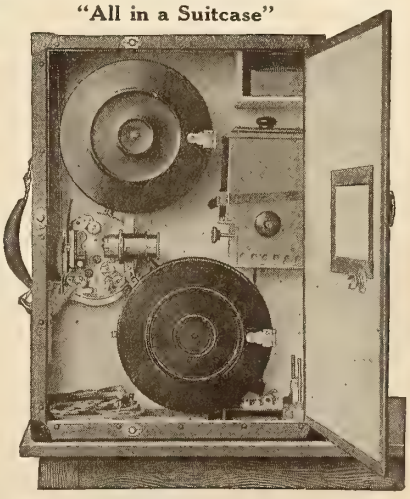
No Booth Needed

The Portoscope is absolutely safe. The Portoscope Fire-Shutter is positively automatic. The fire-proof film magazines are enclosed in an asbestos-lined case, making the entire outfit doubly safe. The case door must be closed before it is possible to operate the machine.

Safely Shows "Still" Pictures

The Portoscope Heat Eliminator makes it possible to stop the machine and show detail in any certain picture—no chance of film fire. This Heat Eliminator permits only **cool**, strong white light to strike the film.

"All in a Suitcase"



Has Stereopticon Attachment

The Portoscope can be instantly adjusted for stereopticon purposes. There are also many other distinctive features too numerous to mention here.

DEALERS: Don't wait—write us today for booklet. Get in touch with a proposition that is a real money maker. Just the thing you have been looking for.

Motion Picture-Scope Co.

567 West Washington Street CHICAGO, ILLINOIS

Building and Furnishings

Edited by Nathan Myers

MEZZANINE NO MAKESHIFT IN NASHVILLE HOUSE, BUT IS MEANT TO BE THE "BIG THING"

WASSMAN'S Knickerbocker, the new motion picture house now being erected on Sixth avenue, just north of Church street, Nashville, Tenn., when completed will, it is claimed, be one of the most up-to-date picture theatres in the South.

The new theatre, which will be completed about the middle of February, is of entirely fireproof construction. Not a piece of wood or inflamable material has been used, but steel and reinforced concrete throughout. A unique plan for ventilating the new house has been adopted.

Under each chair is a ventilator, of the mushroom style, through which cool washed air can be sent in the summer time, and warm air in winter. This system of ventilation keeps a house at almost any desired temperature, and is highly recommended by the leading architects engaged in theatre construction in this country and Europe.

Another feature of the new building is the spacious mezzanine floor. In most houses the mezzanine is used for an overflow. In the Knickerbocker, however, the plans are to make it really the "big thing."

The appointments have been given greater attention, if such a thing is possible, than on the lower floor. Comfortable boxes have been arranged for, and everything possible for the greatest comfort and convenience of the patrons, including a magnificent lounging and rest room for ladies.

The price for seats will be higher in the mezzanine floor than on the first floor. Another new idea to be inaugurated in Nashville, with the opening of the Knickerbocker, will be a smoking section. This has been taken care of, so that the smoke will be carried off almost instantaneously, and without causing any inconvenience to those seated in other parts of the theatre, who object to tobacco smoke.

The thearte property extends from Sixth avenue through to the boulevard, with entrances on both. The screen will be placed at the Sixth avenue end of the theatre.

A huge thirty thousand dollar Kimball pipe organ will be located in a concrete room directly behind and above the screen, with apertures so arranged as to throw the sound waves down into the audience. The echo organ has been placed at the other end of the theatre.

Manager Wassman said: "When the Knickerbocker is completed I will have something to show to the people of Nashville that represents the acme of motion picture construction.

"I don't believe I have overlooked a single thing which will tend to promote the safety, comfort and convenience of the patrons of the new theatre.

"I believe that even the most skeptical, when they see the new place, can say nothing but 'well done.'

"As for the pictures, all I have to say is that the good people of this city know that I have never given them any but the best, regardless of the price charged.

"For the Knickerbocker I have secured bookings that will be without a peer or even a rival. I have too much at stake to try to present inferior photoplays."

DE LUXE PHOTOPLAYER INSTALLED IN HIPPODROME, LANCASTER, PA.

THE Hippodrome theatre of Lancaster, Pa., is owned by George M. Krupa and Elsie E. Krupa, his wife, who jointly manage this up-to-date beautiful nine hundred seat house.

The Hippodrome theatre has done a good business during the past winter, and Mr. Krupa looks for a continuation of prosperous times.

One of the main features of the Hippodrome theatre is the long lobby of 125 feet, beautifully decorated and furnished. This lobby permits the holding of large crowds unable to get into the theatre at the first show.

The Hippodrome uses the Paramount service primarily, and the music is furnished by a De Luxe fotoplayer, especially designed for the Hippodrome theatre by the American Photo Player Company, of 62 West Forty-fifth street, New York City.



LOBBY OF THE HIPPODROME THEATRE, LANCASTER, PA.

The screen in the Hippodrome is surrounded by velvet curtains, and after each picture is completed, the operator drops a cream colored silk curtain over the screen, and then raises it before the beginning of the next picture.

Mr. and Mrs. Krupa have lived in Lancaster for thirty years, and are well known by all of the people in the town, as well as surrounding towns.

KIMBALL ORGAN COMPANY OPENS OFFICE IN PHILADELPHIA; COMPANY PLACES MANY ORGANS IN THEATRES OF THE CITY

THE Philadelphia business on Kimball organs is growing so rapidly the heads of the organization in New York found it essential to establish a Philadelphia branch.

Headquarters were recently opened at 144 Eleventh street, near Walnut, with William B. King, formerly of New York, as manager.

Within a comparatively short period Kimball organs have been erected in the following theatres within Philadelphia and vicinity: Arcadia, Regent, Locust, Leader, Alhambra and Globe; Colonial and Bijou, Atlantic City, N. J.; Princess, Reading, Pa., and Savoy, Wilkes-Barre, Pa.

Now almost completed is a large Kimball for the new Fifty-sixth Street Theatre, Philadelphia.

April will find the largest Kimball organ in the entire East installed in the Victoria Theatre, of Philadelphia.

As is now the demand by picture patrons, all these instruments are equipped with full orchestral effects.

WISCONSIN FILM CIRCLES HUM WITH CONSTRUCTION ACTIVITY

H. F. THIEL, of Marshfield, has awarded the general contract to Krasin Brothers, of Marshfield, for the remodeling of the Rembs & Strum building into a photoplay theatre. Plans are being made for 500 seats. An entire new front will be put in with steel beams, two fire escapes, and a fan ventilating system.

The city of Ripon contemplates the erection of a city hall and opera house to cost $30,000. It is expected that the work will be started this summer. J. E. Carter, city clerk, is in charge of the work.

Plans have been completed for the erection of a photoplay theatre for R. B. Guyette, Sheboygan Falls. The building is to be of brick construction, one story high, 40 x 90 feet, having a seating capacity of 500.

The building will have a composition roof metal ceiling, steam heat, ornamental and stucco plaster, indirect lighting, metal laths, etc. W. C. Weeks, of Sheboygan, is the architect in charge of the work.

Architects Parkinson and Dockendorfer, of La Crosse, have plans in progress for the erection of a photoplay theatre for Otto Bell, proprietor of the Royal theatre, Sparta. The building is to be of brick and concrete construction, one story and part basement, 50 x 100 feet, costing about $16,000. The house is planned for a seating capacity of 600.

A fire destroyed the interior of the Pearl theatre, Defere, Sunday, February 6, just before the spectators assembled for the first show. The loss is over $3,000.

A $100,000 motion picture theatre is to be erected on Third street, Milwaukee.

Otto L. Meister, vice-president and manager of the Vaudette theatre company, has secured a ninety-nine-year lease on the property just north of the Vaudette theatre.

The site has a frontage of fifty feet on Third street and extends back to the alley.

The entire front of the new film house will be studded with jewels secured from the Temple of Jewels at the world's exposition in San Francisco.

Construction work will be started shortly and the theatre will be ready by about Sept. 1. It will have a seating capacity of 2,000 and will be known as the White House theatre.

PENNSYLVANIA EXHIBITORS KEEP THEATRES UP TO MODERN BUILDING PACE

THE Becker theatre at Seventh and Dickinson streets, Philadelphia, formerly run by Becker Brothers, is now under the management of George Herman, who also is part owner. The Becker, a 780-seated house, is well patronized by South Philadelphians in its vicinity. The new manager is endeavoring to make it a straight ten-cent house, to which end he has installed a $4,000 Wurlitzer organ, besides a complete orchestra under the leadership of Joseph Glassner. A Mirroroide screen has also been added to the equipment. Continuous performances are run from 1 to 11 p. m.

The Regent theater at New Castle, formerly the Park theatre which was bought four weeks ago by Charles Freeman and M. Marks, has been opened to the public. The house had been closed several weeks while it was being remodeled and redecorated.

J. A. Hummell, formerly manager of the Opera House at Shinnistown, has sold that place to George Wilkinson and has purchased the Luna theatre at Brackenridge.

John Wishart and C. A. Wagoner of Dunbar have advertised for bids on the erection of a new theatre at Connellsville. The theatre is to be a two-story brick and concrete building and is to be located in Pittsburg avenue. Wagoner and Dunbar are well known in the motion picture business of that section of the state and have the reputation of running first class theatres. The new building will cost in the neighborhood of $10,000 and will be reinforced with steel girders. Work will be rushed on the building in order to get the theatre opened as quickly as possible.

R. L. Hampton has sold his motion picture show in the Honeybrook fire hall, Honeybrook, to the fire company of that town. Shows will be given every Saturday night under the management of William L. Troub.

William H. Reichenbaker has remodeled his store on Main Street, Honesdale, and will open a picture theatre there.

EXHIBITORS WAKE UP!!!

If You Run "Features" Read this Ad.

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ONE, THREE, SIX, and TWENTY-FOUR SHEETS

On all Releases of:

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We rent Slides and Photos on Mutual Masterpieces, Paramount and Gold Rooster

We Buy Paper on all Features

DICK BRADY POSTER RENTAL CO., Inc.

Signs, Banners and Motion Picture Supplies

126 WEST 46th STREET NEW YORK CITY

ALL THE PLAYERS



of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.

Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.00 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each.

BRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $8.50 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

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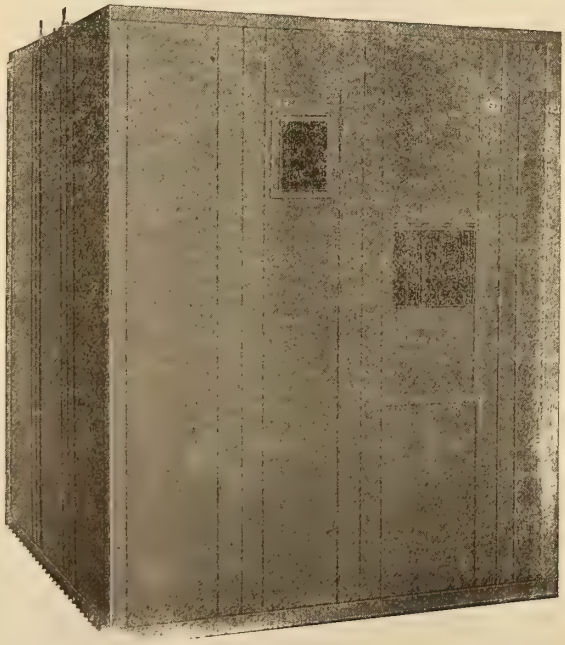
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TEXAS EXHIBITORS ACTIVE; 1,200-SEAT HOUSE IN SAN ANTONIO NEARLY READY

EMMETT AND EMMETT are now running the Hippodrome theatre Tyler, which has heretofore been operated by Lewis Brothers.

Cox and Sharrett have purchased the Queen theatre, Aubrey, from H. V. Simpson.

On March 15 C. C. Lindsey will open a motion picture theatre at Lubbock, with a seating capacity of 500.

J. C. Stevens has leased the Bell theatre at Austin, for the 1916 season.

Rudolph Ort has purchased the opera house at Boerne and will run it as a moving picture theatre.

The New Mission theatre, Beeville, was opened recently.

Laurence F. Stuart has been appointed manager of the Old Mill theatre at Dallas, succeeding Ben F. Lewis, who has purchased the Pearce theatre at Houston. Mr. Stuart is only 23 years old, and has been advanced from usher, head usher and assistant manager to manager.

Chaucer Caver, manager and owner of the Majestic theatre at Stephensville, announces that he will soon commence the erection of a theatre building, in the Carlton Block, with 500 seating capacity.

Work is nearing completion on the Strand theatre at San Antonio. The building is positively fireproof and seats 1,200 in auditorium.

VICTORIA IN NASHVILLE HAS AN OVERHAULING

THE Victoria theatre, Nashville, located in the Arcade, has had a house cleaning. The new company which owns it consists of substantial business men of Nashville, who see great possibilities in this place if properly conducted. At a later date the house will be thoroughly overhauled and put in as up-to-date condition as any house of its size in Nashville. Since the new company has taken charge business has been of a very flattering nature.

George K. Brown, local confectioner of Chattanooga, has contracted for the lease of the building now occupied by the Theato motion picture theatre. He will take the building over on July 1, it is understood, as a future measure to take care of his increasing confectionery business. The Theato is Chattanooga's oldest picture theatre. It was formerly managed by Howell Graham, pioneer exhibitor of that section.

It is probable that there will be erected in the downtown section of Chattanooga in the near future an up-to-date amusement house, consisting of a motion picture theatre, a billiard hall and bowling alley. E. L. Goldstein, of Chicago, was in that city for several days looking over the situation. Before leaving for New Orleans he asked a local real estate man to select a suitable site.

SAMUELS, OF FOTOPLAYER, NOTES WIDESPREAD IMPROVEMENT IN BUSINESS CONDITIONS

M. J. SAMUELS, vice-president of the American Photo Player Company, 62 West Forty-fifth street, New York City, manufacturing the Fotoplayer, pipe organs, etc., for motion picture houses, states that business conditions throughout the United States are greatly improving, and that he is in touch with many of the leading exhibitors who are contemplating installing instruments in their theatres.

He states that the company has closed contracts within the past ten days for a $12,500 pipe organ and Fotoplayer for one of the leading exhibitors in Pennsylvania, as well as a $5,000 Fotoplayer for another Pennsylvania exhibitor, and a $3,000 Fotoplayer for a new house to open during the present month in Brooklyn.

In the opinion of Mr. Samuels, the coming spring will show great improvement in the business among the exhibitors, reflecting the great prosperity throughout the country.

BARTOLA GRANDS ARE PLACED IN THE STAR THEATRE, DUBUQUE, IOWA, THE PRINCESS, MISHAWAKA, INDIANA

MR. YONK, of the Star Theatre, Dubuque, Iowa, has just purchased a Bartola Grand.

Messrs. Berschit and Sanger, proprietors of the Princess and the Century Theatres of Mishawaka, Indiana, were in Chicago last week purchasing equipment for the remodeling of the Princess.

The film that first made motion pictures practical remains, to-day, through its consistent excellence, a big factor in their success.

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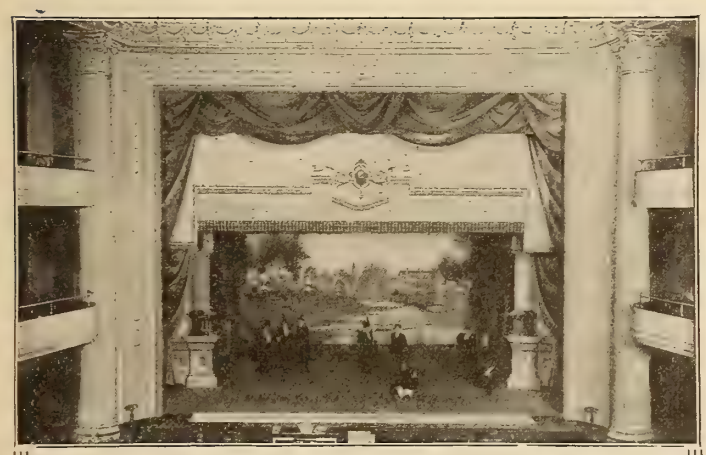
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ROTHAPFEL ENGAGES MIROSLAVA, SERBIAN SOPRANO, FOR THE KNICKERBOCKER, NEW YORK

DIRECTOR S. L. ROTHAPFEL, of the Knickerbocker theatre, New York, promises a genuine musical surprise in his program for the week of February 20 in Mlle. Miroslava, a Serbian opera singer, who has been driven to America's hospitable shores through the vicissitudes of war.

Miroslava is a native of Vukovard, near Belgrade. She sang with the Royal opera of Nish, and also at Belgrade and Vienna. At the outbreak of the European conflict she was engaged at Breslau.

Mlle. Miroslava is a dramatic soprano of pronounced power, and enjoyed the distinction of being especially engaged for "Siegfried" at Beyruth. Her contribution to the Knickerbocker program will include "Elizabeth's Prayer," from "Lohengrin," and an aria from "Thanhouser."

The augmented orchestra, under the direction of Hugo Riesenfeld, will play as an overture the "Polonaise," from "Eugen Onegin," by Tschaikowsky.

NEW CLEVELAND THEATRE WILL NOT OPEN UNTIL THE AUTUMN

THE Stillman, the big downtown photoplay house which is being built near the Hotel Statler on Euclid avenue, Cleveland's main thoroughfare, does not look as if it would be finished before the fall. The Stillman will have a seating capacity about double that of any existing downtown motion picture house.

King and Solomon have sold the Rex theatre, South Main Street, Celina, to Dan Fisher. Mr. Solomon still retains the management.

The Grand Amusement Company has purchased property at Walnut Street and Dickson Avenue, Mansfield, and will start the erection of a $75,000 motion picture theatre there as soon as possible. The house is to be without a balcony, the orchestra floor rising gradually to the level of a second story in the rear. Present plans indicate that the place will be ready in early July.

The Columbia theatre, Dayton, will shortly be remodeled, so that its seating capacity will be doubled to an even thousand.

"NE-ER-DO-WELL" TO HAVE MUSIC SCORE FOR ORCHESTRA PREPARED BY SCHIRMER

SOL LESSER, controlling the United States rights of the Selig production, the "Ne'er Do Well," announces that proper music scores have been prepared by and printed under the supervision of G. Schirmer, Inc., the music publishers of New York, to accompany each film.

This should be an inducement to managers of theatres in renting, as they will be assured of proper musical accompaniments in their presentation of the film.

SWANSON-NOLAN COMPANY SELLS SEVENTY-FIVE MACHINES SINCE OCTOBER

THE Swanson-Nolan Supply Company, of Denver, is having a very prosperous outlook for the coming year. This company opened its office October 1, and up to date have sold seventy-five moving picture machines.

The Empress theatre, of Boulder, have just ordered a complete new equipment from the Swanson-Nolan company.

HENDERSON, OF BARRE, VT., RETIRES; LEASES HIS TWO THEATRES

RICHARD E. HENDERSON has retired from active interest in his two theatres at Barre. John Hoban, who has controlled the Barre opera house for ten years, has leased Mr. Henderson's Pavilion, while the Dreamland has been secured by Guy Dindo, for several years an operator. The new Monitor picture theatre, Brattleboro, is in readiness for business.

SATIN GOLDFIBRE SCREENS, INC., MOVES TO 2030 PENOBSCOT BUILDING, DETROIT

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

ARIZONA

C. J. ALDEN, who has conducted the Dime theatre at Globe, has closed the same and purchased the Martin theatre in the same city.

Another change at Globe is that Alfred Radogliotti has leased the Elk's theatre.

The firm of Lackey and Evans has sold the Royal and Orpheum theatres at Bisbee to G. E. Reeves.

Motion picture theatres are taking the place of the dance halls of early days in the new gold mine town of Oatman, Arizona.

Gold was discovered there a few months ago, and the town has had a mushroom growth in every respect, evidenced by the fact that it now has three motion picture theatres. State laws of Arizona prevent the operation of saloons and dance halls, and the miners and prospectors have found the films will serve to furnish amusement. The town doubles in population monthly.

The second theatre there was recently opened by K. G. Sweetland, and Thos. L. Thomas, who until recently conducted the Fairyland theatre in Los Angeles, has gone to Oatman to open the third house.

CALIFORNIA

Work is to be commenced at an early date on the moving picture house to be erected at Redwood City, for the use of Ellis K. Arkush. The house will have a seating capacity of six hundred and fifty.

R. H. Hargadine, who had charge of the moving picture theatre in the mines exhibit at the recent exposition at San Francisco, has taken a lease on the Victory theatre at San Rafael, in conjunction with J. Brenman, and has opened this as the Marin theatre.

The All Star theatre on Sutter street, in the Fillmore district of San Francisco, is now being conducted under the management of Morris Atlas, who has the Flag theatre on Stockton street. The All Star has been dark for some time.

A theatre was a seating capacity of at least 1,000 is to be erected at Burlingame, for George W. Gates.

S. Thompson, of Colfax, is planning a circuit of twelve houses for the spring and summer season in the small communities near that place.

The Castle theatre at Newcastle has been reopened by F. E. Setley.

Work on the American theatre, on Market street near Seventh, San Francisco, is progressing very rapidly, and this splendid house will be rebuilt and redecorated in time to be opened some time in April.

Many rumors are current here as to the class of attractions to be offered, but it is generally understood that moving pictures will be featured. The cost of remodeling the structure will amount to at least $60,000.

An attempt is being made to prevent the construction of the new theatre of Turner and Dahnken at Eleventh and Franklin streets, Oakland, a petition for an injunction having been filed in the superior court by the Iris Motion Picture Company.

According to this concern it purchased the Lyric theatre on Broadway from J. T. Turner and Fred Dahnken, Jr., about three years ago at an expense of $8,000 and closed the house to cut down competition. The contract of sale, it is alleged, provided that Turner and Dahnken should not start another house within one thousand feet of the one conducted by the Iris Motion Picture Company, this proviso to expire at the end of ten years.

According to the petition the new house of Turner and Dahnken is less than five hundred feet away.

CANADA

W. Lajeunesse has completed plans and has already awarded contracts for the construction of a picture theatre at Ontario and Orleans streets, Montreal.

It is to be called Theatre Orleans and aside from being modern in every detail it will present an imposing appearance when completed. One hundred thousand dollars will be expended in its erection and equipment.

CONNECTICUT

Negotiations have been completed whereby former Councilman Benjamin Krentzman, of Meriden, becomes sole owner of the Crystal theatre on Colony street and the Meriden airdome on Church street, buying out the half interest of Gustus A. Rudloff, who has been successful in the show business there for the past six years. The money involved is about $4,000.

ILLINOIS

Harris, Kussel and Company have leased a large plot of ground at East Garfield boulevard and Michigan avenue, Chicago, and will erect a building included in which will be a motion picture theatre. The present plans call for a 1,500 seating capacity.

A building permit has been issued for the construction of a $3,500 brick motion picture theatre at the corner of Main and Illinois streets, Danville. The contract was issued to J. C. Barker, Chicago contractor, who will begin the actual work of construction as soon as the present cold spell ceases. Misses Lillian A. Bailey and Marie Ormiston will be owners and proprietors of the theatre.

The Joy theatre, Mt. Carmel, has opened under the management of John Coleman. Extensive repairs have been made on the building.

INDIANA

George Brookins, of Columbia City, who recently sold the Lyceum, Palace and Airdome theatres in that city, has bought the Star theatre at Elkhart. The house, which seats 400 persons, will be closed while alterations are made to increase the seating capacity. The name probably will be changed to the Lyceum theatre.

Ray Braun, who was formerly an assistant to Charles Sweeton, manager of the Orpheum theatre, Evansville, has bought a half interest in the Royal Theatorium, Walnut and Morris streets.

Dale Loomis has become manager of the Wallace theatre, which has been leased by Scott and Loomis, owners of the Victoria theatre, Peru, to take the place of Manager Shull, whose lease expired several weeks ago. Mr. Loomis will make some changes on the stage and interior in general.

Doc Hodgesett is now manager of the Theatorium at Newcastle.

G. C. Bramble has become manager of the Princess theatre, 858 South Meridian street, and the Royal theatre, in West Market street, Indianapolis. Mr. Bramble has been an exchange salesman as well as an exhibitor.

Charles West and Lewis Murray have leased the Clinton theatre, and will remodel it.

Orloff Sebring, formerly manager of the Royal theatre, Indianapolis, has become manager of the Isis theatre, at Peru, succeeding Wilbur Mitchell.

Gene Ford has sold the Family theatre at Covington to A. B. Bower, of Bedford. Mr. Bower will not run Sunday shows.

O. M. Sebring, of Sullivan, will appeal the case of operating his theatre on Sunday, in which he was fined recently one dollar and costs.

The K. G. theatre at Rochester, which was bought recently by Clyde and Sydney Wilson, will discontinue the week-end vaudeville.

IOWA

G. A. Toppings has sold his theatre, the Royal, at Lemars, to Bausman and Boyd, who in turn have resold it to M. Noltz.

W. C. Aurend has sold the Rex, at Hartley, to R. I. Stewart.

The Palm, Clear Lake, has closed, the town being too small for two houses.

R. D. Fallons has sold the Princess at Union to Clarence Haldersen.

The Majestic at Humboldt has been closed and the fixtures sold, as the town was considered too small for two houses.

C. S. Hoffman, owner of the Lyric at Sac City, has leased the opera house and now controls the situation in that town.

G. L. Meholin has opened the Empress, Rockwell City, a brand new house built in an unusual manner. It has no lobby, the entrance being a mere vestibule. It is a modern little house, with fine projection and interior finishing.

J. H. Pooler has bought the Princess at Ida Grove from Johnson Brothers and is improving the house.

KANSAS

A fire in the Lyric theatre, of Frontenac, recently did but slight damage and the show is again open to the public.

KENTUCKY

The Princess theatre, a motion picture house at Henderson, was destroyed by fire early on the morning of February 13. The loss is estimated at $15,000. The Princess was a new theatre, built by Louisville promoters.

MAINE

The New Central theatre in Old Town has been closed for the past few months, but Manager Fernandez recently opened it again and has had good houses. He will continue to conduct picture shows there on Saturday night, and if the attendance warrants will have it open permanently.

Pearl Crockett has purchased the old Gordon clothing shop in Brooks and is fitting it up as a picture theatre.

MICHIGAN

Fred DeLodder, 732 Crane avenue, Detroit, will build a theatre at the corner of Mack and Holcomb avenues, which is only a short distance from the Maxine theatre at Mack and Baldwin avenues.

The Rialto Theatre Company, capitalized at $120,000, Detroit, will build a theatre at Gratiot and Mt. Elliott avenues. Work will start not later than April 1. C. Howard Crane is the architect. The seating arrangement will be on the Roman stadium style, along the lines of the Majestic theatre, Detroit. It will seat about 1,500. J. C. Ritter of the Boulevard Theatre Company is president of the company, which has offices at 1573 Gratiot avenue. After the construction of this playhouse, another will be built at Gratiot and Van Dyke avenues, where the company has secured additional property.

The Majestic theatre, Battle Creek, recently purchased by William Roget and Charles Broceus from William Caldwell, will be closed for a week in the spring, during which time it will be entirely remodelled and redecorated, and a new front built.

Joseph W. Poisson has purchased from H. W. Beecher the motion picture house on Leonard street, N. W., Grand Rapids, for $8,500.

Plans for a motion picture theatre to be built at Grand avenue and Michigan street, Grand Rapids, for Thomas Graham, are being prepared by Architect George T. Appleyard. The building will be of brick and tile, with a seating capacity for 600.

MISSOURI

The New Princess motion picture theatre at Kirksville, will open about the middle of March. It has a seating capacity of 800, and will be under the management of Sam Kennedy.

A balcony is to be built into the Appollo theate, at Thirty-second and Troost avenues, in Kansas City, by Manager F. D. Scott. This is considered one of Kansas City's best suburban houses.

A. H. Neeves is to erect a motion picture theatre at the corner of Thirty-sixth and Troost avenues, in Kansas City. The contract for the building has been let. It will cost $25,000.

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Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.
Set No. 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.
No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces. Prices:

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PHOTO PLAY MUSIC CO., Publishers
No. 1520 Broadway, N. Y. City

NEBRASKA

G. H. Hulfish, of Lincoln, is building a new theatre, which he will open shortly. It has not been named.

Miller and Clarks of Surprise, opened a new house last week, buying their Motiograph through the Laemmle Film Service in Omaha. J. J. McCarthy went to Surprise to install the new machine.

E. I. Ramsel, formerly manager of the Omaha Film Exchange, has taken I. M. Garman's place as manager of the Acme Amusement Company, Lincoln, which has the Orpheum, Lyric, Wonderland and Electric Park theatres.

C. J. Robertson of the Home theatre, Blair, has bought out Mr. Garner. He will remove the fixtures from Garner's house, and sell them, closing the place.

C. White of Clarkson, has just opened the Opera House, a new motion picture theatre seating 600. The remarkable part of this is that Clarkson has a population of only 800, and the theatre depends of course, for much patronage from the rural district. The theatre is equipped with a stage, balcony and is completely and modernly furnished.

Roy Towsly is installing a Powers 6-A machine, chairs and complete equipment, in his new house at Ansley.

Manager Ballinger at York has installed a new Simplex, and a Minusa screen.

L. B. Bothwell of Reynolds has installed a new Powers 6-B machine.

J. Emerick of the Joyo theatre at Havelock, has sold out to Roland Meyers of Germantown, who has taken possession.

Vavra and Tinker have sold the Lyric, at Crete, to Theodore Kemples.

Bert Gardner has opened the Lyric at Beatrice, showing features.

A. G. Nelson has reopened the Jewel, at Beatrice, to show vaudeville and features.

NEVADA

H. C. Oastler and L. Van Schoiack have purchased a lot on Bridge street, Winnemucca, and will commence work on a moving picture theatre as soon as weather conditions permit.

NEW YORK

A petition filed by Weinstein brothers to operate a theatre on King street, Troy, has been granted. The house will be named after the street upon which it is located.

The Lyceum theatre, Troy, which has been operated by F. F. Proctor as a picture house, has been closed and it is uncertain as to whether it will open again with motion pictures.

The Wardin Realty Company of which John Shelberg is secretary has filed plans for a theatre and store building, Webster Avenue and 167th Street, New York City. The improvement wiill cost $35,000.

Latest reports have it that Marcus Loew has taken a lease on the Roof Garden atop the New York theatre, New York City.

During the past few years this amusement place has been under various managements, which have endeavored with more or less success to operate a cabaret show there. The New York theatre is located on Broadway between 44th and 45th streets.

What is known as the Roof extends over the Criterion theatre as well as the former house. Mr. Loew has presented pictures in the New York theatre for some time and according to the reports he will make alterations on the roof so that it will accommodate 1,800 persons. Mr. Loew secured the place at a guarantee of $400 a week.

Plans and specifications for the proposed Pontiac picture theatre on Broadway, Troy, has been presented to contractors.

The new Strand theatre, Philmont, held its formal opening on February 22.

NORTH CAROLINA

The New Edisonia, a house located at 202 North Tryon street, Charlotte, has reopened after extensive improvements. The admission price remains at five cents.

OHIO

Among the many new motion picture theatres now rapidly approaching completion in Cleveland are Ball Park and the Southern. Ball Park theater gets its name from the fact that it is located near the baseball ground. The Southern is on West 25th street. Both houses will have a seating capacity close to 1,000.

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

What is Wrong With the Picture Theatre Music?

By Mack A. Edwards, Heights Theatre, New York City

Many Exhibitors Fail to Realize Importance of Best in Music and Competent Musicians to Interpret It for Patrons —Man Who Thinks That It Does Not Matter Whether a Piano, Piano and Drums, Organ or Orchestra Furnishes the Musical Accompaniment Is Far Behind the Times.

The following article submitted by Mack A. Edwards, should be of value to the producers of feature photoplays, if for no other reason than to make them realize that there are competent musicians who are highly interested in giving proper musical entertainment, synchronizing with screen action that producers often spend small fortunes to make possible in their screen versions of photoplay stories.

Mr. Edwards is an enthusiast, and his article proves that he has made a thorough study of the necessary musical equipment for modern and up-to-date picture theatres.

There is no doubt that the near future will see vast changes in the musical equipment of every picture theatre. However, it is doubted that any exhibitor would refuse to musically surround himself properly when the commercial value of picture theatre music dawns upon him.

Mr. Edwards cites a fact where he himself heard an orchestra try to accompany a ball scene wherein the guests were dancing a waltz to the weird strains of the "Hungarian Lustspiel."

The exhibitor who is inflicted with such an orchestra leader cannot be expected to rave regarding the value of music in a picture theatre. When an opportunity comes to this exhibitor to obtain an orchestra leader that can and will play to the pictures, he will realize the commercial value of picture music, and likewise be an enthusiast.

There are still many musicians who are dreaming of long ago and imagine that music in the picture theatre is the one thing, instead of being but a part which is only important when it properly synchronizes, and does not conflict temperamentally with the action on the screen.

While there are today many musicians competent to the present possible extent of following pictures, nevertheless there are hundreds of opportunities for the good musicians who are willing to make a study of picture theatre music with a view of mastering it and not give to this new field only hours of playing instead of that intelligence which our Maker has given to every human.

There is still a slight feeling of indifference on the part of many capable musicians regarding picture theatre work, but it is gratifying to note that this is fast dying out, and I really believe that when the musician realizes that the photoplay theatre has opened a wonderfully new field for his musical endeavors, the exhibitor will then likewise realize that music is indispensable in his theatre.

It would be wise for the musicians to realize that when they have mastered pictured playing as a business as well as an art, they will have no difficulty to sell their services to picture theatre managers, for good remuneration.

SOME time ago a well-known theatrical manager committed himself in making the statement to me that music in picture houses does not make any kind of odds, as the patrons apparently did not seem to appreciate it.

He was of the opinion that it made no difference what the music consists of, whether piano, piano and drums, organ or orchestra.

Let me state right here that the gentleman in question is quite a few years behind the course of time and has failed to keep up his pace with the advancement of the motion picture industry.

Of course, the pictures constitute the show, but the music is the audible part of the entertainment, and for this reason it is apparently second in importance to the theatregoers.

Those live-wire exhibitors who have recognized this fact have endeavored in many ways to make the musical part of their entertainment just as attractive to the public as they would an elaborate feature photoplay.

Today the market is flooded with an overproduct of the best of feature pictures and exhibitors all over the country seem to be at a loss what to do in order to increase their receipts.

Where to Look for the Trouble

If those exhibitors would only turn their attention for a few minutes to the orchestra pit, they might find out where the trouble is. The fault is probably right there.

A low-salaried piano player, in other words, an "ivory-banger," gifted with a small repertoire, who plays the same thing day in and day out, always playing something, but never playing anything at all causes the trouble.

In addition to that, you will sometimes find a drummer who cannot resist making all the noise in his power. And in the face of that the manager expects his patrons to sit there and enjoy his show, when the noise—music is no name for it—that emerges from down below takes the attention away from the picture and works havoc with their nerves.

The popular demand of the motion picture patrons of today is the orchestra, organ or some other real musical instrument. Theatres which cannot afford an orchestra are installing an organ, and some of them even prefer both because it relieves the monotony and makes possible a continuous musical program.

Pictures nowadays have to be "played-up-to" in detail, and I have found many orchestra leaders who do not give this subject the proper care and attention which it deserves.

In many theatres the leader does not seem to care whether or not his musical selections fit the various situations and scenes of the film. His music is not even in a general keeping with the story.

A few days ago, for instance, I visited a theatre which was advertising in bold red type a "Symphony Orchestra." I entered just in time to see the beginning of a five-reel feature.

The orchestra, which consisted of nine men, started off with the "Hungarian Lustspiel Overture," and the leader never once looked at the picture. In one scene a ball was shown with the couples dancing a waltz to the strain of the 4-4 movement of the Hungarian music played by said orchestra.

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The conflicting situation was simply awful. The next scene was a moonlight garden with a couple strolling around telling the old, old story.

The Leader Paid No Attention to Picture Changes

Mr. Leader never seemed to notice the change, but went right into the last allegro movement of the overture, finished it and stopped, while the pianist played some kind of indifferent chords and runs, waiting for the next number to be started, which began after a five-minutes' rest. The sudden change from orchestra to plain piano was so abrupt that it was annoying, to say the least. If there had been an organ used in this orchestra it would have done away with this sudden change in the music.

The management would have had better results and would effect a financial saving.

To those exhibitors who cannot employ a full orchestra of 18 musicians for their entertainment, I cannot too strongly suggest the installation of an organ in conjunction with two or three additional orchestral instruments, such as a solo violin, 'cello, saxophone or flute or a "one-man orchestra," providing it is well operated, and then really make the music a serious part of their entertainment.

The organ, if properly played by a competent musician, will lend dignity to the theatre and make an evening's entertainment which will be worth while. Organ music is pleasing to all, because it is soft, sweet and melodious.

There is nothing more impressive than a violin or 'cello solo rendered with a competent organ accompaniment. No matter where this combination has been attempted, the result has been to the advantage of the exhibitor who tried it.

Music was on this world before anyone ever dreamt of all our modern inventions of today, but in many theatres where everything else in the way of improvements has been installed, the musical part of the entertainment is still far behind the times.

Theatregoers nowadays want refined, good music, and lots of it, and now is the time for exhibitors to take notice and realize this fact.

DON'T GET THE IDEA

because of their conspicuous success in large installations, that the W. W. KIMBALL COMPANY is high priced and not interested in the musical equipment of smaller theatres.

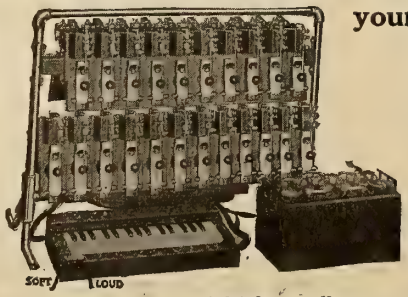
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Ivan Feature: "Fool's Paradise"

By Ernst Luz. Projection Time Seventy-Eight Minutes

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1.	
1.	Desc. (Path.)	"Rose Blushes" (M. Witmark)	"Five years later."
2.	Inter. (L. Desc.)	"Starlight" (Chappell and Company)	"At Atlantic City."
3.	H. Intro. and Waltz	"Adlyn" (J. Remick)	Young wife's fortune being told.
4.	Desc. (H. Rom.)	"Spring Dreams" (Leo Feist)	Connects 1 and 2.
		PART 2.	
			After "You will marry," etc.
5.	Inter trot (Sh.)	"Zum" (Jos. W. Stern)	Stop at end of vision.
6.	Desc. (H. Rom.)	"Silhouettes" (Jos. W. Stern and Company)	"The next day. The first lie he told."
7.	Waltz (Len. H. Leg.)	"Minor and Major" (Ricordi and Company)	Husband in laboratory experimenting, or explosion.
8.	Agitato	"A. B. C. Dramatic Set No. 4"—A1 (Jos. W. Stern and Company)	End of laboratory scene. Husband hurt.
9.	Desc. (H. Rom.)	"Endearment" (Jos. W. Stern and Company)	Connects 2 and 3.
		PART 3.	
			"The next morning," etc.
10.	Waltz (Len. Leg.)	"Sphinx" (Chappell and Company)	"The home coming."
11.	Inter. (L. Desc.)	"Pittoresque" (G. Schirmer and Company)	Child meets newly married grandpa.
12.	Desc. (H. Path.)	"Romance of the Rose" (M. Witmark)	Wife enters to father and daughter.
13.	Desc. (H.)	"Boreas" (M. Witmark)	Connects 3 and 4.
		PART 4.	
			Daughter sees wife wearing necklace.
14.	Agitato (L. XXXX)	Lake Agitato (C. Fischer)	"You, too, get out of my house."
15.	Desc. (Path.)	"Lilacs" (Leo Feist)	"One month passes." Quick.
16.	Inter. trot.	"Bo Peep" (J. Remick)	Guests stop dancing. Second dancing scene.
17.	Desc. (H. Path.)	"Apple Blossoms" (Leo Feist)	Connects 4 and 5.
		PART 5.	
			Card playing scene.
18.	Walz (Len. Leg.)	"Druid's Prayer" (Joseph W. Stern)	"The following day."
19.	Inter. (L. Desc.)	"El Cahira" (Jos. W. Stern and Company)	Bedroom scene. Wife in bed.
20.	H. Dr. Andante	"A. B. C. Dramatic Set No. 3"—B2 (Jos. W. Stern and Company)	Husband enters bedroom.
21.	Hurry	"A. B. C. Dramatic Set No. 3"—A1	Husband throws doctor out of room.
22.	Path. Intro. and Waltz	"Spirit of Love" (J. Remick)	After father's wife and friend leave house for opera.
23.	Desc. (H. Path.)	"Dawn of Hope" (Carl Fischer)	Connects 5 and 6.
		PART 6.	
			"His awakening."
24.	Inter. trot	"Soup to Nuts" (Ricordi and Company)	End of dancing vision.
25.	Desc. (H. Rom.)	"Pansies" (M. Witmark)	Father enters daughter's rooms.
26.	Path. Intro. and Waltz	"Nero's Delight" (E. T. Paull)	Father gives necklace to daughter at reception. Second scene.
27.	Desc. (H. Leg. Path.)	"Heartsease" (J. Remick and Company)	To end.

Note: This picture's strength depends entirely upon the use of serious musical numbers. You cannot get too much depth into your heavy pathetic or romantic numbers. The lighter numbers suggested are not long but are very necessary for giving your program dramatic color.

The slow numbers you select should be of a strict legato type, and played as broadly as possible.

Nos. 1, 4, 6, 9, 12, 13, 15, 17, 23 and 27 are all slow numbers with a positive dramatic suggestion, having a pathetic or dramatic appeal as designated in plot.

No. 2, 11, and 19 are light 2/4 or 4/4 intermezzo movements. These are strictly relief numbers, and must not be slow movements.

Nos. 5, 16 and 24 are intermezzo trots as are used for dancing. Screen action must be followed with these numbers.

Nos. 3, 22 and 26 are concert waltzes with slow introductions, having a pathetic appeal.

No. 7 should be a slow waltz movement played legato and in minor key.

Nos. 10 and 18 should be slow waltz lento movements not in minor key.

Nos. 8, 14, 20 and 21 are short melodramatic numbers as suggested in plot.

No. 14 plays very long.

The picture is especially well adapted for organ and can be played on organ throughout. When orchestra and organ is used, numbers 5, 16 and 24 should always be played by orchestra.

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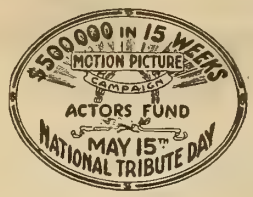
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March 4th

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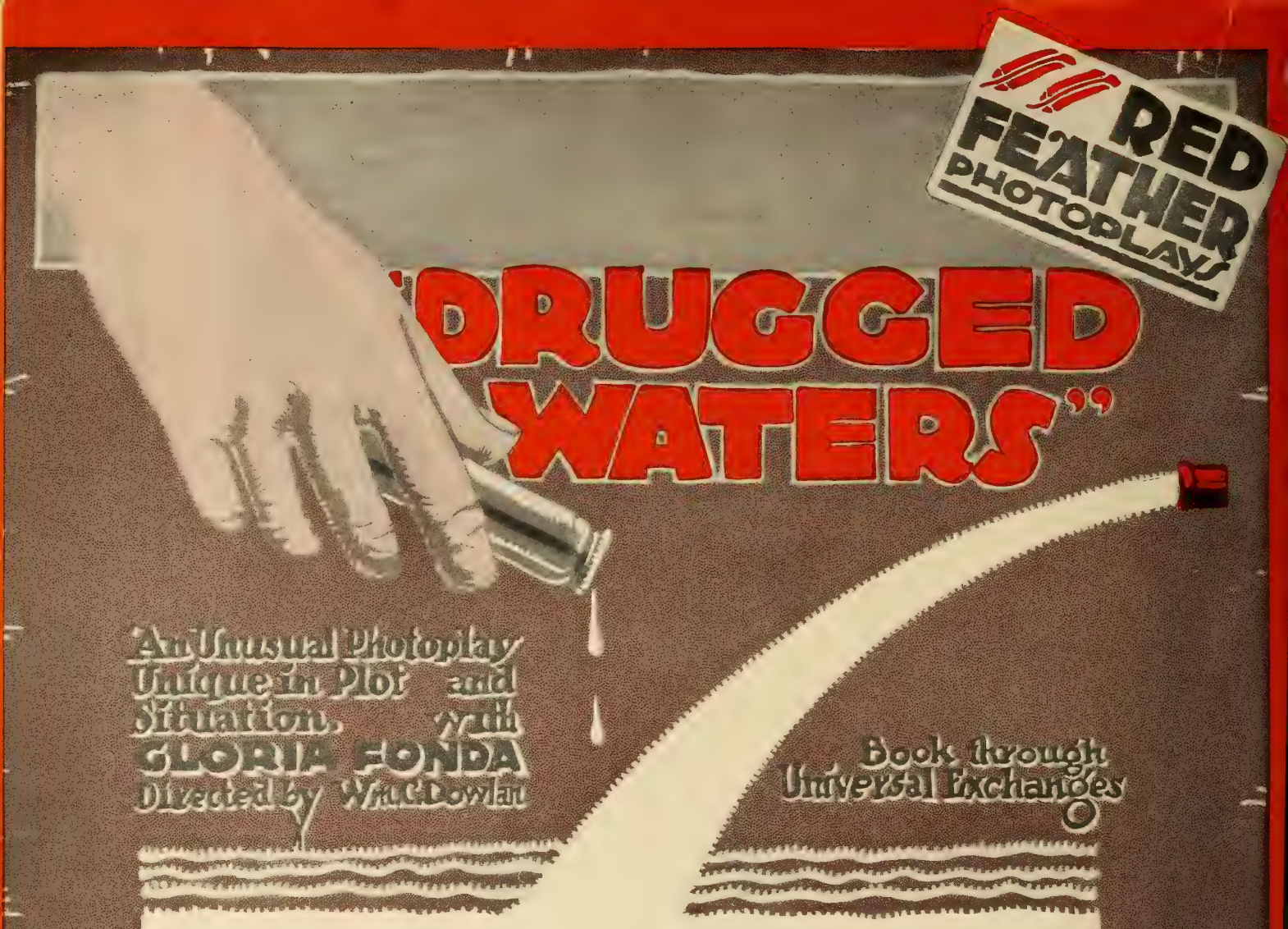
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VOL. XIII. NO. 10

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produced by the
Famous Players Film Co.

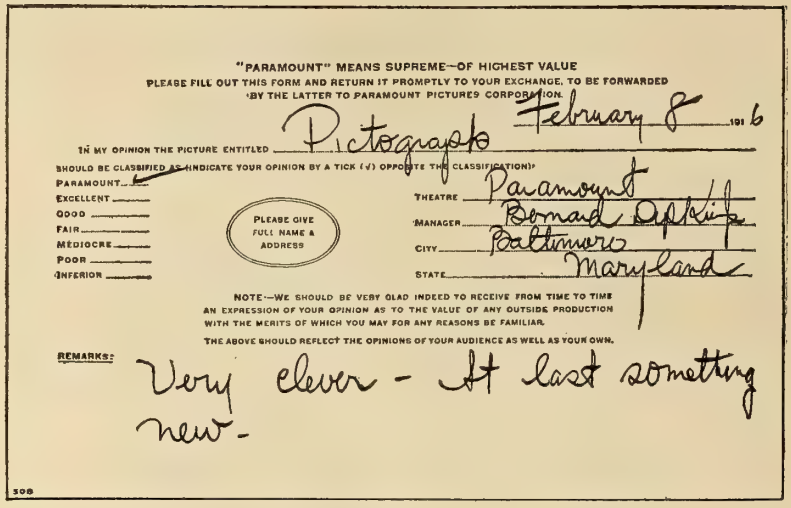
The leading newspapers all over the country, where the superb picture has been shown in advance, comment enthusiastically — agreeing that it is the idolized star's greatest triumph.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

$500,000 IN 15 WEEKS
MOTION PICTURE
CAMPAIGN
ACTORS FUND
MAY 15TH
NATIONAL TRIBUTE DAY

Paramount
Pictures

AT LAST
Something New!



"PARAMOUNT" MEANS SUPREME—OF HIGHEST VALUE
PLEASE FILL OUT THIS FORM AND RETURN IT PROMPTLY TO YOUR EXCHANGE, TO BE FORWARDED BY THE LATTER TO PARAMOUNT PICTURES CORPORATION.

February 8 1916

IN MY OPINION THE PICTURE ENTITLED Pictograph

SHOULD BE CLASSIFIED AS (INDICATE YOUR OPINION BY A TICK (√) OPPOSITE THE CLASSIFICATION):

PARAMOUNT √
EXCELLENT
GOOD
FAIR
MEDIOCRE
POOR
INFERIOR

PLEASE GIVE FULL NAME & ADDRESS

THEATRE Paramount
MANAGER Bernard Depkin
CITY Baltimore
STATE Maryland

NOTE—WE SHOULD BE VERY GLAD INDEED TO RECEIVE FROM TIME TO TIME AN EXPRESSION OF YOUR OPINION AS TO THE VALUE OF ANY OUTSIDE PRODUCTION WITH THE MERITS OF WHICH YOU MAY FOR ANY REASONS BE FAMILIAR.

THE ABOVE SHOULD REFLECT THE OPINIONS OF YOUR AUDIENCE AS WELL AS YOUR OWN.

REMARKS: Very clever - At last something new -

309

An Exhibitor wrote the headline for this advertisement. His expressions of enthusiasm, expressed on his criticism blank, is only an instance of the approval for

Paramount Pictographs

You should have heard the audience at the Strand Theatre in New York applaud the now famous Preparedness Section of the Pictographs.

Write our exchange today.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

3019 A



Bray Studios, Inc.
J. R. Bray
C. Allen Gilbert
Paul Terry
L. M. Glackens
Clarence Rigby
C. T. Anderson
Earl Hurd
Leighton Budd

Do You Know Him?

So do all your patrons—

A murmur of mirth sweeps through your audience. The wily old Colonel Heeza Liar is dear to the hearts of grown ups and children.

Paramount-Bray Cartoons

are supplying a demand for high class comedy. The characters: Miss Nanny Goat, The Police Dog and Bobby Bumps, drawn by J. R. Bray and his associates, are already famous.

The Bray-Gilbert Silhouette Fantasies

are creating great comment in the newspapers throughout the country. They have been spoken of as the highest type, artistic, most delightful form of comedy in motion pictures.

Coupled with each Paramount-Bray Cartoon is a picture of rare animals by Raymond L. Ditmars, Curator of the famous Bronx Park Zoo.

Write our exchange today.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

WILLIAM

VIOLET HORNER
in The Marble Heart
BY BERNARD CHAPIN

A PHOTOPLAY OF LOVE AND INTRIGUE WITH A POWERFUL MORAL

STAGED UNDER THE DIRECTION OF HERBERT BRENON

FOX FILM

FOX PRESENTS



CORPORATION

PATHÉ Presents

Little Mary

A Gold Rooster Produced

Featuring BABY the Youngest Lead

Supported by MARGUERITE ANDREW

and THE

AN AIRY-FAIRY, DELIGHTFUL PLAY

Released

THE PATHÉ

EXECUTIVE OFFICES,



Sunshine

Play in Five Parts by Balboa

MARIE OSBORNE

ing Lady in the World

HENRY KING, NICHOLS, ARBUCKLE

BEAR

OF RARE AND ROMANTIC CHARM

March 3rd

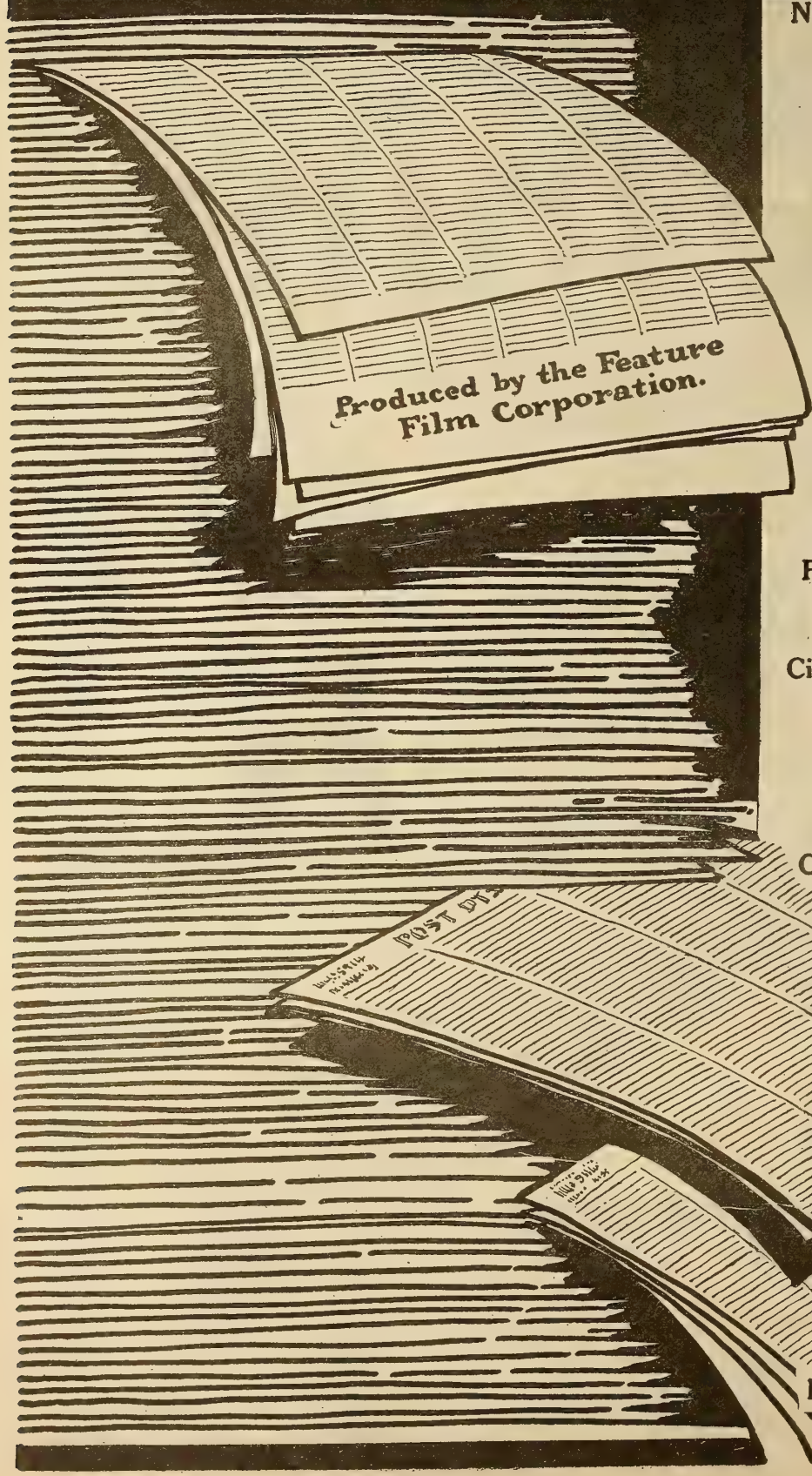
EXCHANGE INC.

25 W. 45th ST., NEW YORK



Our advertisers tell us when we give YOU the best magazine.

These are just *Some*



New Orleans Times Picayune
St. Louis Republic
Kansas City Post
New York Sun
Chicago Herald
Detroit Journal (Daily)
Illinois State Register
Charlotte News
Salt Lake Tribune
Baltimore American
Savannah News
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Newark Call
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Cleveland Leader
Pittsburgh Leader
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San Francisco Chronicle
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of the many Newspapers running the New PATHÉ Serial

THE IRON CLAW

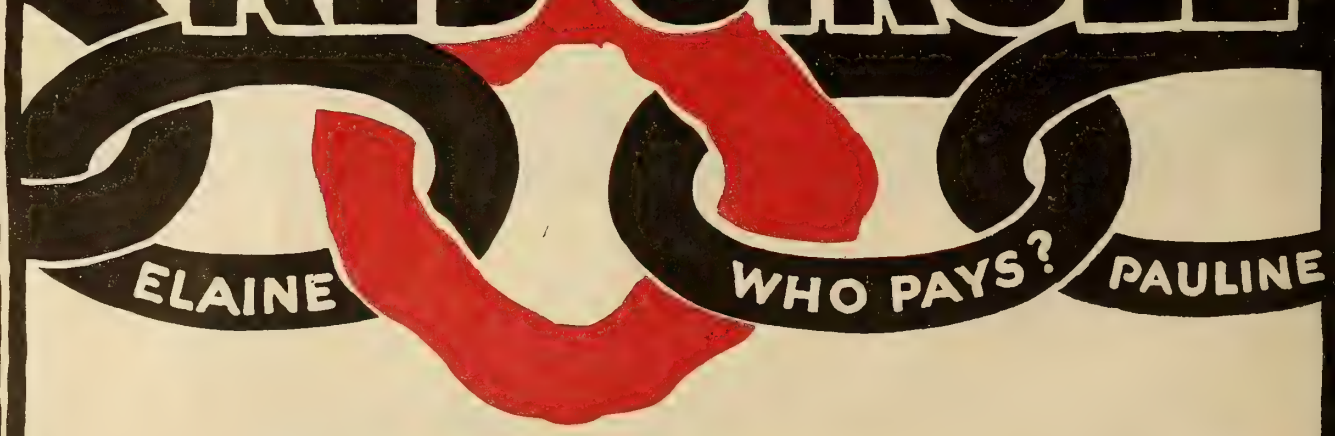
14 Episodes of two parts each featuring the Greatest Cast in Filmdom - PEARL WHITE, CREIGHTON HALE and SHELDON LEWIS.

THE PATHÉ EXCHANGE INC.

Executive Offices 25 West 45th St., New York.

A STRONG LINK *in the* Wonderful Chain of PATHÉ'S SERIAL SUCCESSES

THE RED CIRCLE



PRODUCED by BALBOA from Scenarios by Will M. Ritchey
Featuring
RUTH ROLAND and FRANK MAYO

THE PATHÉ EXCHANGE INC.
EXECUTIVE OFFICES 25 W. 45th ST., NEW YORK



FACTS CONCERNING

SELIG'S

THE NE'ER-DO-WELL

BY REX BEACH



WHAT THE PRESS SAY

"IT IS ACTION ACTION ACTION ALL THE WAY." —*M. P. NEWS*

"ONE OF THE STRONGEST PICTURES THE SCREEN HAS EVER WITNESSED"—*MIRROR*

"A WORTHY SUCCESSOR TO 'THE SPOILERS'" —*N. Y. MAIL*

"GREATER THAN THE BOOK" —*M. P. WORLD*

"BETTER THAN 'THE SPOILERS'" —*B'KLYN EAGLE*

"NOT A SCENE COULD BE CUT IN THE ENTIRE 10 REELS"—*TELEGRAPH*

"AS BIG AND FINE AS 'THE SPOILERS'" —*PHOTOPLAY MAGAZINE*

"THE NE'ER-DO-WELL IS DESTINED FOR A LONG AND PROSPEROUS RUN"—*BILLBOARD*

BOOK DIRECT

SOL. L. LESSER SOLE OWNER U. S. RIGHTS

218 WEST 42nd ST. NEW YORK PHONE BRYANT 4922



COMEDY FILMS

ARE WINNING GENERAL APPROVAL. "Best available today," "Funniest yet." "Our customers are very enthusiastic about these releases. "Vims are meeting with good success." "People look for them." ONE LETTER IN FULL THAT SPEAKS FOR ITSELF.

COMING RELEASES

Thurs., March 9
"BUNGLES' ELOPEMENT"
"Bungles never does anything by halves."

Friday, March 10
"THEIR WEDDING DAY"
Pokes and Jabbs prepare for weddings that do not "happen."

Thurs., March 16
"NERVE AND GASOLINE"
Plump and Runt, in avoiding work, find something worse.

Friday, March 17
"A PAIR OF SKINS"
Pokes, a "four-flush" hunter, disturbs the romance of Jabbs, the ambitious lover.

NASHVILLE ELITE ALHAMBRA PRINCESS FIFTH AVENUE CRESCENT HIPPODROME BOWLING GREEN COLUMBIA ELITE CLARKSVILLE ELITE LILLIAN

TONEY SUDEKUM, President W. J. WILLIAMS, Secretary

The Crescent Amusement Company

Majestic Theatre

C. D. HAUG, Local Manager

KNOXVILLE MAJESTIC COLUMBIA DIXIE NEW GRAND JACKSON ELITE HOPKINSVILLE PRINCESS MURFREESBORO PRINCESS

Knoxville, Tennessee

Feb,8th,16th,

Mr,J.L.Marentette,Manager,

General, Film, Co,INC,

Atlanta, Ga,

Dear, Sir:-,

I want to say one good word for the'Vim'comedies, they certainly are great and veryfunny especially'Pokes,& Jabes' they certainly are great these comedies are giv ing the 'Chaplin' comedies a very good race and I belive if they keep it up they will draw better than 'Chaplin'

I would advise any exhibitior that they are makeing a big mistake by notbooking the 'Vim' comedies they are good moneygetters.

I certainly appreciate your kindness by putting these comedies on my program and hope they continue always.

With all good wishes and best regards,

I am,
Yours very truly,
Majestic, Theatre,
Manager,

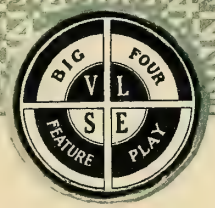
CDH/e

FRIDAY IS "POKES AND JABBS" DAY, with Burns and Stull.
THURSDAY IS "PLUMP AND RUNT" DAY, with Hardy and Ruge.

Special one and three sheet Posters for all Vims.

GENERAL FILM SERVICE







"THE GREATEST ADVERTISEMENT AN EXHIBITOR EVER HAD"

THE words are those of a man who has made an exhaustive study of the moving picture industry—the Vice President of one of New York's largest advertising agencies—used in connection with the "OPEN-BOOKING" policy of the V. L. S. E.

"Because," continued the speaker, "under the system which permits the exhibitor to pick and choose that which is best suited to his patronage, (instead of having to take that which is given him) he can now, for the first time, ***guarantee*** to give his public ***what it wants.***

"In other words, the elasticity of the open-booking policy ***makes the public its own booking clerk.*** And the exhibitor who spreads this broadcast, and ***backs it up,*** has a force with which to win public approval, unequalled by any other advertising.

"Of course, the story of giving the people what they want is an old one in every line, but the fallacy of such claims in the moving picture field heretofore, is instantly apparent, when it is considered that the cut and dried contract allows of absolutely no alternative, but to take that which is booked, whether it is good, bad or indifferent."

Scores of exhibitors all over the country are discovering for themselves the profit-making features of the "OPEN-BOOKING" plan. Thousands of photo-play theatre-goers are awarding their support to the exhibitors who are free to give them the best, and ***only the best.*** This is evidenced by the fact that each week's business of this company for months past has shown a material increase over the preceeding week. As soon as you avail yourself of the advantages of this policy and prove to the satisfaction of your patrons that you ***can*** give them what they want you may count upon sharing in this prosperity to the fullest, also.

We should be glad to advise with you as to the best methods of acquainting the public that your theatre is so conducted that they make their own selections of features. Will you say the word?



V. L. S. E. Inc.



ANTONIO MORENO

is admirably supported by

CHARLES KENT

and other eminent Vitagraph Stars

in

"KENNEDY SQUARE"

This production is an American play filled with heart throb and love interest. It is a film-poem





THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E.** *Inc.*

LUBIN

"A Play that is bound to Sway ANY Audience."

That is what a reviewer in *"The Morning Telegraph"* says of

"SOULS IN BONDAGE"

The latest and most intense starring vehicle of that most dramatic of all emotional actresses

NANCE O'NEIL

A play with a profound lesson, breath-catching action, and "a gripping climax that comes as a fitting ending to a powerful story."



LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*



SELIG
Introduces

FRITZI BRUNETTE

The Enthusiastic and Vivacious Screen Star in

"UNTO THOSE WHO SIN"

Written by James Oliver Curwood

A Powerful Picture Play Dealing With a
Women's Lust for Gold

SELIG
Released through **V.L.S.E.** *Inc.*

THE DISCARD

in 5 Acts

By Charles Michelson

Presenting

VIRGINIA HAMMOND

Famous Frohman Star

ERNEST MAUPAIN

and

HARRY BEAUMONT

A powerful drama of
life beyond the pale.

A story of international
swindlers, who play the
game for millions,
risking life and fortune
on the throw of a die.

Stirring the depths
of emotion by showing
how mother-love reclaims
a woman sunken to
the depths of crime and
degradation.

Directed by
Lawrence Windom

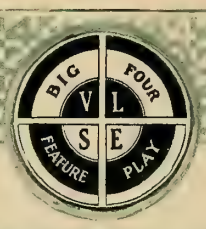


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"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. *Inc.*











TEL. BEDFORD 9333 WILLIAM BRANDT

NEW ALBANY THEATRE

BROOKLYN'S FINEST THEATRE DEVOTED
EXCLUSIVELY TO MOTION PICTURES

ALBANY AVE. at ST. JOHN'S PLACE

BROOKLYN, N. Y.

V. L. S. E. Inc.
1600 Broadway, N. Y. City

Dear Sirs:

In these days of overproduction, when the market is glutted with film of every calibre, it is indeed refreshing to be able to express appreciation for the consistent photoplays of merit that you are releasing.

From a quality, and box-office point of view you have the entire field lashed to the mast. With such pictures as "The Caveman", "Great Divide", "Misleading Lady", "Battle Cry of Peace", "My Lady's Slipper", each registering a bulls-eye, the exhibitor using your service can readily cast his troubles to the winds, and keep his box office in a constant happy frame of mind.

Trusting that you will keep up the high standard you have set. and with many wishes for good luck, I remain,

Yours truly.

William Brandt

"I know not how to govern our own course save by the proven experience of others."





V. L. S. E. Inc.



TRADE MARK
REG. U.S. PAT.

VITAGRAPH



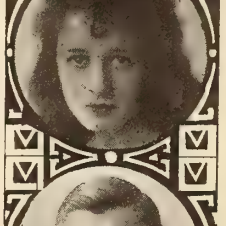













THE VITAGRAPH PROGRAM
For the week of
March 6th
Consists of
The Personally Picked Program
Including a
Four-part and single
Reel Drama.
The Regular
Single Reels
On Monday and Friday
And a three-part
Broadway Star Feature
For
Saturday.



Released through
The General Film Company

REGULAR RELEASES
"PANSY'S PAPAS"

One-part Comedy—Mon., March 6th
Presenting:
Mary Anderson, Otto Lederer, Webster Campbell, Carlton Weatherby and Jack Mower.

* * *

"BEANED BY A BEANSHOOTER"

One-part Comedy—Friday, March 10th
Presenting:
Charles Richman, Leo Delaney, Arline Pretty, Ethel Corcoran and William Dunn.

* * *

"THE HUMAN CAULDRON"

Produced with the co-operation of
The New York Police Dept.
For the New York Exhibit
At the Panama Exposition.
Three-Part Drama—Sat., March 11th
Broadway Star Feature
Presenting:
Mary Anderson, William Dunn and Jack Bulger.

* * *

PERSONALLY PICKED PROGRAM

Released Monday, March 6th.

"MRS. DANE'S DANGER"

Four-part Drama
Presenting:
Lillian Walker, Wilfrid North, Donald Hall, William Dunn and L. Rogers Lytton.

* * *

"BITTERSWEET"

One-part Drama
Presenting
Anne Schaefer, Webster Campbell
George Stanley and Corinne Griffith

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH




JOIN THE PROCESSION

Of exhibitors who are showing

"THE ESCAPADES OF MR. JACK"

The influx of bookings is being accompanied by a procession of letters and telegrams from successful exhibitors who say the "MR. JACK" Comedies are the greatest one reelers ever filmed.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE

offer

"THE ESCAPADES OF MR. JACK"

The Funniest Stories—
With the Funniest Actor—
In The Funniest One Reelers
Ever Produced.

ONE A WEEK—
EVERY MONDAY
Following the Sunday Stories in all the
HEARST SYNDICATE PAPERS

* * *

Featuring

THE WORLD'S SUPERLATIVE COMEDIAN

FRANK DANIELS

The Funniest Man in the World

* * *

This Week's Adventure

"MR. JACK DUCKS THE ALIMONY"

being the vivid life of a man who spends "millions for silk stockings but not one cent for alimony"—who seeks refuge in the toils of the army—is shot as a "spyaye" and then beats it back to Lucy.

* * *

Released Monday, March 6th
Through the V. L. S. E.

BIG FOUR FEATURE PLAY V L S E

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH

HV

SOMEWHERE IN FRANCE

The most terrible war in history is raging—

And somewhere with the troop trains—with the gunners of the big Jack Johnsons—is a man with the lens—filming important events for the HEARST-VITAGRAPH.

A short time ago the schooner Carolina sank in the Gulf Waters, one hundred miles out from New Orleans. A HEARST-VITAGRAPH man was there with his camera in time to grind it in its final plunge.

When the Villa bandits recently murdered seventeen American miners and engineers one early morning, a HEARST-VITAGRAPH frontiersman was on the scene three hours afterward.

With these intrepid camera men in every section of the world, it is no wonder that the HEARST-VITAGRAPH NEWS PICTORIAL marks an epoch in news and picture gathering.

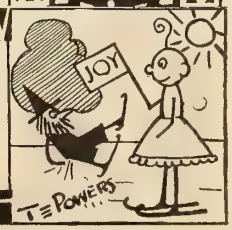
It is no wonder that successful exhibitors DEMAND the HEARST-VITAGRAPH NEWS REEL and will take no other.

Released Twice a Week

BIG FOUR FEATURE PLAY V L S E

Through the V. L. S. E.





The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"THE SUPREME TEMPTATION"

Pictures a little grisette
On the primrose path of Paris—
But the path leads
To a cot in a whitened ward



"THE SUPREME TEMPTATION"

Comes to a surgeon—happily married
He is ready to perform an autopsy
Scalpel in hand
He looks into her face—
She opens her eyes
She is his wife
By an earlier marrage.

What would you do?



This FIVE-PART VITAGRAPH
BLUE RIBBON RELEASE

Features

ANTONIO MORENO
and
DOROTHY KELLY

In a picture of gay Paris—
Of a grisette who loves—
And a man's battle with his better self.

* * *

Released Monday March 20th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

Outside Offices For Rent

Outside offices for rent in the most desirable buildings in the theatrical district — the new Film Building, 7th Avenue and 49th Street, and the Candler Building, 220 West 42nd Street.

Small office spaces—also *outside*—for rental as low as $400 a year are available.

For further details, apply to

Motion Picture News

729-7th Ave., New York
Cor. 49th Street

"The Regeneration of Jim Halsey"

A Selig Feature Drama Written and Produced by COLIN CAMPBELL and Featuring THOMAS SANTSCHI and BESSIE EYTON, Two of Movieland's Most Popular and Capable Stars. Released Monday, March 13, Through General Film Service.

The Selig-Tribune

The World's Greatest News Film

Issued Every Monday and Thursday Through General Film Service. The Selig-Tribune Gets the News and Shows It First!

"Toll of the Jungle"

A Selig Jungle Zoo Wild Animal Drama Filled with Thrilling Situations. Edith Johnson in the leading role. Released Saturday, March 18, Through General Film Service.

Selig Polyscope Co.

Chicago and Everywhere

The Social Pirates



"THE LITTLE MONTE CARLO"

Released Monday, March 27th

Starts Marin Sais and Ollie Kirkby
On Their Fifteen Weeks' Cruise to the Land of Big Profits and Enthusiastic Audiences

George Bronson Howard

The genius who created "God's Man," the most talked-of recent novel, presents a startling theme in "The Social Pirates"—a series of fifteen two-reel episodes, each a complete story.

Two clever heart-breakers use sharp wits and fascinating beauty to deal justice to parasites and schemers who prey on the unsophisticated. Can you see the opportunity—handled by a Bronson Howard, staged with the screen mastery that gave you "Stingaree"—and with charming Marin Sais and Ollie Kirkby in the leads?

They'll bring your patrons back week after week—they'll start the talk that means new business—they'll gain publicity for your house that will be invaluable.

WIRE YOUR GENERAL FILM EXCHANGE NOW!

KALEM COMPANY

235-239 West 23rd Street, New York City

THE "CLASS" OF THE SERIES FIELD!

That is the Goal We Sought in "The Social Pirates"

We Have it!

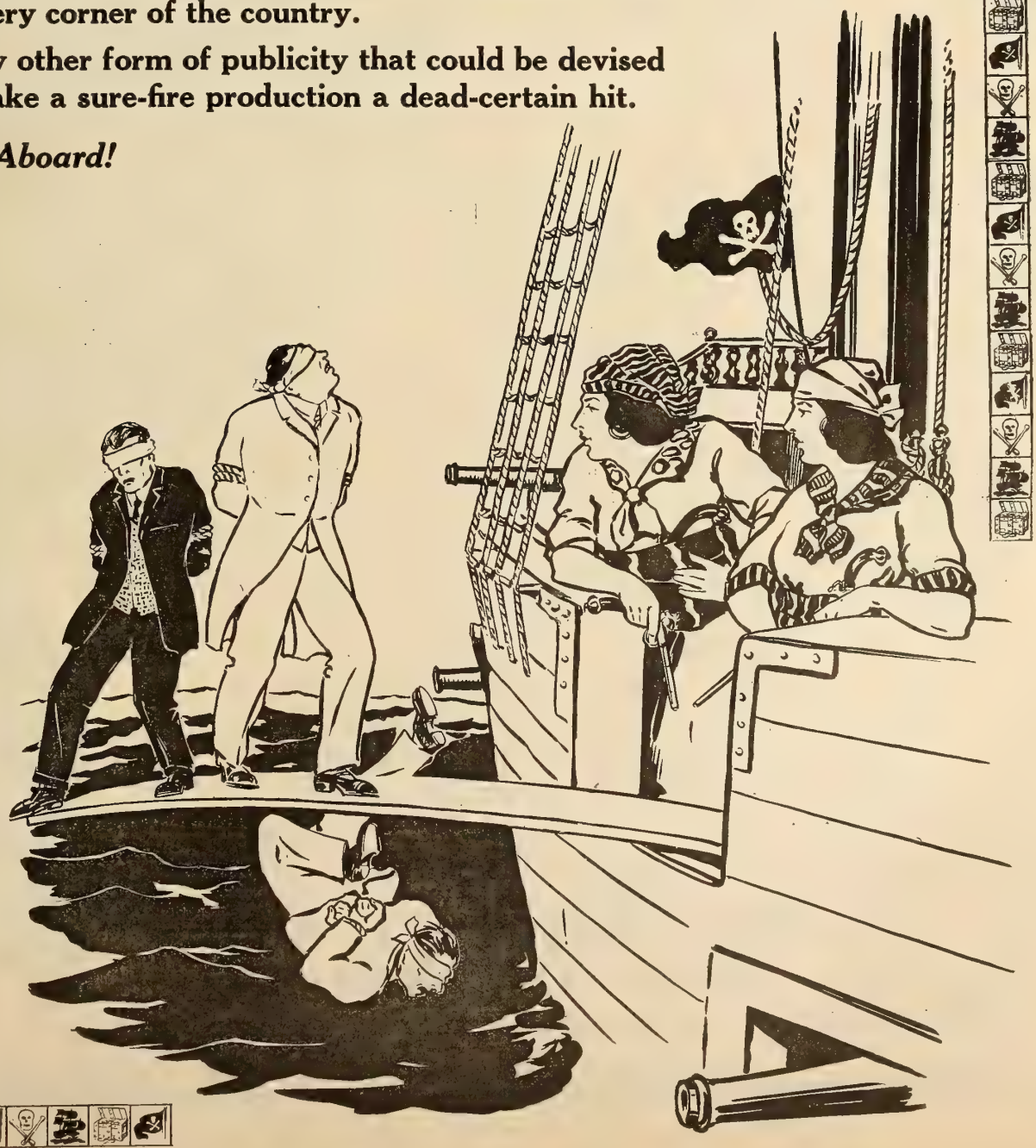
In Author—Production—
Cast—and

Publicity!

The New York World heads the list of newspapers that will publish the fictionization by Hugh C. Weir in every corner of the country.

Every other form of publicity that could be devised to make a sure-fire production a dead-certain hit.

Get Aboard!



To the Exhibitors:

LEWIS J. SELZNICK

Presents

CLARA KIMBALL YOUNG

"Queen of the Screen," Who Has Won a Quadruple Crown of Glory and Popularity:

I—GOVERNOR: As a result of Miss Young's winning the Boston American contest she was escorted in the grand march at the ball by Hon. David I. Walsh, Governor of Massachusetts, and showered with official honors.

II—AUTOMOBILE: She won a Haynes "Six" Limousine in the New York Morning Telegraph popularity contest with more votes than all the other contestants put together.

III—DIAMONDS: As a result of the New York American contest she was presented with an immensely valuable diamond bracelet and led the grand march at the "Movie Ball." She received 707,358 votes.

IV—OVER 1,000,000 VOTES: In the New York Telegraph contest she scored more votes than have ever been given a candidate for anything except the Presidency of the United States, and

Received More Votes Than All Other Contestants Put Together

(As shown by the following table)

CLARA KIMBALL YOUNG	1,001,538	Vivian Martin, World	1,501	Betty Hamilton, Features	9,580
Mary Pickford, Famous	10,767	Augusta Anderson, Biograph	72,453	Cleo Ridgley, Lasky	1,501
Blanche Sweet, Lasky	7,620	Estelle Allen, N. Y. M. P. Co.	1,269	Isabella Rea, Biograph	1,215
Marguerite Clark, Famous	1,871	Mary Alden, Mutual	1,177	Claire Whitney, Fox	2,256
Theda Bara, Fox	6,869	Gertrude Bambrick, Federal	17,481	Violet Homer, World	1,137
Pauline Bush, Universal	1,906	Nellie Craig, Essanay	1,469	Anna Laughlin, Features	7,656
Hazel Dawn, Famous	29,053	Adele S. Kelly, Vitagraph	9,276	Edwina Robbins, Vitagraph	8,610
Pauline Frederick, Famous	1,845	Betty Lorraine, Vitagraph	20,865	Caroline Rankin, Edison	8,635
Norma Talmadge, National	8,617	Gertrude McCoy, Thanhouser	6,294	Edna Payne, Universal	4,905
Mabel Trunelle, Edison	6,525	Betty Marshall, Gotham	1,161	Arline Pretty, Vitagraph	3,181
Lillian Lorraine, Pathe	1,584	Helen Gibson, Kalem	4,334	Viola Smith, Biograph	4,448
Julia Swayne Gordon, Vitagraph	1,291	Mildred Bright, Eclair	2,009	Ella Hall, Universal	2,685
Zena Keefe, Vitagraph	1,203	Irene Fenwick, Kleine	1,402	Alice Lake, Vitagraph	1,435
Margaret Clayton, Essanay	1,558	Muriel Ostriche, Equitable	6,621	Lydia Mead, Thanhouser	12,941
Edna Mayo, Essanay	1,559	Grace Diamond, Selig	1,733	Runa Hodges, Fox	1,456
Lillian Walker, Vitagraph	9,074	Marjorie Ellison, Edison	1,254	Gretchen Hartman, Biograph	1,328
Viola Dana, Edison	6,090	Florence Crawford, Universal-Broadway	1,123	Octavia Hundworth, Lubin	2,349
Ethel Clayton, Lubin	2,896	Marguerite Courtot, Kalem	40,606	Illian Hune, Biograph	21,499
Florence Lawrence, Universal	1,548	Eleanor Barry, Lubin	1,188	Winifred Greenwood, American	1,717
Marion Leonard, Marion Leonard	1,754	Bernice Berner, Vitagraph	2,184	Adele Farrington, Universal	1,142
Mary Fuller, Universal	6,339	Marjorie Daw, Lasky	1,158	Margerita Fisher	1,248
Lottie Pickford, American	2,322	Ethel C. Jewett, Thanhouser	203,507	Ruth La Belle, Biograph	1,679
Myrtle Stedman, Bosworth	1,579	Norma Phillips, Mutual	1,927	Marion Henry, Vitagraph	3,834
Marie Edith Wells, World	18,395	Emily Stevens, B. A. Rolfe	2,072	Fraunie Fraungolz, Popular Plays and Players	1,259
Pearl White, Pathe	6,215	Eleanor Woodruff, Vitagraph	7,892	Twine Fairbanks, Thanhouser	4,232
Jessie Lewis, World	2,559	Kathlyn Williams, Selig	1,917	Eulalie Jenson, Vitagraph	1,294
Dorothy Kelly, Vitagraph	2,067	Dorothy Green, Fox	14,705	Vivian Rich, American	1,620
Mary Nash, Knickerbocker	1,238	Ruby Hoffman, Famous	1,958	Lillian Wiggins, Associated	14,376
Ruth Stonehouse, Essanay	3,702	Elizabeth Drew, Reliance	1,289		
Lena Brown Viola, Pathe-Starlight	80,481	Mary Charleson, Equitable	6,073	Total	957,670
Mignon Anderson, Thanhouser	1,881	Emily E. Hope, Biograph	2,739		
Nellie Anderson, Vitagraph	14,299				

CLARA KIMBALL YOUNG 1,001,538

Beating All Together by 43,868 Votes

NOTICE TO EXHIBITORS WHO HAVE TELEGRAPHED, 'PHONED OR WRITTEN—Please stop wiring and telephoning until we have had time to sort our telegrams and mail. We will answer as quickly as possible. Other exhibitors who have not applied yet had better hurry.

ONE PICTURE A MONTH | BEGINNING OCTOBER | WE SELL YOU DIRECT

CLARA KIMBALL YOUNG
FILM CORPORATION

Lewis J. Selznick, Pres. & Gen'l Mgr. **126 West 46th St., New York**



"I AM
NOW WITH
MUTUAL

Charles Chaplin



CHARLES CHAPLIN & JOHN R. FREULER SIGNING CONTRACT

Statement by Charles Chaplin

AFTER thoroughly investigating the motion picture field, I have decided to affiliate myself with the MUTUAL FILM CORPORATION. My future pictures will be released by Mutual exchanges because they serve the greatest number of exhibitors throughout the country.

Mutually yours,

CHARLES CHAPLIN.



The announcement appearing on the opposite page is the most gigantic in the history of the film industry.

Charles Chaplin's pictures will now be released through Mutual Exchanges EXCLUSIVELY.

Mutual exhibitors all over the country will have an opportunity to present the million-dollar comedian to their audiences.

The 68 Mutual Film Exchanges will give every exhibitor an opportunity of "cashing in" on Charles Chaplin. DON'T HESITATE—DON'T WAIT—go immediately to the nearest Mutual Film Exchange and get particulars about the Charles Chaplin releases.

CHARLES CHAPLIN
IS
NOW WITH MUTUAL

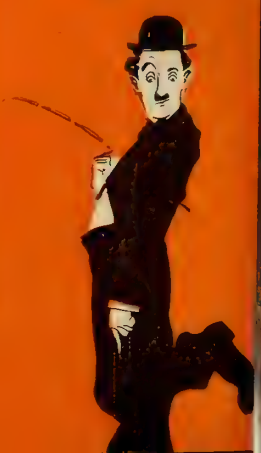












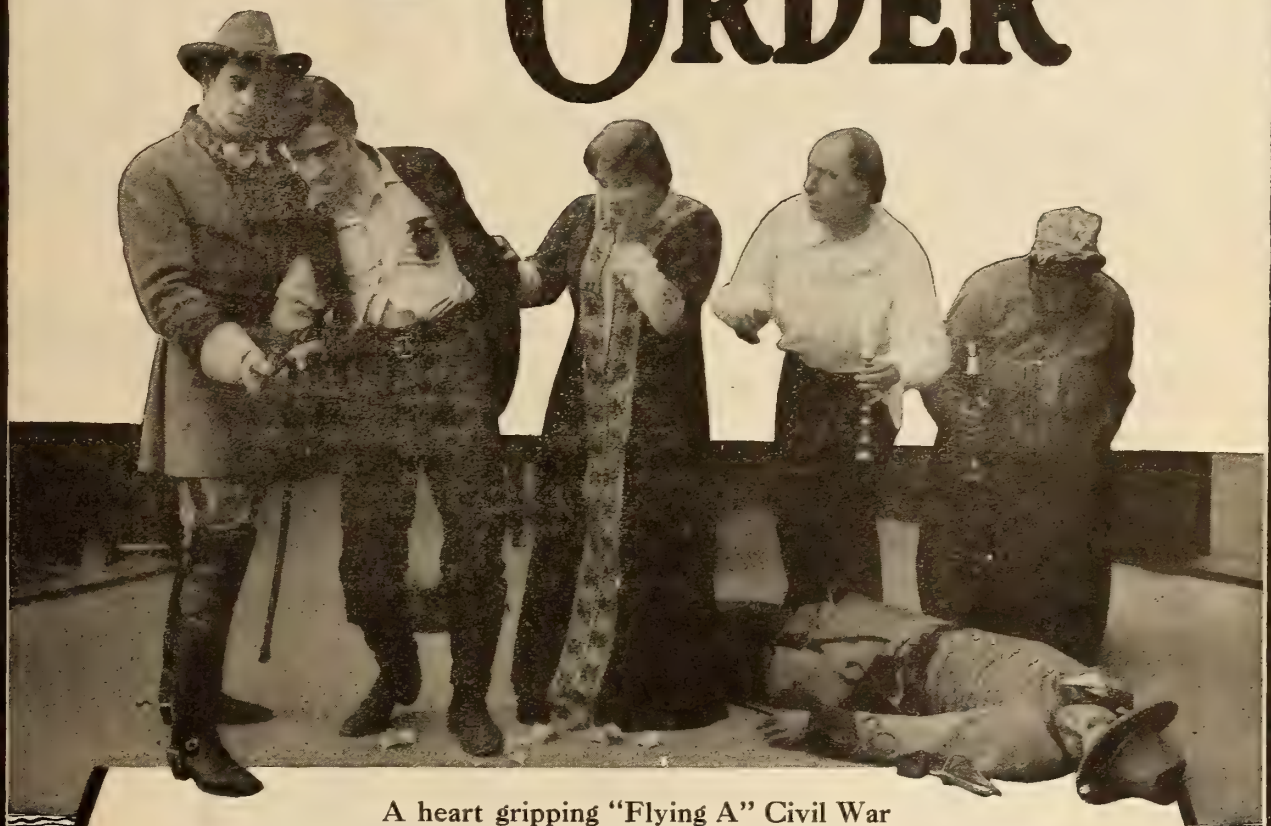
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Chaplin will appear in one picture every month.

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A heart gripping "Flying A" Civil War drama. Three stirring reels, featuring

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Directed by Thomas Ricketts

Released March 14th

THE QUAGMIRE

A three-reel "Mustang" production featuring

Anna Little and Tom Chatterton

Directed by Tom Chatterton

Released March 10th

Two Sparkling "Beauty" Comedies

TIPS

It's a hot one.

Orral Humphrey — Lucille Ward

Directed by Phil Walsh

Released March 19th

Plotters and Papers

Full of "pep." Lots of laughs.

John Sheehan — Carol Halloway

Directed by Archer MacMackin

Released March 15th

Each of these releases distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American will release on March 9th, a five-reel Mutual Masterpicture, De Luxe Edition, entitled, TRUE NOBILITY—the stars: Helene Rosson and E. Forrest Taylor.

American Film Company, Inc.

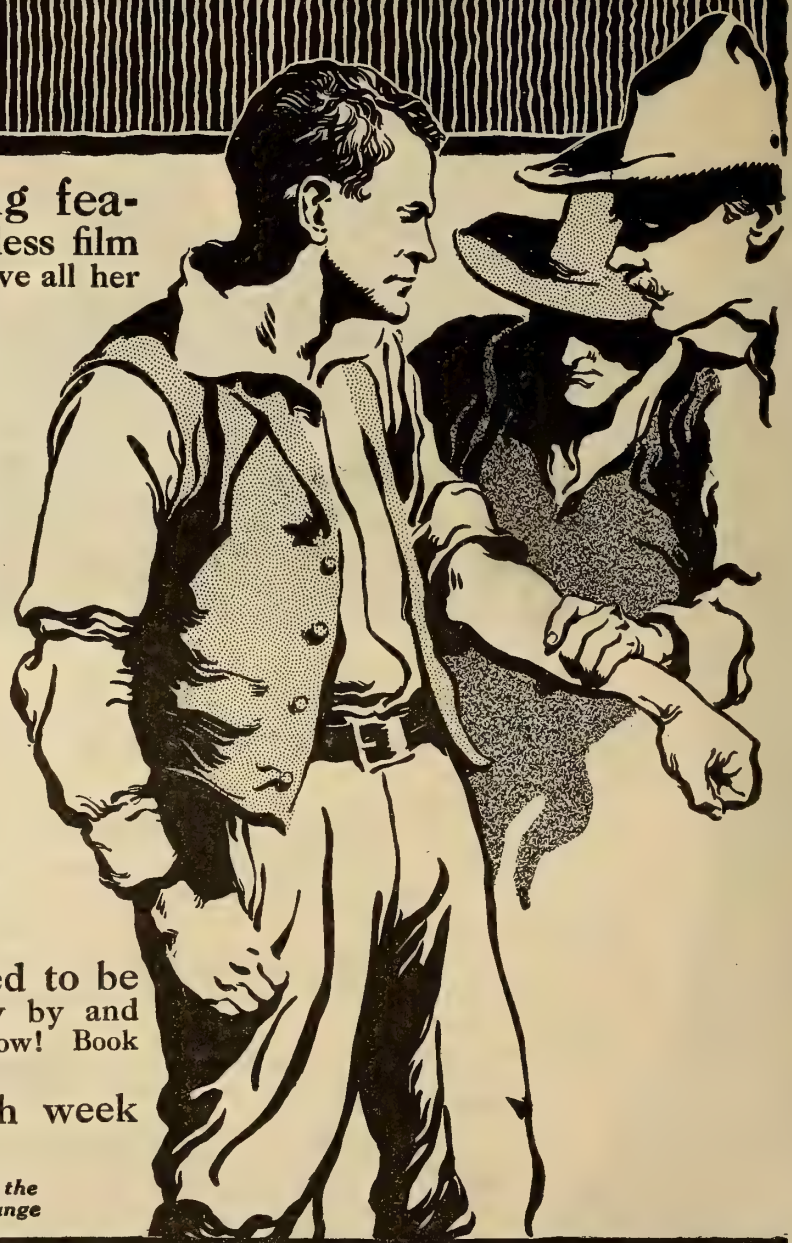
Samuel S. Hutchinson, President

Chicago, Illinois

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

THE SUPREME FILM TRIUMPH



In this record smashing feature Helen Holmes, the fearless film star, stands head and shoulders above all her former triumphs. Her daring, her grace, her winsomeness have increased a hundred fold.

The Nation's Biggest Newspapers Co-operate

Here are a few of the newspapers now publishing the story of "The Girl and the Game:"

New York World — *Pittsburgh Press*
Philadelphia North American
Atlanta Constitution — *Omaha Bee*
Memphis Commercial Appeal
Buffalo Courier — *Indianapolis Star*
New Orleans Times-Picayune
Chicago Evening Post — *Detroit Journal*
San Francisco Chronicle
Baltimore American — *Boston Globe*
St. Louis Globe Democrat
Cincinnati Times-Star — *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal — *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel — *Louisville Herald*
and One Thousand Others:

When Are YOU Going to Book This Feature?

Are you one who has waited to be *shown?* Are you going to sit idly by and watch others reap the harvest? Act now! Book "The Girl and the Game."

A new, two-act chapter each week for fifteen weeks.

For bookings apply to "The Girl and the Game" department of any Mutual Exchange

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President.

Publicity Offices: 222 South State St., Chicago, Illinois.

MUTUAL PICTURES



Rube Miller

that fantastic Vogue Comedian

In

LOVE, MUSIC AND CANNON BALLS

Directed by himself

To be released March 9th—Book it.

More Truth Than Poetry

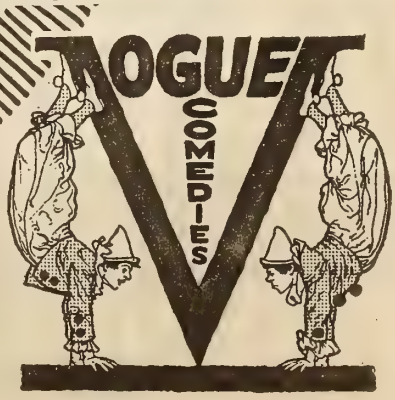
It's a slam-bang Vogue Comedy featuring the famous, funny trio

Arthur Moon, Priscilla Dean, Patty McQuire

Directed by Jack Dillon

To be released March 12th

Slapsticks With a Reason



Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS, Inc.

Executives:

Joseph H. Finn Samuel S. Hutchinson

Publicity Offices: 222 S. State St.
CHICAGO, ILL.

MUTUAL MASTERPICTURES

DE LUXE EDITION

EDWIN THANHOUSER

PRESENTS

THE FLIGHT OF THE DUCHESS

FROM
ROBERT BROWNING'S
CHARMING POEM

RELEASED
IN 5 REELS
SAT. MARCH 11TH



STAGED BY
EUGENE NOWLAND

CAST INCLUDES
WAYNE AREY

WITH

GLADYS HULETTE

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL PICTURES

EDWIN THANHOUSER
PRESENTS

THE CRUISE OF FATE



STAGED IN 3 REELS
BY ERNEST WARDE

STORY BY
LLOYD LONERGAN

CAST INCLUDES
THOS. A. CURRAN
AND
BOYD MARSHALL

RELEASED WED. MARCH 8TH

FEATURING THE FAMOUS STAR AND INTERNATIONAL BEAUTY
VALKYRIEN
(BARONESS DE WITZ)

FALSTAFF

OSCAR THE OYSTER OPENER — REEL 1 — TUES. MAR 7
WITH FRANK E. MENISH AND CLAUDE COOPER

AMBITIOUS AWKWARD ANDY — REEL 1 — THURS. MAR 9
WITH FAT AND FUNNY WALTER HIERS

THANHOUSER FILM CORP.
NEW ROCHELLE N.Y.



GAUMONT

presents the

MUTUAL
MASTERPICTURE

DE LUXE EDITION



"ACCORDING TO LAW"

A Smashing Melodramatic Feature
of a Wife Childless by Choice!

Written by
aul M. Bryan
and
oseph H. Trant
Directed by
iehard Garrick

RELEASED
MARCH
6

The Story of a Wife in name only and where her selfishness led.

Starring

Mildred Gregory

with Howard Hall

AND A GREAT
GAUMONT CAST





MADE IN AMERICA BY THE

GAUMONT CO.

Jacksonville, Fla.. Flushing, N.Y.

From Seth D. Perkins, manager of the New Garrick Theatre, Los Angeles, comes a telegram reading:

"AM NOW EXHIBITING DAVID HORSLEY PRODUCTION 'VENGEANCE IS MINE!' STARRING CRANE WILBUR. BROKE HOUSE RECORD AND HAVE ARRANGED RETURN DATE."

As the New Garrick Theatre has been doing big business it can be seen that this David Horsley production exerted extraordinary drawing power; and as Mr. Perkins has booked "Vengeance is Mine!" for a return date it is evident that his patrons were more than pleased with it.

And so it is with all David Horsley productions. They make good in the box office and on the screen.

Current and forthcoming five reel productions of the same high artistic calibre and attraction value are: "A Law Unto Himself," featuring Crane Wilbur, released Feb. 28; "The Heart of Tara," with Marvel Spencer, Margaret Gibson, William Clifford and the Bostock Animals, released March 4; "The Hidden Law," with Margaret Gibson, William Clifford and the Bostock animals, released March 25; "The Love Liar," featuring Crane Wilbur, released March 27.

In addition, a David Horsley Cub Comedy production in one reel, featuring George Ovey, is released every Friday.

Bookings for these releases obtainable through exchanges of the Mutual Film Corporation,

DAVID HORSLEY PRODUCTIONS.



Quick Response to the Great Charitable Appeal of the

Motion Picture Campaign

for the

Actors' Fund of America

in its stupendous effort to raise $500,000 in 15 weeks.

MARCUS LOEW B. S. MOSS AARON J. JONES

—Titanic Triumvirate—

Immediately volunteer percentages of receipts in their chains of vaudeville and moving picture theatres on Monday, May 15th, final and culminating day of the whirlwind, nation-wide movement.

Writing to Samuel Goldfish, Chairman of the Executive Committee, they voice these sentiments:—

MARCUS LOEW:—"Every person identified in any capacity with the moving picture industry should welcome the opportunity to put the Actors' Fund of America permanently beyond financial need. I know no more worthy human charity. The men and women of the pictures will be proud and prompt, I am sure, in responding to the call. It is in their power to establish a new record in the history of American benefactions, and their only chance to help their fellows of the spoken drama. And the picture-loving public can show its approval by packing the theatres of the country on May 15th."

AARON J. JONES:—"Success and good luck to this great philanthropic undertaking. It is with great pleasure that I donate ten per cent of the gross receipts from all of our theatres for the motion picture campaign for the Actors' Fund of America on Monday, May 15th, 'National Tribute Day.' I want to see every theatre in the United States keenly interested in the work of collecting $500,000 by May 15th. You will get the co-operation of every one in the film business, especially exhibitors, regardless of any business rivalry, because the object is so noble a one."

B. S. MOSS:—"Consider me heartily in accord with all the other men in the film business in this humanitarian undertaking. I will do the best I can to foster and promote the campaign. It is with great pleasure that I offer what theatres are in our charge for the cause. Personally I thoroughly believe in this great philanthropy, I think the results will be immense, and that you will get the $500,000 by May 15th."

LET EVERY OTHER MEMBER OF THE INDUSTRY, IN WHATEVER CAPACITY, EXHIBIT AN EQUALLY LARGE HEART AND OPEN HAND AND SWELL THE GOLDEN FLOOD!!

Send Contributions to Commodore J. Stuart Blackton, Treasurer, at the offices of the Finance Committee in Locust Ave., Brooklyn, N. Y.

Executive Headquarters, Motion Picture Campaign for the Actors' Fund of America, Room 704, 30 East 42nd Street, New York City.

SAMUEL GOLDFISH, Chairman

COMING METRO EVENTS



Metro-Drew Comedies

THE SUPREME FUN OF THE SCREEN IN ONE REEL FEATURE LENGTHS

First Release March 15

BOOKINGS NOW AT ALL METRO EXCHANGES

METRO PICTURES



Released on the METRO Program March 13.

METRO PICTURES CORPORATION presents

Little MARY MILES MINTER in

LOVELY MARY

By Richard Barry

A Metro wonderplay in 5 Acts of love, pathos and romance. Supported by Thomas Carrigan and a supreme company.

Directed by Edgar Jones and produced by

COLUMBIA PICTURES CORPORATION

States Rights Men

ARE GETTING BUSY

DEFENSE OR TRIBUTE

A DRAMA OF HISTORICAL AND SPECTACULAR GRANDEUR

NOW SELLING ON STATES RIGHTS BASIS

Colossal Super Spectacle on Preparedness

IN FIVE PARTS

CONTINUES TO CAPACITY HOUSES AT PARK THEATRE, NEW YORK CITY

PROCLAIMED BY THE PRESS OF NEW YORK AS A CLASSICAL PRODUCTION OF SUPREME NATIONAL INTEREST

TERRITORY GOING FAST

EXHIBITORS ARE WRITING FOR BOOKINGS

First Come—First Served

WIRE OR WRITE

Public Service Film Co.

Bryant 6610 1482 BROADWAY, NEW YORK CITY

The Strange Case of
MARY PAGE

With
HENRY WALTHALL

And
EDNA MAYO



Essanay

1333 Argyle St., Chicago

George K. Spoor, President

The Vulture and His Prey



LILLIAN DREW
E. H. CALVERT

MARGUERITE CLAYTON
ERNEST MAUPAIN

are presented in

"VULTURES OF SOCIETY"

By RICHARD GOODALL in 5 acts Directed by E. H. CALVERT

LOOK OVER ESSANAY'S GREAT FEATURES

CAPTAIN JINKS
of the Horse Marines
THE MISLEADING LADY
A DAUGHTER OF THE CITY
THE ALSTER CASE
THE RAVEN
THE CRIMSON WING
THE MAN TRAIL
A BUNCH OF KEYS
THE BLINDNESS OF VIRTUE
IN THE PALACE OF THE KING
THE WHITE SISTER
THE SLIM PRINCESS
GRAUSTARK

Trademark Reg. U. S. Pat. 1901

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago.

BIG FOUR FEATURE PLAY V L S E



Gladys Hanson

Famous Frohman Star

is presented in

"THE HAVOC"

in 5 acts

Born to love,
desperate in her
loneliness,
a woman Sins.

Come days of
bitter anguish,
nights of blighting
torture—a soul
harrowed by the
fires of a self-made
Hell.

Comes repentance
with the light
of pure love;
comes humility
and Peace.

H. S. Sheldon, author
Arthur Berthelet, director

Trademark Reg U. S. Pat. Off.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY V L S E

MAR -1 1916 ©CLB356560

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII MARCH 11, 1916 No. 10

Children and Motion Pictures

IT is very instructive to note that at last week's hearing on censorship at Albany the entire discussion centered about the motion picture and the child. At least, it *should* be instructive—*very* instructive—to every producer and exhibitor in this country.

* * *

THE sole reason for the introduction of the bill for state censorship—this by Chairman Ahearn's own definite admission—is to keep children from seeing pictures they should not see.

The sole object of the worthy if narrow-minded prelates who favored censorship was to protect the child mind from pictures only fit for adult minds.

* * *

TO put it more plainly; if picture theatre audiences in New State State were not mixed, not composed of children and adults there would be no Ahearn bill calling for state censorship of all motion pictures.

To go further, if the Ahearn bill, instead of demanding that all pictures be censored from the viewpoint of children, called for the strict segregation of adults and children at picture theatres, it would accomplish entirely its present end and it would be an exceedingly difficult bill to combat.

* * *

THE proposition, of course, to censor all pictures down to the level of fitness for children is to make of the motion picture a nursery entertainment; it is to rob the world's third great vehicle of expression of the treasures of art and literature, past, present and to come; it is, in short, preposterous, fundamentally and specifically.

And as such the proposition must appear to every honest-minded and well-informed person in the universe. Not so conclusive, however, is the argument that parents must keep their children from seeing pictures they ought not to see, just as they must keep them from stage plays and from newspapers, books and magazines they ought not to read.

* * *

WE are facing conditions here, not theories.

Motion pictures appeal vividly to children from one end of the country to the other. We know they do. They are much more attractive and understandable than newspapers, books and magazines. The price of admission is one that every grown child can readily earn, or beg successfully from most any family exchequer.

It is indeed difficult to argue for parental control, however fair and logical the idea. Evidently parental control is lacking and upon a considerable basis.

The obvious answer is—why not give separate and regular shows for children?

A number of exhibitors are already doing this. Children's days and matinees are successful. And judging from the inquiries and information received almost daily by MOTION PICTURE NEWS, the vogue of children's shows is spreading very fast. All speed to it.

* * *

HERE, it would seem, is a fundamental which, in the swift development of the pictures' amusement field, has been largely overlooked.

In the publishing field, the matter of interesting children is a most important factor. The vogue of the comic supplement shows upon its face that it plays a leading part in the sale of the Sunday newspaper. The women's magazines of millionfold circulation have prominent departments catering to children. Many successful publications and book publishing houses appeal exclusively to children.

* * *

SO much for cold type and still pictures. The much more vivid and appealing motion pictures, the new vehicle of expression which, far more than any other, is especially adapted to children, has as yet made no serious and definite progress in a field all its own.

Women's clubs are taking up the problem. In many cities women are viewing pictures at the exchanges, making selections and arranging entertainments. At the big convention of the Women's Federated Clubs to take place in New York in May, the main topic of discussion will be motion pictures for children.

The National Board of Censorship is sending out each month a list of pictures selected for children.

* * *

THE movement is under way. But in the meanwhile, what is the exhibitor doing? And we may also ask, what is the producer and distributor doing?

Children's days or matinees can be made successful. They can be made to increase the week's gross receipts.

Intelligent advertising is required, of course. This can be done by announcements through the local schools, for one thing. The women's clubs will help.

* * *

AND aside from the commercial aspect there is this to be considered—by producer, distributor and exhibitor alike—very seriously considered.

If we had pictures for children and picture shows for children, and if children were kept out of all other shows, we would have no state or federal censorship which today is so imminent that it threatens the livelihood of every one in this industry. And it is equally true that until this selection of pictures and audiences is brought about censorship on a general scale will be actual or imminent.

WM. A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.
MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

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Vol. XIII March 11, 1916. No. 10

The Pennsylvania Censors' Annual Report

WE have read and listened to many attacks upon the motion picture since legalized censorship became an issue. But for bias and bigotry, reckless insinuation and even more reckless accusation, we must unhesitatingly award the palm to the Pennsylvania Board of Censors, for their annual report, just published and reproduced in this issue of MOTION PICTURE NEWS.

Their elaborate indictment of the motion picture industry as being sunk in a slough of melodrama we can pass over with a word.

We admit the indictment but, to use a legal phrase, we plead that the acts as set forth do not constitute a crime, as the censors declare.

* * *

OUR good enemies, the censors, too rashly assume that melodrama is vile and vulgar. They fail to consider that they are, in the same breath, branding the millions of lovers of melodrama, the world over, as no less vile and vulgar.

If it is true that the majority are never wrong, then the censors cannot be right. As a matter of fact, the love of melodrama—and it has a supreme hold upon the masses of people—is based upon the healthy, normal enjoyment any healthy, normal human being feels at seeing evil overthrown and good triumph.

A melodrama, despised and rejected of the critics though it be, owes its popularity with the people. To that fact—that, no matter what the odds, the villain or villains always lose, and the hero or heroine, or both, always win.

If it be degeneracy to love the sight of right victorious and wrong defeated, then the censors are welcome to their theory, and all it implies.

BUT that is not the supreme injustice of the report. Wantonly, without the slightest excuse, the watchdogs of Pennsylvania morals lift up their voices in lugubrious lament at what the term the overthrow of the "old revered arts of acting, playwriting and producing" by the motion picture.

"The attendance upon picture exhibitions has become nearly a mania with many classes of people."

"Towns which supported one or two theatres where the actor was seen in the flesh and bone now have none."

"The people who used to speak of the merits of this actor or that whom they had seen now come to know only through a picture made of him in California."

"The dramatic editor has been set aside. The space he formerly occupied with his useful (sic) criticism, is filled with the puffery of the latest 'release' of some firm which has taken photographs of some scenes of a play featuring this or that film star."

* * *

THIS is the tenor of their wail.

It reminds one of the complaints our grandparents used to make that the fine old stage-coaches of their younger days had been replaced by horrid steam trains.

It is entitled to considerably less consideration than the perfectly natural astonishment of a Colonial gentleman who should suddenly return to this earth and be dumfounded at the absence of knee breeches and periwigs.

* * *

THE point is, what business is it of the Pennsylvania censors to hold a brief *for* the stage, *against* the motion picture?

Why should Mrs. Niver and Mr. Breitinger and Mr. Oberholtzer feel offended because the motion picture has taken the place of the stage in many towns throughout the country?

Is this animosity one of their official duties as censors? Are they paid by the state—*or rather, by the motion picture industry*—to mourn for the departed glory of the stage, assuming that it has departed?

Surely they have not been retained by the theatrical interests as official mourners for them. Perish the thought!

* * *

THEN why drag in the stage?

Why bemoan the fact that we see actors in "pictures made in California?"

Why lay floral wreaths upon the biers of dramatic editors, whose columns the theatrical and circus advance agents filled with just as much "puffery" as the motion picture has?

Why, in the name of good taste, in the name of that degree of fairness which is, apparently, incompatible with the censor temperament, why drag in the stage?

* * *

JUST one final word about the censors' proposal that they be given authority to confiscate any film shown without their authority within the limits of the state.

Before any body of officials is given additional authority, it is just well to make sure that they are capable of using the authority they already possess competently and justly. We do not think that the Pennsylvania censors have demonstrated this.

Their annual report proves that they understand neither the motion picture, nor the motion picture public nor their position as motion picture censors.

Pennsylvania Censors Plan Drastic Move on Films

Board in Communication with Ohio for the Purpose of Calling a Congress of State Censors to Make War on Industry—Keystone State Film Slashers in Annual Report Seek to Justify Their Actions in Bitter Attack on Motives of Manufacturers

Special to Motion Picture News

Harrisburg, Pa., Feb. 25.

SEEKING to justify censorship by what is perhaps the most violent attack ever made on the motion picture industry, the Pennsylvania State Board of Censors, in its annual report, relentlessly assailed the motives of film manufacturers and vigorously recommended amendments to the law which, if adopted by the Legislature, would permit the confiscation of films and otherwise tremendously increase the already heavy burdens of censorship in this state in a way that would make them almost intolerable for producers and exhibitors alike.

But what is a far more than statewide menace to the industry, is the disclosure made in this report that a definite movement is afoot for interstate co-operation among legalized censors by which it is proposed to extend "the protected area to include adjoining states, especially New York and New Jersey," on the ground that "the enlargement of the territory in which pictures are cleaned by censorship would exert an important influence at the source of supply and determine manufacturers to improve the character of their product."

Moreover, it is made known by the report that the Pennsylvania Board has been in communication with the Ohio board concerning a Congress of State Censors, and "it is proposed that such a meeting shall be held in Philadelphia early this year with a view to reaching some agreement, if possible, as to common action in the several states."

In connection with its recommendation for amendments to the Pennsylvania law aimed at tightening the screws on the motion picture business, the board asks for power actually to "confiscate a film shown within the state without authority, as is done by ordinance in the city of Portland, Oregon; for more inspectors to detect violations of the law; for more power to suppress advertising posters which the board deems objectionable, and authority to bar from Pennsylvania the use of any seal but that of the State Board."

Object to "National Board" Seal

The report particularly specifies that it desires to suppress the seal of the "National Board" which it attacks harshly as a device to deceive the public.

The Pennsylvania Board of Censors consists of J. Louis Breitinger, chairman; Mrs. E. C. Niver, vice-chairman, and Dr. Ellis P. Oberholtzer, secretary. The report has been most carefully prepared in excellent diction and it is doubtful if it could contain more bias as against the motion picture business if it were prepared for the specific purpose of discrediting every branch of the industry. Yet this is a public utterance of a body appointed under the law to pass impartial judgment on films which it is desired to exhibit.

The report throughout is an indictment of manufacturers, distributors and exhitibors of motion picture films whom it openly accuses of deceit, trickery and misrepresentation of the motives for which pictures are prepared, declaring that prurient and salacious themes are introduced under pretense that they teach moral lessons.

The report near the outset reviews the wonderful growth of the industry, and then launches forth into a studied and sweeping attack, as follows:

"The attendance upon picture exhibitions has become nearly a mania with many classes of people. The production waxes with the consumption, and throughout the country the old and revered arts of acting and of playwriting and producing, the management of theatres, dramatic criticisms, etc., have been injuriously influenced, when not entirely done away with by the motion picture.

"Cities which formerly had many stages on which dramatic companies appeared now have but few and the audiences are small.

"Towns which supported one or two theatres where the actor was seen in the flesh and bone now have none. These theatres have become motion picture houses.

"The people who used to speak of the merits of this or that actor whom they had seen now come to know him only through a picture of him made in California. The amusement notices in the columns of the newspapers are picture advertisements.

"The dramatic editor has been set aside. The space he formerly occupied with his useful criticism is filled with the puffery of the latest "release" of some firm which has taken photographs of scenes of a play featuring this or that film star.

Pictures Must Be Reckoned With

"The moving picture, therefore, is a factor to be reckoned with earnestly. It is the only cultural influence enjoyed by millions of persons. The price of admission, five or ten cents, brings it within everyone's reach, daily.

"It attracts child as well as adult, the lowest as well as persons of a higher intelligence. It displaces the book whose plot and action now may be had in an hour in a series of pictures thrown upon the screen.

"The story is presented to multitudes who never would have read it, and much more vividly than by following the printed page. The theme may be materially changed, new episodes will be interpolated to suit the convenience or whim of the director, unsavory incidents in the book will be emphasized, even titles will be cast aside in the interest of sensationalism as when 'La Gioconda' becomes 'The Devil's Daughter'; 'La Tosca,' 'The Song of Hate'; 'The Jewels of the Madonna,' 'Sin'; and 'That Lass O' Lowries,' 'Secret Love.'

"But that the people get but the plot of Shakespeare without the word, the plot of an opera without the song, and have at the end only a more or less accurately pictured story lying back of what we have been taught to esteem so highly in literature and music, is not a great matter to that crowd which takes its drama in a rush at a picture house.

"The manufacturers today are brought into close quarters with one another. The competition is keen. The taste for what is prurient and salacious is well known, and the temptation to satisfy it is so great as to overcome the scruples even of those who earlier had been regarded as respecters of proper rules in the conduct of their business.

"The demand for plots and themes, for new situations and for new scenes is so tremendous that the makers are willing to go to the greatest lengths to find material for their pictures.

"When those who are entrusted with the work of censorship in Pennsylvania, Ohio, Chicago and other parts of the country are asked if the pictures are improving in character, they are constrained to say that this is not the case.

"The character of the American output seems not to be better, while there is an increasing disposition on the part of the manufacturers to object to the advisory oversight of boards established to interpret and express the moral sense of the community.

"In order that they may go to the people with an immoral and degrading story, they let it be known that they are showing us that 'The wages of sin is death'; that there is retribution in the world for evil-doers; that they are sociologists making excursions for good ends into the underworld; that they are betraying and seducing girls to teach some fine lesson.

"Such devices will fail to convince the public that the moving picture stands in any necessary relation with the agencies of good order, so long as it takes a course well explored by the writer of the old dime novel and the melodrama, and almost wholly neglects a field in which with travel and other educational pictures it could make itself so valuable and influential in directing public feeling and thought.

Seventy-Five Per Cent. Melodramas

"We believe as a result of observation that at least seventy-five per cent. of the pictures which are manufactured in this country are plainly melodrama or are so influenced by the melodrama as to be assigned, properly, to this general class.

"At least twenty per cent. of the remainder are comedies, for the most part of a coarseness unknown at any time in the history of the American theatre upon the cheapest variety stage.

"The melodrama is distinguished for its lurid delineation of one or another kind of crime. The habitual visitor of the moving picture house, therefore, lives in a



MAMMOTH SETS ERECTED AT THE FINE ARTS STUDIO, LOS ANGELES, FOR "THE MOTHER AND THE LAW," DAVID W. GRIFFITH'S NEW SPECTACULAR PRODUCTION

world in which women are betrayed; men and women murder other men and women or kill themselves; fight follows fight; until every standard of conduct of the beholder is in the most imminent danger of debasement.

"Probably few persons have the acquaintance of women who keep revolvers in their bedroom table drawers or go abroad with guns concealed in their blouses, ready at a moment's notice to kill themselves or others.

"Men do not strike and knock down, wrestle and choke, shoot and kill each other in the well-appointed homes of America; yet in every picture under this present melodramatic influence such scenes occur. Lust, hate, vengeance and every variety of villainy, are portrayed, until they seem to be a part of all men's daily experience.

"It is necessary to go back in memory only a short way to recall scenes in pictures brought into the Pennsylvania Board's projection rooms, of men tied together and set adrift in boats loaded with rocks that they may certainly sink; men tied to logs which are being run through sawmills, or strapped to railroad irons in front of moving trains; torture scenes of a variety of horrible kinds; burning at the stake; vivisection; the ravings of lunatics; burial alive, the head protruding that it may be stung by some viper; the catching of a man in a trap to be left for devouring wolves, etc.

"Boards of Censors exist for the purpose of condemning such pictures or parts of pictures, when the whole can be rid of its obnoxious parts.

"The Pennsylvania Board has set its face inflexibly against the pictures which deal with the betrayal of young girls, so common that their coming into our projection rooms is a daily occurence.

"It cuts from any film childbed scenes which are now so frequently found in pictures.

Teaches Moral Lessons

"It orders and attends to the excision of scenes in pictures having to do with the white slave traffic; with the use of habit-forming drugs; with the life of the underworld; with the career of criminals; and such views of movements as may directly incite to crime.

"The Board cannot believe that the motion picture theatre is a medium for teaching the youth of Pennsylvania moral lessons, through melodrama, which it could much better get through the old channels in the church or school, nor will it be turned from its way by appeals for freedom to lay bare or advertise the sordid relationships of life in the name of literature or the dramatic art.

"The history of the drama and of acting in drama are so familiar; the canons of good taste, to say nothing of the moral standards established for the guidance of the human family, are so well established, that appeals to us by motion picture photographers to allow them to indulge their fancies for some vulgar whim or, worse than this, in the hope of increasing their private gains, in the name of 'Liberty of Speech' can be permitted to fall on deaf ears.

"No valid excuse in the name of the drama or of any art can be offered for many of the pictures which even large and leading manufacturers now send out over the country.

"The exhibitors themselves realize the indispensable need of censorship, and in many cases in communities of the better class where there are no state or municipal boards, they run off the reels in their theatres and view them before a public showing is made.

"The confidence of the people gained by an oversight of film will strengthen the industry; it will bring substantial advantages both to manufacturers and exhibitors.

"The question of the oversight of the banners, posters and other advertising material used in connection with motion pictures has also received the attention of the Board, as the Act of Legislature directs.

"This material is often evil beyond the content of the film to which it relates. It is intentionally and deliberately offensive. If there is a horrible crime or a hair-breadth escape in the picture, that scene is chosen for emphasis in the banners.

"If a woman is shown scantily clothed, she is thrown in lurid colors upon the 'paper,' to be hung in front of the theatre door to catch the eye and entice the footsteps of the passerby.

"The Board regrets that its powers are not greater with respect to a matter of so much public importance. It does maintain a general surveillance of the subject in its projection rooms in Philadelphia and in its offices in Pittsburgh and Harrisburg, and through its inspectors as they visit the theatres in the state.

"When the posters are frankly lurid or openly immoral, and invite the public to view that which is not to be found in the picture, this 'paper' is called in and condemned.

Want Protected Area Extended

"No greater need exists at present in Pennsylvania, from the standpoint of censorship, than an extension of the protected area, to include adjoining states, especially New York and New Jersey. So long as these fields remain open, the opportunity for the free passage of objectionable film across our state boundaries is great.

"The enlargement of the territory in which pictures are cleaned by censorship would exert an important influence at the source of supply and determine manufacturers to improve the character of their product.

"Knowing that it would be condemned in many states, they would soon cease issuing it in this form.

"The Pennsylvania Board has been in communication with the Ohio Board concerning a Congress of State Censors, and it is proposed that such a meeting shall be held in Philadelphia early this year, with a view to reaching some agreement, if possible, as to common action in the several states.

"The law of Pennsylvania governing motion picture censorship would be materially strengthened if the Board were given the power to confiscate a film shown within the state without authority, as by provision of ordinance in the City of Portland, Oregon, and other cities.

"Such an amendment would, in the opinion of this Board, be beneficial to the service.

"Another amendment which it recommends would bar from films shown in Pennsylvania any seal but that issued by the State Board. The seals of other states, and particularly of a body supported by the manufacturers, called 'The National Board,' in New York, confuse exhibitors and public alike.

"The exhibitor, if he be uninformed, will believe that 'The National Board' has an authority co-extensive with, if not superior to, the State Boards.

"Everyone is deceived, which is at times the plain intention of the manufacturer, who will put the mark of approval upon his picture without in any way consulting the so-called National Board. These foreign labels are a hindrance to the proper administration of the act, and in so far as they are attached to film shown in the State of Pennsylvania, they should be put under the ban of the law."

V. H. Berghaus, Jr.

Censor Bills Up for Hearing in Jersey and New York

Delegation to Albany Finds Strong Bias Toward Merits (?) of Measure Drafted by Chairman Ahearn, and Members of Codes Committee Appear to Have Made Up Their Minds Before Session Was Called by the Body —Seabury, Counsel for Board of Trade, Exposes Viciousness of Censorship, at Trenton

THE censorship farce was re-enacted at Albany on Wednesday, February 23, when a hearing was held before the Codes Committee of the New York legislature upon the Ahearn bill for state censorship of motion pictures.

These proponents of the bill appeared: Reverend W. J. Mooney of St. Joseph's Church, Albany, N. Y.; Reverend J. H. Dunny, Superintendent of the Diocesan Schools and of the Council of School Superintendents of the Parochial Schools of New York state, and H. C. Barber, Superintendent of the Society of the Prevention of Crime, New York City.

Those who appeared against the bill included: Lee A. Ochs and Samuel H. Trigger for the M. P. E. L. of New York state; J. W. Binder and T. W. Alexander of the M. P. Board of Trade; Doctor Cranston Brenton and Orrin G. Cocks of the National Board of Censorship; W. P. Capes of the Mayor's Conference Committee of New York state; A. S. Friend, vice-president of the Lasky Feature Play Company and representing also the Paramount, Famous Players and World and Equitable companies; Attorney Banzhof, representing D. W. Griffith; W. Stephen Bush of *Moving Picture World;* James P. Holland, president Federation of Labor of New York state; James Lemke of the I. A. T. S. E.; H. J. Smith of the Operators' Union of Rochester, N. Y.; exhibitors from upper New York state, including Messrs. Linton of Utica, Weinberg and Bitten of Troy; Wm. A. Johnston of MOTION PICTURE NEWS.

Chairman Ahearn was eminently fair and pleasant; but the committee, while cordial to the opposition, seems hopelessly prejudiced in favor of censorship, almost reminding one in this connection of the Adirondacks Justice of the Peace who slept through a trial and finally brought it abruptly to a conclusion, stating that he had his mind made up in the beginning.

Quick Action Necessary

It is quite apparent that if this wild and widespread movement for legalized censorship is to be checked before the industry is hopelessly wrecked an educational campaign of considerable scope is highly necessary.

Two or three hours' hearing before a committee is scarcely enough to explain the fundamental and specific faults of censorship.

Lee A. Ochs, president M. P. E. L. of the state of New York, presided for the opposition and opened the discussion by stating that in his seven and a half years' experience as an exhibitor he had never had a complaint from his patrons against his pictures. He said that the exhibitor and the public were fully qualified to censor pictures.

During the discussion Chairman Ahearn, the originator of the bill, stated that his sole aim was to safeguard the children of the state from pictures not fit for children. This also was the sole aim of prelates who appeared for the bill.

Barber Attacks Binder

These gentlemen based their remarks upon the preposterous ground that fifty per cent. of all pictures produced today are immoral and that children constitute fully twenty-five per cent. of picture theatre audiences.

Attorney Barber's address was of the same superficial and radical character as characterized his appearance at the federal censorship hearing. Part of his speech was devoted to a personal attack upon J. W. Binder.

The main arguments of the opposition were to the effect that it is preposterous to censor all films down to the level of the child mind; that state censorship would prohibit the profitable production and distribution of pictures in a national way; and that adequate censorship of all motion pictures in New York State would call for a force of at least several hundred censors and assistants.

Film Advocates Advance Arguments at New Jersey Hearing; Kuhlke Defends His Bill

ON the same day that one contingent of motion picture men was combating the New York state censorship measure another equally powerful delegation was protesting before the municipal corporations committee of the New Jersey legislature against the passage of such a measure at Trenton.

Dr. Hespe, the president of the Hudson county exhibitors; Charles C. Hildinger, of the Hildinger enterprises, Trenton, and strong delegations from Jersey City, Newark, Passaic and Paterson were on hand.

The Board of Trade was represented by William M. Seabury, the general counsel; P. A. Powers, of the Universal Film Manufacturing Company; Mr. Bush of the World Film Corporation; Paul Cromelin; and Lesley Mason of MOTION PICTURE NEWS.

In addition, the I. A. T. S. E. was present in the person of M. A. Carney and Fred C. Ruhlmann appeared on behalf of the American Federation of Musicians.

Nearly three-quarters of an hour's delay was experienced before the hearing was called to order by Mr. Dalrymple, who presided in the absence of Chairman West of the corporations committee.

The proponents of the bill, headed by Assemblyman Kuhlke, the author of the assembly measure, addressed the committee at length. Members of the Holy Name Society were prominent in advocating censorship.

Vice-President De Paul, of the Trenton Branch, National Association for the Advancement of Colored People, also recommended the measure.

Mr. Seabury led for the film interests, dwelling upon the legal aspects of the state and federal censorship situations. Paul Cromelin, following him, addressed the committee on behalf of the producers, and exposed the practical viciousness of censorship.

Then, because time was growing short, the exhibitors took the floor, Dr. Hespe making the plea on behalf of the theatre managers. Mr. Powers arrived late, but in time to make a forceful plea for the manufacturers whose investment within the state of New Jersey represented millions.

The utmost courtesy was shown to the motion picture men by Mr. Dalrymple and his associates, who regretted that they could not grant more time for the speakers of both sides.

Two bills are before the New Jersey legislature at present—the Kuhlke measure, in the assembly, and a copy of the Pennsylvania law; and the Egan measure, introduced into the senate at the instance and under the guidance of the Holy Name Society.

A companion bill of Kuhlke's, that permitting Sunday opening, is also of interest to the exhibitors of New Jersey at this juncture.

V-L-S-E IN DENVER UNDER HARRIS INCREASES BOOKINGS

Special to MOTION PICTURE NEWS

Denver, Colo., Feb. 19.

The V-L-S-E Exchange, under the management of Frank Harris, reports an increase in business; also that M. T. Zydias, representing a Dallas syndicate, is negotiating for the rental of "The Battle Cry of Peace" for a period of twenty days.

Zydias is running this production in a Dallas theatre at the present time with satisfactory results. Harris states that Zydias is very anxious to run this feature in Fort Worth, El Paso and several more cities in Texas and Arizona. Harris expects to close the deal within a few days.

"KATHLYN" REVIVAL DRAWS CROWDS IN CHICAGO

The revival of "The Adventures of Kathlyn" at the Fine Arts theatre, Chicago, has brought large crowds to the theatre, besides arousing interest throughout the industry.

It is the first motion picture serial to be revived in feature film form, and the Selig company may decide to release it in special service. The re-issue is in ten reels.

Censor Boosters in Maryland Make Peculiar Move

Baltimore Film Circles Suspicious of the Source of Attempted Bribery Talk and Feel a Plan Is on Foot to Discredit in Eyes of Public Men Opposed to Measure

Special to Motion Picture News

Baltimore, Feb. 25.

MARYLAND motion picture interests, and in fact the public generally, are watching with keen interest the result of a sensational expose of a rumor which was sprung in the House of Delegates of the Maryland Legislature on Monday night, February 21, in reference to the Motion Picture Censorship bill.

The bomb was exploded by Delegate Lloyd Wilkinson, of Baltimore, who declared that reports had been circulated that a fund had been collected to be used to defeat the bill.

Mr. Wilkinson has been opposed to the bill. He is a member of the ways and means committee of the house, which committee has the censorship bill under consideration.

Mr. Wilkinson, after having heard of the reports, insisted that the committee bring the bill before the house and have the question of censorship thrashed out on the floor.

It is expected that the bill will be brought out of committee and placed before the delegates within the next day or two.

As a result of the reports, Mr. Wilkinson insisted that Speaker Laird appoint a committee of five to investigate the rumors in connection with the alleged fund. The investigation committee will probably be appointed before the end of this week.

In his address, Mr. Wilkinson said in part:

"On Thursday evening last (Thursday February 17), the ways and means committee, of which I am a member, gave a hearing to a delegation composed of members of the Motion Picture Board of Trade of America, Inc., and various Maryland exhibitors and exchange men, in opposition to the bill, as well as to another delegation in favor of the measure.

"After that hearing a report came to my ears that a fund of $15,000 had been raised and was to be used to defeat this bill. Without justification, without reason, my name was used in connection with this fund.

"There is also a report that after the hearing of Thursday night another member of the committee declared that he had been called to the telephone and informed that 'if he would forego the bill and go to sleep, it would be worth $5,000 to him.'

"I have been opposed to this bill since its introduction. I am opposed to it because I am not a man of means and cannot afford to attend the high-priced theatres. I go to motion picture shows two or three times every week.

"The only man who ever approached me on this question was a gentleman who conducts a motion picture theatre in my neighborhood. He certainly has a right to appeal to me for my support.

"I think it is the duty of this house to cleanse itself of these foul reports. I believe that a committee should be appointed to investigate the whole subject. For myself, I have no fear.

"I have been a member of this house during several terms, and I defy any man to say that I have ever received one cent for any position which I have taken on any proposition.

"We owe it to ourselves that these reports should be traced to their sources and the guilty party or parties brought before the bar of this house."

The motion picture interests of Baltimore, as well as the state, are somewhat mystified regarding the source of the reports. There it a general feeling that the reports were placed in circulation by those who wish the bill to pass, and have taken this course for the purpose of discrediting those who are opposed to the measure.

A. F. Gillaspey.

GAUMONT ISSUES PUBLICATION FOR CAMERAMEN

With Gaumont Gossip going to newspapers and the Gaumont Advance Sheet to picture theatres, the Gaumont Company has added to its list of publications another sheet called Pocket Edition of the Mutual Weekly. It is edited by Pell Mitchell, and sent to cameramen throughout the country who take news pictures.

It contains a great deal of information useful to cameramen, and will be sent to any cameraman who writes Editor Mitchell at the Gaumont Studios, Flushing, N. Y.

VIVIAN MARTIN IN SOUTH FOR HER SECOND FILM SUBJECT

Vivian Martin, the William Fox star, heading a large company of picture players, is at Tallulah Falls, Ga., with John G. Adolfi, the director, making the first big outdoor scenes of her second Fox picture.

Relief for War Sufferers from Fuller-Tribune Fund

Every Motion Picture Fan Sending Donation Will Receive an Autographed Photo from the Universal Star—First Woman Contributor Is to Get a Prize Doll

IN conjunction with the New York *Tribune,* and through a nation wide campaign in the moving picture theatres, Mary Fuller, the Universal star, is raising a fund to aid in the alleviation of the suffering of families made destitute by the European war.

The fund will be known as the Mary Fuller Fund, and Miss Fuller has sent a check to the *Tribune* for $500 with the request that it be divided equally among the destitutes of the nations at war.

To every motion picture fan who makes a donation Miss Fuller promises to send an autographed photograph of herself. Picture theatre managers will show a slide of appeal, bearing a message to picturegoers from the star.

Each patron will receive a small subscription card, bearing a likeness of Miss Fuller, and if the fan will fill in the amount and send it to the New York *Tribune* he will be credited with the donation and will receive in return an autographed photograph.



A 100-FOOT DIVE IN THE FORTHCOMING KELLERMANN-FOX PICTURE, NOW BEING MADE BY HERBERT BRENON IN JAMAICA

The woman or girl sending in the first contribution will be presented with a beautiful doll, it is announced. This doll was dressed by Miss Fuller, who will make the presentation in the *Tribune* office.

The Mary Fuller Fund has been in process of formation for several weeks. The American Red Cross and prominent society women of New York have identified themselves with the project.

All funds will be sent to the New York *Tribune* and by it turned over to the Red Cross at Washington for transfer to the State Department.

American ambassadors in the war-stricken countries will see that the amount is properly distributed. The fund will be divided equally among sufferers of all nations.

Plans are under way for a New York benefit, in which not only motion picture stars, but persons from the dramatic, vaudeville and musical comedy stage will participate.

Sarah Bernhardt has sent to the fund fifteen original autographed photographs of herself which will be distributed each week for fifteen weeks to the person making the largest single contribution for that week.

Stars of the Universal Film Manufacturing Company have prepared interesting souvenirs which will be distributed while the fund is being collected.

"CITY OF ILLUSION" IS NEXT IVAN RELEASE

The next feature production to be made by the Ivan Film Productions will be "The City of Illusion," a six-reel drama which has been written by Ivan Abramson, the versatile author of former Ivan successes.

Expensive and elaborate settings are being prepared in the Ivan studio for the new production on which work will be started immediately.

"Ince's Big Film," In Making 10 Months, Almost Ready

Massive Multiple Reel Feature, Yet Untitled, Required 121,000 Feet of Raw Stock Exposed for 12,000 Footage in Final Form—One Set Cost $35,000 and Required Thirty Carloads of Lumber and $4,000 Glass Besides Tons and Tons of Cement in Its Construction

WHAT undoubtedly will be regarded as one of the most important and significant announcements ever made in the history of the motion picture industry emanated from Inceville this week in the nature of a statement from Thomas H. Ince to the effect that the massive multiple-reel feature which has been in course of production for nearly ten months is virtually completed and soon will be ready for public showing.

While it still remains to be entitled, the production is now and since its commencement has been alluded to in West Coast photoplay circles as "Ince's big picture."

The producer, however, at present is devoting considerable time to the selection of a title, which, it is understood, will be announced in the course of another fortnight.

Although Ince and his chief author, C. Gardner Sullivan, for months previous had been maturing in their minds the basic theme of the story, actual work on its production was begun June 6, 1915.

From that day until the fifth of January, 1916, the task of photographing the some 600 scenes continued. Then the film, in its entirety, was turned over to the cutters who, under Ince's personal supervision, are now rapidly completing their work.

Elaborate Music Score for Picture

When the production has been given Ince's final stamp of approval, it will be delivered into the hands of Victor L. Schertzinger, who will devote his time, uninterruptedly, to the arrangement of the incidental musical score, and with this work finished, it will be presented in public exhibition.

Through what medium the production will find its way to the screens of the country is a matter that has not, as yet, been definitely determined.

Adam Kessel, Jr., president of the New York Motion Picture Corporation, is now in Los Angeles, from New York, and is conferring daily with Ince on various matters appertaining to the big picture's premiere.

An idea of the magnitude of the production may be gained from the fact that more than 121,000 feet of film were exposed in the making of it.

This footage, of course, represents retakes, added scenes and waste. The length at which it will be shown, however, will be between 9,000 and 12,000 feet.

The plot about which the story revolves still remains unannounced, although modern warfare—its horrors and its utter uselessness—is admittedly its underlying note. It is an original work of C. Gardner Sullivan.

What is, perhaps, the largest, costliest and most substantial setting ever constructed for a photodramatic spectacle was used in this subject.

It was erected at an approximate cost of $35,000 and still stands majestically atop one of the hills at Inceville, enduring the elements as successfully as though it had been intended as a permanent structure. This setting represents the palace, house of parliament, prison, royal court and adjacent building in a mythical kingdom, which is the locale of the piece.

Thirty Carloads of Lumber for Set

The first spadeful of earth, in preparation for the erection of the set, was turned in May, 1915, a full month before actual photography began.

Not until November was the set in readiness for use. Thirty carloads, or approximately 600,000 feet of lumber, were used in the construction.

Glass valued at a total of $4,000 was necessary for the hundreds of windows, while tons upon tons of cement and plaster were used as the other principal materials.

Ten tons of cement were required for the steps of the two largest buildings. The sidewalks with their curbings measured some 1,200 feet. Twenty men were employed for three months laying them and the parkings within them.

Trees, shrubbery, and lamp posts were among the natural adornments that were placed within the boundaries of the set. The entire setting covered an area of six and a half acres.

Mr. Ince, in making it, enjoyed the undivided collaboration of Raymond B. West, who is looked upon as one of the foremost photographic experts in the industry.

The cast which will be seen in the production embraces players who, with one exception, have been under the Ince direction throughout their respective motion picture careers.

The big role was played by Herschel Mayall, the well-known leading man of the speaking stage, who has been appearing in Ince productions for the past four years.

Next to Mayall, in point of importance, is Howard Hickman, whose work also, it is predicted, will merit enthusiastic praise.

The remainder of the cast is made up of J. Frank Burke, Charles K. French, Lola May, George Fisher, Ethel Ullman, Jerome Storm and J. Barney Sherry.

LEVINNES DIRECTS "FOUR MONTHS" FOR AMERICAN FILM COMPANY

Special to Motion Picture News

Los Angeles, Feb. 25.

Carl M. LeViness, who was a former director with several Coast motion picture companies, has been given the direction of an American Company and is starting his first production.

The photoplay is "Four Months," by Karl Coolidge, and is an unusual drama in three parts. The principal roles will be taken by Vivian Rich, Alfred Vosburgh, and George Periolat.

Horsley Announces Principles for Congress Race

There Is a Number of Sound Planks in His Platform, but the Main One Deals with Freedom from Interference and Oppression for the Picture Industry

DAVID HORSLEY has announced the platform upon which he will make his race for the nomination at the primaries in August as a candidate for Congress from the Tenth District of California.

He goes on record as favoring: Fair play; equal rights; free speech; a free press; liberty for motion pictures; truth and frankness; flood control at Federal expense; full development of Los Angeles and its harbor; protection of American industries through tariff legislation; preparedness against attack; protection of American citizens in Mexico even at the cost of intervention, and the upholding of the rights of the United States everywhere in the world; peace, even if we have to use force to get it; the fortifying of the Pacific Coast against attack.

He signifies his opposition to: favoritism; censorship of the platform and pulpit; censorship of the newspapers; censorship of motion pictures; censorship of the stage; plunder of the people through tariff legislation; baiting the railroads and corporations into bankruptcy.

The main plank of his platform, it is announced, is freedom from interference and oppression for the motion picture and those arts with which it is closely allied, whether by censhorship or any other way.

Speaking of his candidacy, Mr. Horsley says: "For myself, I have always believed that our great industry should have representation at Washington.

"The fight I am about to make is not mine alone. It is one in which the entire industry should take part, for whatever benefit is to come from it will be for the good of all of us. With the proper support we will win."

CULVER CITY BUILDING LEASED BY NYMP FOR CUTTING ROOM

Special to Motion Picture News

Los Angeles, Cal., Feb. 24

The Culver City Theatre and building, near the new Culver City studio, has been leased by the NYMP Company and Thomas H. Ince. A portion of the building will be used for cutting rooms, and Triangle plays will be shown here on Wednesday and Saturday evenings.

Thomas H. Ince is manager of the theatre, and the opening bill consisted of "Old Heidelberg" and "Fickle Fatty's Fall."

Ten Thousand People Crowd Second Milwaukee Ball

At Event Held in Municipal Auditorium Mayor Bading and Margaret Clayton Led the Grand March—Bryant Washburn and Other Stars on the Floor

Special to Motion Picture News

Milwaukee, Wis., Feb. 25.

OVER ten thousand people jammed the huge municipal Auditorium Saturday night, February 13, the event being the second annual ball of the Milwaukee Motion Picture Exhibitors Association.

The attendance broke all the records of the huge hall. Not even President Wilson on the occasion of his last visit here some weeks ago appeared before so great a throng as did Margaret Clayton, Bryant Washburn, Hobart Henley and Edward Babille, who were the guests of honor.

The appearance of Washburn and Miss Clayton in the hall was the occasion for a veritable ovation, and young girls and matrons fought their way through the densely packed humanity that surrounded his box to shake his hand.

It was a very representative and orderly crowd, however, and despite the immense size of the throng there was no disorder at any time. Among the occupants of the boxes were Mayor G. A. Bading and Mrs. Bading, Judge John J. Karel, Judge Bert Hedding, Judge John Gregory, City Attorney Daniel Hoyne, District Attorney Winifred Zabel and many others equally well known.

In addition to inviting the various photoplay stars from Chicago, the committee in charge of the arrangements invited all of the theatrical folk playing in Milwaukee, including the members of the Shubert Theatre stock company.

The grand march, which was held under difficulties on account of the thousands that were on the floor, was led by Mayor Bading and Margaret Clayton.

Others in line were Bryant Washburn and Mrs. Bading, Ione McGrane and Harry Minturn, leads with the Shubert theatre stock company, Mr. and Mrs. Babille, Mr. Henley and Mrs. F. D. Day.

At one end of the hall were a number of display booths occupied by the various film exchanges. The feature of this display was a live gold rooster at the Pathe booth.

This rooster, which attracted wide attention, was the idea of William Ashton, who is in charge of the local Pathe branch.

Other features of the display were the red feathers given out at the Universal booth and the distribution of magazines at the Metro stand in charge of Edward H. Hoyt.

Others who had booths were the General Film Company, Paramount, Moving Picture Operators' Union and the Mutual Film Company.

Following the ball a dinner was served in the banquet hall of the auditorium by the exhibitors. All the members of the exhibitors association as well the Mayor and the other guests of honor attended.

Speeches were made by the Mayor, Judge Karel, Washburn, Miss Clayton, Henley, Edward Babille, F. D. Day and Frank Cook.

The talk delivered by Miss Clayton was the feature of the evening and she was roundly applauded.

The following committees were in charge:

Arrangement Committee: Chairman, H. Trinz, Geo. Fischer, Otto Meister, Chas. Phillips, Harry Graham, P. Langheinrich and B. K. Fischer.

Floor Committee: Chairman, Paul Langheinrich, Ed. Trinz, J. B. Olinger, Max Kantak, Joe Schwartz, M. Rice, Joe Zinkel and N. Hoyer.

Reception Committee: Chairman, J. Grauman, Otto Enders, Otto Preusser, David Feinberg, Richard Laufer, G. Bradock, Ed. Trinz, Al. Berg, Frank Hensler and Phil. Gross, Jr.

Exhibit and Program Committee: Chairman, B. K. Fischer, Sam Trinz, Frank Cook, Otto Meister, Orville Sprecher, Otto Preusser, A. Reis and Thos. G. Lee.

J. W. Martin.



A CORNER OF THE CROWD AT THE MILWAUKEE EXHIBITORS' BALL

SOUTHERN CALIFORNIA COMMITTEE OF ACTORS' FUND FIRST MONEY RAISING CAMPAIGN

Special to Motion Picture News

Los Angeles, Feb. 24.

The southern California committee of the Actors' Fund of America, has completed the first of the series of campaigns to raise money for the million-dollar endowment needed to insure the permanency of the organization.

The closing week of the campaign was a strenuous one, and known as Actors' fund week at the Los Angeles theatres.

The mayor of the city designated this by a special proclamation, and with the exception of one or two houses, all took part.

Some theatres added a few cents to the admission price, while others had offering boxes placed at the aisles.

Every evening prominent people of the photoplay colony appeared at the theatres and gave short talks regarding the actors' fund.

Included in this long list were: David Wark Griffith, Thomas H. Ince, Victor Moore, Theodore Roberts, Frank Reicher, Crane Wilbur, Constance Collier, Sir Herbert Beerbohm Tree, Tyrone Power, Master Georgie Stone, Douglas Fairbanks, Charlie Murray, Anita King, Wilfred Lucas, Dustin Farnum, William H. Thompson, Frank Keenan, Willie Collier, William Duncan and others.

BURNET AND KUHN FORM ADVERTISING AGENCY

Special to Motion Picture News

Chicago, Ill., Feb. 25.

A new advertising agency was organized this week by J. Sidney Burnet and Paul R. Kuhn, who formerly were associated with the Mahin Advertising Company, of Chicago. Both principals are well known in Chicago and New York advertising circles.

The new company will be known as the Burnet-Kuhn Advertising Company and will plan, write and place advertising campaigns in newspapers and magazines.

It has established offices at 625 New York Life Building, 39 South LaSalle street, Chicago.

"DOORS OF DOOM" REQUIRED EXPERT ENGINEERING ADVICE FOR RESCUE SCENE

"At the Doors of Doom," a current Lubin production, required the services of a civil engineer in its making. One of the thrilling scenes is the rescue of the hero from the interior of an immense siphon which spans a canyon.

It required engineering skill to place the siphon at the proper point to take the inrush of water which threatened the hero's life.

MADISON WEEKS CAST FOR A GAUMONT

Madison Weeks, who has had an opportunity to display dramatic ability in his home town of Jacksonville, Fla., in a stock company there, will make his screen debut in "According to Law," now being filmed with Mildred Gregory in the star role.

EDESON CAST FOR NEW CURWOODS STORY BY VITAGRAPH

Robert Edeson is to apear in another Vitagrah feature, it is announced by that company. The actor has been re-engaged for a feature film of the Northwest to be filmed at Port Henry under the direction of William Humphrey. Director Humphrey and his company left New York for that place on Tuesday last.

The production in which Edeson will be seen is another of James Oliver Curwood's tales. Curwood has given the screen some powerful works, and his latest, "Fathers of Men," is said to surpass his previous efforts.

Featured with Edeson will be Naomi Childers, one of the most beautiful of the Vitagraph's many actresses. Harry S. Northrup, Emmanuel Turner, Carolyn Birch, Betty Howe, Bobby Connelly and others will be seen in the cast and at present are at Port Henry.

SEVENTEEN-YEAR-OLD WINNER OF BEAUTY CONTEST NOW A THANHOUSER PLAYER

Pearl Shepard, who was chosen as the most beautiful girl at the recent movie ball at Madison Square Garden, New York, will have an opportunity to become a motion picture star through Thanhouser films.

Miss Shepard, who is seventeen years old and a graduate of a public school in New York, won the beauty contest over a hundred entries.



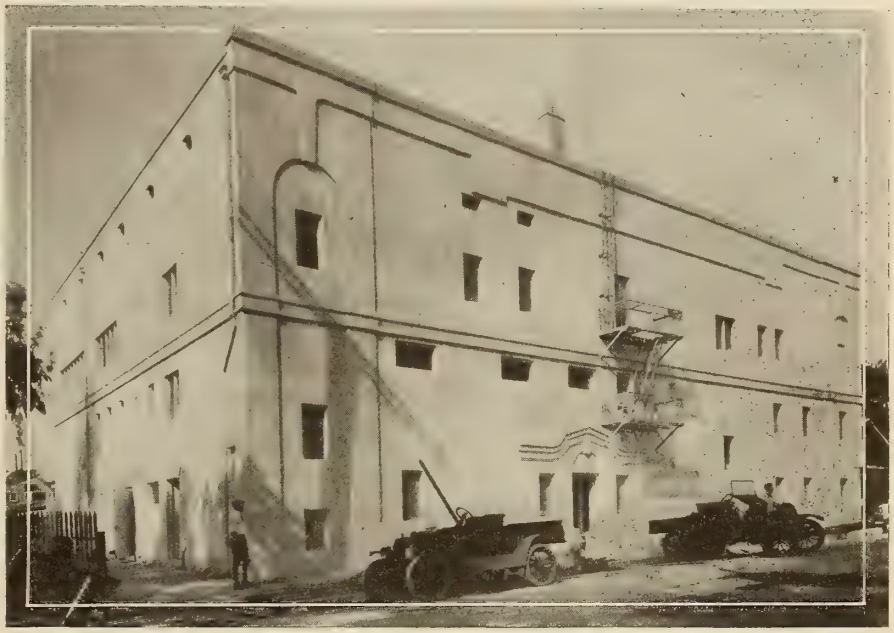
PEARL SHEPARD

She will now take her place in the Thanhouser stock company where Florence La Badie with coach her.

It is announced that she will probably be seen in a picture in which she will work with Doris Grey, who secured a place in the Thanhouser organization by winning the recent Boston beauty contest.

Lasky Laboratory Means an Outlay of $125,000

When in Operation It Will Give Employment to Seventy-Five People—Interior Lighting System Installed by Special Representative of the Eastman Kodak Company



NEW LABORATORY AND THEATRE AT THE LASKY STUDIOS, HOLLYWOOD, CALIFORNIA

Special to MOTION PICTURE NEWS

Los Angeles, Feb. 24.

THE new laboratory of the Jesse L. Lasky Feature Play Company, at Hollywood, California, has the distinction of being the most modern and efficient building of its kind in America.

When complete, and fully equipped, it will represent an outlay of $125,000, and when in operation it will give employment to seventy-five people.

It was designed by Cecil B. DeMille, director general of the Lasky Company, and Alvin Wyckoff, director of photography. The completed plans represent three months of careful study.

The building is solid concrete, three and one-half stories in height, and in addition to the rooms used for the developing and printing of motion picture film, contains a fully equipped theater with a seating capacity of 150.

This theater is to be used for the entertainments given by the members of the Lasky Company, as well as for the projection of the pictures.

There is not a door between any of the dark rooms and the drying room, sunlight being excluded by cleverly arranged light breaks. The interior lighting system was installed by a special representative of the Eastman Kodak Company, who was brought to the Lasky studio for that purpose.

The light is so diffused that it is possible for the employee to work in the dark rooms in a light practically as clear as that of day.

With the new arrangement, every employee upon entering the building, goes into a large locker room and there changes to his or her laboratory costume of white, with white rubber soled shoes and white gloves.

The building is so arranged that from the negative developing room to the shipping room, the film never doubles on its course, but moves systematically forward; as fast as the work of one department is finished, the film is sent directly to the next, so that there is no crossing and recrossing and doubling back.

One of the unusual features of the building is a director's cutting room. In this the director and his assistants can prepare his production entirely remote from any outside disturbance.

For the testing of each positive before it is shipped to the distributing company, a number of small projecting machines have been installed, presided over by a competent inspector.

In the basement of the building the huge filtering, heating and refrigerating plants are located. In the drying rooms the filtered air changes every minute and a half, while in the remainder of the building, washed and cleaned air is changed every three minutes.

By means of the unusual, automatic refrigerating and heating system, an even temperature is maintained inside the building throughout the entire year.

Throughout, the building is equipped with the most modern machinery, the perforating and printing machines having been especially made for the Lasky Company. Under complete operation the plant will have a capacity for turning out 500,000 feet of perfect film a week.

J. C. JESSEN.

ALMA HANLON CAST WITH THEDA BARA FOR FOX

Alma Hanlon, well known ingenue, will be seen in "Gold and the Woman," a William Fox production in which Theda Bara is starred.

This picture contains a notable cast, including H. Cooper Cliffe, Carleton Macy, George Walsh, Frank Whitson, and Pauline Barry.

EXHIBITORS' DEMANDS CAUSE RE-ISSUE OF "HEART PUNCH"

The Universal Film Manufacturing Company has received so many requests for "The Heart Punch," with Jess Willard in the leading role, that it has been decided to re-issue this one-reel drama, and every Universal exchange throughout the country is now ready to fill orders for "The Heart Punch."

In view of the fact that Jess Willard is matched to meet Frank Moran at Madison Square early in March, many of the exhibitors in all parts of the country sent in demands to exchanges for another showing of the Jess Willard picture which prompted the Universal to send it out as a special release.

HUMPHREY AND BERGER CO-DIRECT A "BEAUTY"

Orral Humphrey, famous as Marmaduke Smythe in "The Diamond from the Sky," and Rea Berger, a character actor who has gained wide popularity in American productions, are now co-directing one of the American "Beauty" companies.

Both men have had long film experience. Their comedies will be of the "character comedy" sort.

One of the new variety to be released is "Persistent Percival," which will appear on the Mutual Program March 12.

Cleveland Film Folk Agree on Pay-in-Advance Plan

General, Mutual and Universal Will Extend Credit for 5 Days to Members of League in Good Standing—Association Must Make Known Standing of Exhibitors to Renting Cos.

Special to Motion Picture News

Cleveland, Feb. 26.

NEGOTIATIONS extending over several weeks have resulted in an agreement being reached between the exhibitors of Cleveland and the managers of the various film exchanges affected on the payment in advance question.

At last Tuesday's meeting of the Northeastern Ohio Motion Picture Exhibitors' League the following resolutions, drafted by C. M. Christenson, manager of the Cleveland Mutual Film Corporation exchange, were unanimously adopted:

Beginning with Monday, February 28, 1916, the following procedure is agreed upon between the General Film Company, the Universal Film Company, the Mutual Film Corporation and the members of the Exhibitors' League: The film renting companies above mentioned will extend credit for five days to members of the league in good standing, for example, payment for the current week's service may be made not later than 11 o'clock a. m. Saturday.

It is understood by all parties hereto that exchange accounts run as follows—the week starting with a Monday and ending with a Sunday.

It is also further agreed that any member of the league customer wishing to cancel film service shall give the exchange one week's written notice.

It is further agreed by the film exchanges that in case they wish to terminate any member customer's service, the customer is to be given one week's notice before cancellation.

All members of the Exhibitors' League in good standing shall make application to any one of the above mentioned film companies for credit, and the film company will ask for credentials before the credit is extended, as per Article No. 1. The membership card number will be recorded on all film contracts.

It is herewith agreed that the secretary of the Exhibitors' League shall keep the exchanges supplied with a list of the members in good standing, and supplement such list from time to time with names of new members.

It will be the duty of the secretary of the Exhibitors' League to notify the above mentioned exchanges immediately of the suspension or expulsion of members from the league.

It will be the duty of the above mentioned exchanges to suspend credit, as per Article No. 1, to any member of the league who may be suspended or expelled, until such time as they are in good standing, and the exchange has been so notified by the secretary of the league.

It is also herewith agreed that before a new member is accepted to membership in the league his application must have the endorsement of the committee appointed to act on applications, and must be voted on by the members of the organization at a regular meeting.

It is further agreed that a credit standing must be established to the satisfaction of the commitee appoined to act on applications before a new member can be elected to the league.

Special representative Charles A. McGown was authorized to have a number of cards printed for distribution among members of the Federation of Women's Clubs of Cleveland.

On these cards the women interested in "better pictures" and "family programs" will record their opinions of the various pictures they see at the different motion picture houses to which they are invited by the exhibitors.

"We want to get somewhere in this business," Mr. McGown said. If we can get some idea of the kind of pictures the women are likely to endorse perhaps we can arrange programs for them when they are ready to do something tangible.

"We do not want them to act as a board of censors and to criticize. We want them to tell us which pictures they approve."

To-day collection boxes are placed in more than 170 motion picture theatres in Cleveland in connection with the general movement to raise funds for Associated Charities, one of the largest of Cleveland's philanthropic bodies.

E. A. Roberts.

William Gillette a Screen Actor with Essanay

Celebrated Legitimate Player Will Appear in Photoplay Versions of "Secret Service" and "Sherlock Holmes," Released as Multiple Features Through V-L-S-E

WILLIAM GILLETTE has joined the ranks of screen stars. He has just contracted with Essanay to appear in photoplay versions of "Secret Service" and "Sherlock Holmes," which will be released as multiple reel features on the V-L-S-E program.

Mr. Gillette has already begun work before the camera for "Sherlock Holmes," which will be the first release. "Secret Service" will follow shortly after.

This celebrated legitimate star has never before consented to adapt to pictures the plays which he wrote and made famous by his playing of the leading roles. It is said he rejected a number of offers from producers, until he agreed to play for Essanay.

William Gillette was born in Hartford, Conn., July 24, 1855, the son of Francis Gillette, long a United States senator from Connecticut.

His elder brother, Edward Hooker Gillette, also entered politics, having served in Congress as a representative from Iowa, to which state he moved from New England.

Following graduation from a preparatory school young Gillette chose the stage as his profession and played in stock companies while completing his education with special courses at the University of New York, Massachusetts Institute of Technology and Boston University.

In 1877 he undertook theatrical work exclusively and played with stock companies successively at New Orleans, New York, Boston, Cincinnati and Louisville.

By this time he had won national recognition and decided to attempt the staging of several plays which he had written for himself. This he did with encouraging success and since he has written everything in which he has appeared.



WILLIAM GILLETTE

"Sherlock Holmes" added to his fame and later "Secret Service" upheld the reputation he had won.

Mr. Gillette is a member of the National Institute of Arts and Letters and makes his home in New York the greater part of the year.

DALY PRODUCING "AT PINEY RIDGE"

William Robert Daly is producing the celebrated play, "At Piney Ridge," by David W. Higgins. Fritzi Brunette will enact "Cindy," a role which will show her emotional powers. This is a Selig film.



THREE DRAMATIC SCENES IN "HER GOD," AN EQUITABLE FEATURE STARRING GAIL KANE

UNIVERSAL NEEDS SHORT COMEDIES AND DRAMAS FOR EASTERN COMPANIES

The Universal Film Manufacturing Company is in urgent need of one and two reel comedies and dramas for its eastern companies, especialy material which can be used to feature such stellar people as Mary Fuller, Violet Mersereau, Ben Wilson, Matt Moore, Jane Gail, Harry Benham, Billy Garwood, Dorothy Phillips, King Baggot, Florence Lawrence, Ethel Grandin, Hobart Henley and Edith Roberts.

The script desired should call for short casts and very few sets and with a plot or story so arranged as to be well produced inexpensively, in modern American environments. The comedies should be spontaneously humoristic and should not call for slap-stick. Only scripts from established writers are desired and the company is in a position to pay from $25 to $100 a reel for acceptable material. Writers should bear in mind that these scripts are only for the requirements for the eastern studio, and should be sent to the Scenario Editor, 1600 Broadway, New York City, sufficiently stamped with stamped and self-addressed envelope for return of manuscript or reply. The needs of the western studios will be made known shortly.

EQUITABLE COMPANY IN DESERT 11 WEEKS FOR "HER GOD"

Equitable announces that it is lavishing both time and money upon Gail Kane's forthcoming feature, "Her God."

Fourteen weeks have now been consumed in the making, eleven of which were spent by the company on the deserts of Arizona and New Mexico and three weeks on construction of ancient adobe villages and huts.

It will require three weeks more to complete interiors. April 3 has been set as the release date.

ASHER GOES TO CLEVELAND FOR LESSER

E. M. Asher, special representative of Sol L. Lesser, left a few days ago for Cleveland and Chicago in the interest of "The Ne'er-Do-Well." Mr. Asher will be absent from the New York office about a week.

Indianapolis Agog Over Convention on March 2-3

All Leading Exchanges Will Have Exhibits and a Floor of Hotel Severin Is Reserved for Exhibition Booths—Stars from Principal Companies Invited to Attend

Special to Motion Picture News

Indianapolis, Feb. 25.

MUCH interest is being shown in the first annual convention and ball of the Indiana Motion Picture Exhibitors, which will be held March 2 and 3 at the Hotel Severin and Tomlinson Hall, in Indianapolis.

Telegrams have been sent to many of the leading photoplay stars of the country, asking them to attend the ball, and several have wired their acceptances.

Among those who were asked to attend the ball are Mary Pickford and Blanche Sweet, of the Paramount program; Theda Bara, of the Fox; Earle Williams and Anita Stewart and Hughey Mack, of the Vitagraph company; Bryant Washburn and Robert Arnold, of the Essanay company; Ruth Roland and Clayton Hall, of the Pathé company; Crane Wilbur, Margaret Gibson and Florence La Badie, of the Mutual program; Olga Petrova and Francis X. Bushman, of the Metro program, and Lillian Walker, Mary Charleson and Katie Price, of the Vitagraph; Alice Brady, Florence Reed, and Robert Warwick, of the World Film Corporation; Mary Fuller, Violet Mersereau, King Baggot and J. Warren Kerrigan, of the Universal; Morris MacDermott, of the Kleine-Edison program, and Lillian Gish and Bessie Barriscale, of the Triangle program.

F. J. Rembusch, the screen man, of Shelbyville, is chairman, and L. H. O'Donnell, of Washington, president of the state association, is acting in the capacity of adviser, and will be one of the principal participants in the activities of the convention.

Ernest P. Hunter, Indianapolis, is secretary; Joseph H. Gavin is treasurer of the arrangements committee. Those in charge of the different arrangements follow: Entertainment and publicity, Fred Sanders; reception, J. C. Lockwood; finance, Ben Barton; program, Bingham, Crose and Cohen.

John B. Hubert, who fell dead February 22, was in charge of the arrangements of the ball. No announcement has been made as to who will have charge of the arrangements in his place.

There are about 725 exhibitors in Indiana, and it is hoped to have a majority of them attend the convention.

The convention will open at 10 o'clock, Thursday, March 2, with registration in Room 1222, Hotel Severin. The convention will open at 2 o'clock in the afternoon at the Hotel Severin with an address of welcome and an address by L. Hugh O'Donnell, of Washington, president of the state association; and the appointment of committees.

A general discussion of things pertaining to the motion picture business and how to build up a program will be held at 3 o'clock. A special entertainment will be held at 8:30 in the evening.

Friday morning the convention will open at 10 o'clock. The manufacturers who have exhibits will give five-minute talks, beginning at 11:30.

J. W. Binder, secretary of the Motion Picture Board of Trade, of New York, will deliver an address at 2 o'clock.

The unfinished business will be taken up at 3 o'clock, and the election of officers will be held at 4 o'clock, followed by new business.

Governor Samuel M. Ralston has promised to attend the ball, which will be held Friday evening at 8 o'clock at Tomlinson Hall.

All the leading exchanges will have exhibits at the convention, and one floor of the hotel has been reserved for the exhibits. The Seeburg Organ Company, of Chicago, of which J. B. Jameson is the representative, is planning to send one of its large organs to the hotel for the convention.

J. R. Gadbury.

REALISTIC SETTINGS OF CIVIL WAR DAYS FOR "REUNION"

"The Reunion," a Thanhouser-Mutual three-act war drama, with Isolde Illian, J. H. Gilmore and Ethel Jewett, has been provided with realistic settings typical of Civil War days, according to the manufacturer's announcement.

It is a love story of a veteran of the war and his sweetheart, who waited fifty years for him to claim her.

BELL GETS RIGHTS FOR THREE STATES FROM KANE

William H. Bell, president of the W. H. Bell Feature Film Corporation and of Popular Features, Inc., Chicago, Ill., left New York City February 19 for home after spending two weeks there.

Mr. Bell attended many trade, as well as private, showings of pictures while there and made arrangements for a number of productions.

Mr. Bell's interests are becoming quite extensive. He has found it necessary in order to take care of his business in the northwest to organize a new enterprise.

This is Favorite Features, Inc., with headquarters in Minneapolis, of which he is general manager. M. Gottlieb is resident manager.

For this new office Mr. Bell secured an attractive line of subjects and as a leader he bought from Arthur S. Kane, 220 West Forty-second street, New York, the rights for Wisconsin, Minnesota, North and South Dakota of "Somewhere in France."

This is the five-reel French war picture obtained by Donald C. Thompson, which now has been placed in nearly all territories of the country.

ROTHACKER WILL BRANCH OUT BEYOND INDUSTRIAL FIELD

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, successors to the Industrial Moving Picture Company of Chicago, announces that with the completion of his new laboratory and studios he will extend his operations beyond the industrial field, and will make



WATTERSON R. ROTHACKER

public his plans in this regard when the new plant is formally opened next April.

Mr. Rothacker has been a motion picture manufacturer for more than six years. He is one of the vice-presidents of the Motion Picture Board of Trade, director of the Reel Fellows Club of Chicago, and president of the Typewriter Film and Slide Company.

Gertrude McCoy Joins Gaumont in Jacksonville

Actress Will Appear in 5 Reel Masterpicture De Luxe "Quality of Faith," Directed by Garrick, in Accordance with Policy to Star Well-Known Screen Players



THREE OF THE LATEST POSES OF GERTRUDE McCOY

GERTRUDE McCOY, a motion-picture favorite here and abroad, has joined the Gaumont players at the Jacksonville, Fla., studios.

She will be starred in a five-reel Masterpicture De Luxe, "The Quality of Faith," by Charles T. Gardiner, and will be directed by Richard Garrick.

Like a good many others who have achieved success before the camera, Miss McCoy took her first screen lessons under the direction of D. W. Griffith at the Biograph studios.

Then she was for a time with Pathé. Her longest association—covering five and a half years—was with Edison. Her prominence is attested by the fact that a number of theatres have been named after her.

Before appearing in pictures Miss McCoy was on the legitimate stage. She is also a writer of photoplays, among them: "United in Danger," "What Could She Do?" "On the Stroke of Twelve," and "Through Turbulent Waters." She is a native of Rome, Ga.

The Gaumont company announces that its engagement of Miss McCoy is in line with its announced policy of starring in its five-reel productions photoplayers already famous on the screen. These productions are released through the Mutual Film Corporation as Masterpictures De Luxe.

Eleven Regular and 3 Special Companies at American

Latest Addition, Under Direction of Edward Sloman, Will Work in Five Reel Features, with Winnifred Greenwood and Franklin Ritchie Dividing Honors

Special to MOTION PICTURE NEWS

Los Angeles, Feb. 24.

WITH eleven regular and three special companies soon to be producing at the American studios at Santa Barbara, the "Flying A" plant will be one of the largest and busiest picture producing concerns in the country.

The new regular company will be under the direction of Edward Sloman, formerly with Universal, Balboa and Lubin, and will produce only five-reel features.

Winnifred Greenwood will divide honors with Franklin Ritchie, late of the Biograph and Ince organizations.

Although the personnel of the rest of the company has not yet been announced, several well-known actors and actresses who have signed contracts with the American recently will probably be in the casts of the pictures to be made.

These new people include Gypsy Abbot, Hylda Hollis, Julia Harrington, Clarence Burton, Charles Wheelock and Harry Keenan.

The place in the three-reel company directed by Thomas Ricketts, which has been filled for some time by Winnifred Greenwood, will be taken by Lizette Thorne, who has played a variety of roles for the American. Edward Coxen and George Field will still remain with this company.

One of the special companies will soon produce "The Mystery of the Submarine," a strong serial of ten installments of three reels each. The plot is a unique one, which contains vast possibilities for unusual effects.

Although the scenarios are being prepared under the supervision of William Pigott, scenario editor, neither the director nor the members of the serial company have yet been announced.

Audrey Munson, the model who posed for many of the statues for the San Francisco Exposition, will be featured in the third special company.

This will film an artistic allegory in at least seven reels. Miss Munson's contract makes it necessary to start production in about a month.

Another special company will be headed by Frank Borzage, who will also direct, and Eugenie Forde, and a five-reel unconventional feature is now being written especially for them.

Although the plans do not include more than this one picture, it is probable that several features will be produced later.

J. C. JESSEN.



ILLUSTRATING "ALL BOWLED UP" AND "PERSISTENT PERCIVAL," TWO VOGUE-MUTUAL COMEDIES

POPULAR PICTURES ABSORBS SUN PHOTOPLAY

The Popular Pictures Corporation, in which Andrew J. Cobe is interested, has taken over the Sun Photoplay Company, Inc., and established headquarters at 218 West Forty-second street, New York.

The merger of the companies was completed last Tuesday. A. C. Langan, former president and general manager of the Sun Photoplay Company will fill an executive official position and also act as a director of the Popular forces.

Exactly what the scope and future activities of the newly merged companies will be has not yet been announced. A directors' meeting will be held shortly at which the future policy of the corporation will be outlined and made public.

Mr. Cobe is widely known throughout the country as an active factor in the motion picture field.

BEAUMONT, ESSANAY, A FIGHT FAN

Harry Beaumont, who takes one of the leading parts in "The Discard," latest Essanay multiple reel feature, is a fight fan.

He is now writing a two-reel comedy drama, built on the humorous efforts of two near-champions to reach the top. Beaumont will play the lead himself.

Best Theatres Book 7 E. and R. Animal One Reelers

Policy of Clean, Rapid Action Comedies, Featuring Highly Trained Beasts, Meets with Quick Response from Exhibitors on Lookout for Novel Plots for "Family Programs"

ALTHOUGH no general announcement has yet been made concerning the productions of the E. and R. Jungle Film Company, the members of this Los Angeles studio have been busily at work for the past few months. Its output is one-reel comedies featuring the two cleverest chimpanzees in existence, Napoleon the Great and Sally His Mate.

To date seven comedies have been released, six of them starring Napoleon and Sally, the other exhibiting about every remaining inmate of the E. and R. Jungle.

"From Jungle to Trouble," "Uncle's Little Ones," "A Jungle Cure," "What D'ye Think of That?," "Pa's Family Tree," "The Adventures of Sally" and "The Jungle Kid" have already found their way to the screens of the progressive theatres throughout the country.

Representatives of Marcus Loew, William Fox, B. S. Moss, B. F. Keith and F. F. Proctor, after seeing the first few of the subjects immediately signed up for the entire output of the company, which totals one a week.

The novelty, cleanliness and laughable plots of the pictures combined with the funny appearance of the chimpanzees were important factors in the immediate success of the pictures.

The policy of the E. and R. Jungle Film Company now firmly established through the medium of its first releases, is to produce nothing but clean cut, rapid action comedies. Slapstick in its customary meaning plays no part in the pictures.

Clever stories that give the chimpanzees real parts which they justly deserve are being written by authors of proven ability.

Napoleon and Sally do more than merely walk through the scenes of their pictures. Each member of the pair was recruited from the vaudeville stage and they have brought to the screen any number of stage tricks which serve them well before the camera.

They are not shy at all, and they go about their work with obvious understanding, entering into the spirit of the picture with appreciative intelligence.

Messrs. Edwards and Rounan, respectively the E. and R. of the Company, have secured the services of Louis W. Chaudet as director of the comedies.

Mr. Chaudet has had a long experience in the direction of animal pictures and knows his business thoroughly.

He was formerly employed by Selig and while with that company produced the first motion picture serial, "The Adventures of Kathlyn," which relied largely on the introduction of wild animals for much of its interest

Mr Chaudet's experience with Selig fits him specially for the position he now holds and he was selected by Messrs. Edwards and Rounan because of this wide experience in the handling of animals.

The productions of the E. and R. Jungle Film Company are absolutely independent. Though it has received offers from various program and feature houses for the sole rights of the pictures, the heads of the company have adopted the state rights method of marketing the subjects. This course has been pursued with great success.

Peacocke with California to Adapt "Kismet"

Man Who Has 400 Produced Photoplays to His Credit Will Scenarioize "Arabian Nights" Tale for Ten Reel Exploitation of Otis Skinner, Under Beyfuss Management

THE California Motion Picture Corporation has engaged the exclusive services of Captain Leslie T. Peacocke, an experienced and successful scenario writer.

He will make the adaptation of "Kismet," which the California will produce in ten reels with Otis Skinner in the stellar role.

Alex E. Beyfuss, vice-president and general manager of the corporation, arrived in New York Monday morning at ten o'clock. At noon he had signed a contract with Capt. Peacocke and the next day the latter was on his way to the California studios in San Rafael.

Capt. Peacocke has written more than four hundred produced photoplays, most of them original stories.

Among the best known are: "Neptune's Daughter," "Married by Telephone," "The Closed Door," "The Nautch Girl and the Tiger," and "A Girl and Her Money." His adaptations number several of the country's greatest dramatic successes.

"The Unwritten Law," a picturization of the Edwin Milton Royle play, was adapted for the screen by Capt. Peacocke. This latest California production features Beatriz Michelena.

Capt. Peacocke, who was educated at Eton, England, was an officer in the British army before beginning his literary career. He is the author of more than two hundred short stories and several novels.

HAHN IN SUPPORT OF MME. PETROVA

Philip Hahn, a new Metro player, appearing in support of Mme. Petrova in "Playing With Fire," played a prominent role in the Passion Play, at Oberammergau.

He played the role of the Christ in the Famous Players production of the Passion Play.

THELMA FRANCIS, "U" PRIZE WINNER, SHOWS TALENT

Thelma Francis, who was given a permanent position at Universal City by President Laemmle as the result of her selection by a committee at the New Year's Eve Carnival Ball of the Southern California



THELMA FRANCIS

Motion Picture Exhibitors Association as the most beautiful girl present, has shown distinct talent for picture work, according to Director Joseph De Grasse.

Reports from Universal City say Miss Francis has become one of the most popular of the recent arrivals there.

STURGEON COMPLETES "GOD'S COUNTRY—AND THE WOMAN"

Special to Motion Picture News

Los Angeles, Feb. 24.

All scenes for the Rollin S. Sturgeon six-reel subject from the James Oliver Curwood novel, "God's Country — and the Woman," have been completed, and the Vitagraph producing manager is now cutting the subject. It will be ready for shipment within a short time.

Work was taken up last week on the filming of a pretentious fifteen episode serial from an adaptation of the Jack London story, "The Hearts of Three," prepared by Charles Goddard.

William Duncan has been chosen as the featured player for this, and Carmen Phillips, late of the Universal producing staff, will play the feminine lead.

The story is laid in Panama, and the filming will require considerable traveling.

"POOR LITTLE PEPPINA" MAKES RECORD AT BROADWAY THEATRE

Never in the history of the Broadway Theatre, New York, since its conversion into a motion picture house by Paramount has any film approached the record made by "Poor Little Peppina," according to Manager Langfeld.

It was necessary for the management to call for police assistance to handle the crowds which stormed the theatre to see this latest Mary Pickford release.

All Time of Palmer-Gaumont Staff on News Cartoons

Events of the Day Treated in a Humorous Fashion by Artist of Renown Will Replace "Keepin' Up with the Joneses," Released Through Mutual

RETURNING to the cartoon idea which he was the first to present upon the screen, Harry Palmer will now devote the entire time of his Gaumont staff to the making of animated cartoons which are humorous reflections upon the news of the day.

This will replace "Keepin' Up With the Joneses" upon the split-reel with Gaumont's "See America First" series, a Mutual weekly release.

"The Gaumont company was the first to animate the news of the day in humorous fashion," said Mr. Palmer when questioned regarding the return to the original work, "and it was only to meet conditions that we changed to 'Keepin' Up With the Joneses.'

"The situation has developed along the lines we originally planned, and am glad to say that now am returning to my first work in the animated field. Being the father of these animated news cartoons, naturally I am delighted to find that we are to make them again.

"The first of the new series will be released by Mutual, February 27. The work upon them is progressing rapidly at the Gaumont studios, Flushing. An outline of the pictures we are making for the first release will give an idea of the series in general.

First on the screen will be that target of all cartoonists, Theodore Roosevelt. He is shown throwing his hat into the ring and laying about valiantly with his Big Stick.

"Then, of course, there must be reference to President Wilson's habit of note writing, all in a spirit of lightness and not at all with political bias. William Jennings Bryan is not forgotten. The series closes with some cartoons upon Preparedness.

"We found that 'Keepin' Up With the Joneses' was entertaining, but we felt that there would be greater general interest in the news cartoons such as I had originated.

"There is greater pleasure in it for the artist, because there is the infinite variety which is not possible where week after week we were bound to scenarios of the Jones family. This way we have the whole world at the end of our pens."

Mr. Palmer was a cartoonist of national reputation when he turned to the screen with the first animated cartoons of news events.

In addition to working on metropolitan newspapers, he had spent two seasons in Canada during political campaigns as official cartoonist for one of the great parties of the Dominion. One of his best known series of newspaper cartoons is "Babbling Bess."

Oklahoma Leaguers Pass Anti-Censor Resolution

Organization in Convention at Oklahoma City Also Elects Officers for the Ensuing Year—Ralph Talbot Is President and B. Momand, First Vice-President

Special to Motion Picture News

Oklahoma City, Feb. 25.

RESOLUTIONS against censorship of motion pictures were adopted and other matters of interest of exhibitors taken up at the annual convention of the Oklahoma branch, Motion Picture Exhibitors' League of America, held last week in Oklahoma City.

The convention was attended by more than one hundred of the four hundred exhibitors of the State, the delegates while here attending also the hearings before the State corporation commission on anti-trust charges filed by the league against the Mutual Film Corporation, General Film Corporation and Universal Film Company, operating in Oklahoma.

The resolutions against censorship follows:

"Whereas, censorship is a transgression upon the rights of the people of this country and we have been informed that there has been and now is a bill pending before the national congress known as the Smith-Hughes bill for the purpose of censoring motion pictures.

"And, whereas, the adoption of that bill would deny that part of the Declaration of Independence which declares that government can exist only with the consent of the governed.

"And, whereas, the picture, like the press, is only a means of conveying man's ideas to society, and the law governing the press is adequate to govern the motion picture,

"Therefore, be it resolved that the Motion Picture exhibitors of Oklahoma, in convention assembled, do protest against this censorship bill."

Officers for the ensuing year were elected as follows: Ralph Talbot, Tulsa, president; A. B. Momand, Shawnee, first vice-president; S. H. Jones, Altus, second vice-president; L. W. Brophy, Muskogee, secretary; J. L. Olie, Chickasha, treasurer; B. H. Powell, Oklahoma City, retiring president, national vice-president for Oklahoma.

Delegates elected to the national convention to be held at Chicago in July include W. C. Wood, Lawton; Carl Gregg, Tulsa; W. C. Wirt, Enid; H. W. McCall, Oklahoma City; Morris Lowenstein, Oklahoma City; S. H. Jones, Altus, and John Slocum, Mangum.

Oklahoma City was selected as the convention city for 1917.

A "Dutch Klatch" at the Lyric Theatre, and a banquet and smoker at the Lee-Huckins hotel were included in the entertainment features.

Fred J. Harrington, of Pittsburgh, president of the Motion Picture Exhibitors' League of America, attended the convention and took an active part. Many other representatives of the distributing film companies at Dallas, Kansas City, Chicago and Atlanta were present.

Fred E. Tarman.

BLUEBIRD PHOTOPLAYS PLACED IN AMERICAN, SALT LAKE

Denver, Col., Feb. 24.

The Bluebird Exchange reports that Carl Stearn has placed the Bluebird productions for three days each week in the American theatre, Salt Lake City, Utah. This theatre is one of the largest exclusive motion picture theatres in the United States.

The first release, "Jeanne Dore," featuring Sarah Bernhardt, has been booked at the American for three days starting March 14. This will mark the introduction of Bluebird Photo Plays in Salt Lake City.

FRANCES NELSON BACK FROM FILM TRIP IN ADIRONDACKS

Frances Nelson, with Robert Warwick and a supporting cast of World Film players, has just returned to New York from a four-weeks' sojourn in the heart of the Adirondacks, where they filmed exteriors for a new feature dealing with New York and Alaskan life.



FRANCES NELSON

The location selected for the company was a summer camp and the log huts were designed to permit a free circulation of air rather than as winter quarters.

In addition there came two blizzards and a cold wave. Director Emile Chautard was more than satisfied in his search for Alaskan local color.

COHN BOOKS PARAMOUNT FEATURES SOLID TO APRIL

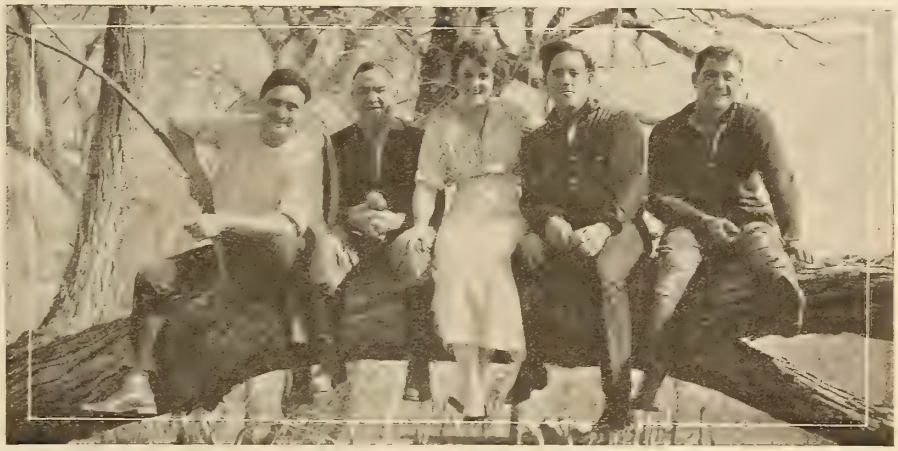
Denver, Col., Feb. 24.

The Paramount Exchange, under manager M. Cohn, has booked the Paramount features until the later part of April.

Jack Scott, assistant to Manager Cohn, shows signs of being seriously affected with spring fever. We all hope it will not prove fatal to Scott.

Recreation for "Girl and Game" Players on Desert

Company Working in Spearman Railroad Series Watch Rodeo from Branch of Huge Tree —Helen Holmes Collects Relics from Indian Reservation



"THE GIRL AND THE GAME" COMPANY WATCHING A LOCAL RODEO FROM A NATURAL GRANDSTAND—(LEFT TO RIGHT) GEORGE A. McDANIEL, J. L. FARLEY, HELEN HOLMES, LEO D. MALONEY, W. A. BEHRENS

ALTHOUGH to people accustomed to the broad latitude of city life, the Nevada desert offers little of interest to the members of "The Girl and the Game" company, their time is so much taken up with the interesting development of this famous railroad series by Frank H. Spearman that the hours fly.

While idle moments in daylight hours are few and far between, each member of the cast finds some opportunity for the pursuit of personal fancies.

Helen Holmes is an admirer and connoisseur of Navajo relics, curios and tribe-made wares; and she owns a valuable collection accumulated on various journeys to the interior reservations of the country.

This charming little lady is also a great lover of nature, and avails herself of every opportunity to saunter into the wilds. Dogs and horses are her animal hobby, and she always owns one or more of each. Her latest is an Airedale pup presented to her by the city of Las Vegas.

The principal members of the cast recently enjoyed watching a genuine rodeo, seating themselves collectively on the branch of an immense tree near the field of sports.

"Scarlet Runner" Introduces Wally Van in Drama

Screen Version of Popular Novel by the Williamsons Is Vehicle for Actor Who Made Reputation in Comedy—Picture Will Be Released in 12 Episodes by Vitagraph

"THE SCARLET RUNNER," taken from the popular novel of that name by C. N. and A. M. Williamson, is now being filmed under the direction of Wally Van for the Vitagraph Company.

This feature is practically the debut of Mr. Van into the realms of drama and romantic pictures, for his worth hitherto has been solely in the line of comedy.

In this release Wally is destined to lose the sobriquet of "Cutey" which has made him a favorite for many years in Vitagraph films.

"The Scarlet Runner" will be released in twelve episodes, each one complete in itself and each one telling one of the thrilling adventures of the gentleman chauffeur made famous by the Williamsons.

Earle Wiliams, a favorite in the world of photoplay, will be seen in the principal role, while the feminine lead is to be changed with each episode.

Practically all of the prominent Vitagraph actresses will be seen with the exception of such leading players as Anita Stewart, Lillian Walker, Edith Storey and others.

Wally is having adventures of his own in filming "The Scarlet Runner," which was picturized by George Plympton.

The "Runner" is an automobile built specially for use in this production and as the exteriors must have scenes and architecture typical of England where the plot is laid, extensive traveling has to be done in the big limousine.

Contrasting with this feature are two of Wally's latest efforts—"Levy's Seven Daughters" and "Putting Pep in Slowtown," and it will be interesting to see the results of this director's versatile talents.

SAVED BY SNOW IN 150-FOOT DROP FOR "BEYOND THE LAW"

Dropping 150 feet down the steep slope of a gigantic hill and saved from serious injury by alighting in a deep snow was the experience of one young woman in the cast "Beyond the Law," for which pictures were taken at Virginia, Minn., near the Canadian border.

It was not intended that she should fall so far, but the hill was built that way, and once started, there was no way of stopping her.

Luckily she escaped the sharp ledges of rock in her swift slide. E. H. Calvert and Marguerite Clayton play the leading parts in this play, which is taken from Henry Oyen's "The Snowburner Pays."

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advise or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

COURTESY AS AN ASSET IN CONDUCTING A THEATRE SUCCESSFULLY

W. FRED BOSSNER, manager of the Department of Theatres of the Paramount Pictures Corporation, interviewed relative to his recent work in New Orleans, where he reopened the Crescent theatre as a photoplay house, gives some pertinent observations on how to conduct a theatre successfully.

"Here's my fundamental principle," he said when asked to put the situation in a nutshell. "Be at the door to greet them and send them away smiling; keep the atmosphere during the interval clear, clean and pleasurable. It is the impression made upon an exhibitor's clientele that helps most materially to make theatre-going a universal habit.

"How can you create that impression? Begin its creation by having a clean and attractive entrance—one that will be pleasing to the eye and cause the most skeptical person to want to walk into the foyer and look at the pictures of your feature in their tasteful frames.

"Every time a ticket is sold have the seller of that ticket say 'Thank you' and 'Thank you' with a smile. Be at the door to greet your patrons with a word of cheer and happiness. Don't think that because you are showing the best pictures that can be obtained you are able to sit down in your easy chair and watch the money rolling into your coffers. You have a province to perform.

"Your interior should be tastefully arranged and well-lighted. Be sure your seats are comfortable. There should be plenty of space between the seats and width enough for comfort. Have your pictures properly projected.

"When your patrons leave, talk to them again. Ask them how they liked the pictures. Ask them to write their personal criticisms, favorable or adverse, and you in turn treat each one personally. Keep those people on your mailing list. They are interested in your theatre. Keep in touch with them each week.

"The courtesy of your employees is something upon which you can build big business. Investigation will prove that all large and successful institutions insist upon the greatest possible amount of courtesy being shown to patrons. A few moments spent in any large department store will satisfy the most skeptical on this point."

Every exhibitor should put these ideas into practice, if he has not done so already.

SERVICE TO PATRONS SLOGAN OF COLISEUM, SEATTLE

Service to patrons is apparently the watchword of the Coliseum theatre, Seattle, one of the largest and most beautiful in the country. Recently "The Great Divide" was being shown there, and was drawing capacity business.

Throughout the week of the showing a veritable torrent of rain, sleet and snow fell. But the management, thoughtful of the crowds, erected awnings on the street in front of the theatre, and at its sides, to protect those waiting to gain admission.

VICTROLA PLAYS HAWAIIAN MUSIC FOR "ALOHA OE"

Ingenuity on the part of H. D. Graham, of the Merrill theatre, Milwaukee, resulted in giving a touch of realism to certain scenes of "Aloha Oe," which he ran some weeks ago. The stunt was inexpensive, including merely the cost of an express wagon to bring and return a Victrola from the dealer.

Hidden from the view of the audience the Victrola played the "Aloha Oe" record during the scenes showing Mack at the cafe where he heard the music that called him back to the island. It was a decided hit with the spectators.

"MARY PAGE" ADS FEATURE CLOTHES WORN BY STARS

No certain exhibitor, but all of them in the Iowa-Nebraska territory, are featuring the clothes worn by Edna Mayo and Henry B. Walthall in "The Strange Case of Mary Page."

As an advertising idea, it is making a decided hit.

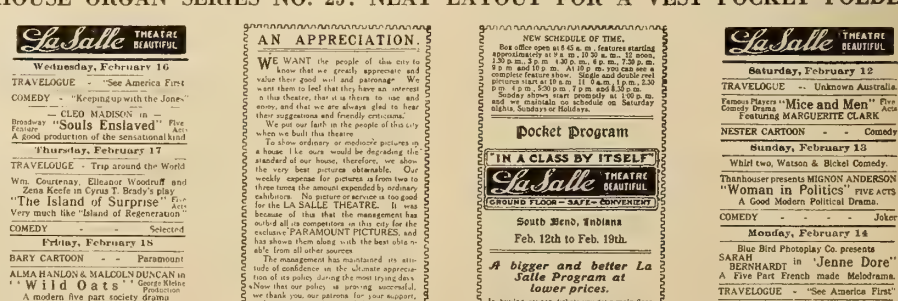
"What woman is not interested in clothes?" asked C. W. Taylor, manager of the General Exchange, Omaha, speaking of the idea. "About every exhibitor has used this idea in newspaper advertising. In a few places they have co-operated with clothing store managers to advertise it along with the store in the papers and in bills, neat posters in the store windows." Walthall's clothes, like those of Miss Mayo, are different in every episode, making the advertising plan applicable to both men and women.

THEATRE SEATING 600 LOCATED IN TOWN OF 800

The Opera House, Clarkson, Neb., just completed by C. White, who is now acting in the capacity of manager and owner, has a seating capacity of 600, although located in a town with a population of only 800. But it is out on the farm belt of Nebraska, where every farmer, with his family, takes at least one night and generally two or three, a week, to go to a picture theatre for his entertainment.

He is showing Fox pictures, and advertising in the local paper, using the telephone, heralds, postal cards and other means.

HOUSE ORGAN SERIES NO. 23: NEAT LAYOUT FOR A VEST POCKET FOLDER


La Salle THEATRE BEAUTIFUL

Wednesday, February 16

TRAVELOGUE - "See America First"

COMEDY - "Keeping up with the Jones"

— CLEO MADISON in —

Broadway Feature "Souls Enslaved" Five Acts

A good production of the sensational kind

Thursday, February 17

TRAVELOGUE - Trip around the World

Wm. Courtenay, Eleanor Woodruff and Zena Keefe in Cyrus T. Brady's play "The Island of Surprise" Five Acts

Very much like "Island of Regeneration"

COMEDY - - Selected

Friday, February 18

BARY CARTOON - - Paramount

ALMA HANLON & MALCOLN DUNCAN in "Wild Oats" George Kleine Production

A modern five part society drama

One Other Picture - Selected

Saturday, February 19

Travel Series - Unknown Australia

Famous Players presents Hazel Dawn in Detective Drama "My Lady Incog" Five Parts

A Comedy drama with great suspense

Program completed with one-part Comedy

AN APPRECIATION.

WE WANT the people of this city to know that we greatly appreciate and value their good will and patronage. We want them to feel that they have an interest in this theatre, that it is theirs to use and enjoy, and that we are always glad to hear their suggestions and friendly criticisms.

We put our faith in the people of this city when we built this theatre.

To show ordinary or mediocre pictures in a house like ours would be degrading the standard of our house, therefore, we show the very best pictures obtainable. Our weekly expense for pictures is from two to three times the amount expended by ordinary exhibitors. No picture or service is too good for the LA SALLE THEATRE. It was because of this that the management has outbid all its competitors in this city for the exclusive PARAMOUNT PICTURES, and has shown them along with the best obtainable from all other sources.

The management has maintained its attitude of confidence in the ultimate appreciation of its policy during the most trying days. Now that our policy is proving successful, we thank you, our patrons for your support, and assure you that we shall maintain our high standard, and with your continued patronage shall make this house the most popular and successful in the city.

FLORENCE RHODES, President
E. F. RHODES, Manager.

P. S.—By taking advantage of our various Coupon Ticket schemes, our prices are lower than ever.

NEW SCHEDULE OF TIME.

Box office open at 6 6 a. m., features starting approximately at 9 a. m., 10 30 a. m., 12 noon, 1 30 p. m., 3 p. m. 4 30 p. m., 6 p. m., 7 30 p. m., 9 p. m. and 10 p. m. At 10 p. m. you can see a complete feature show. Single and double reel pictures start at 10 a. m. 11 0 a.m., 1 p.m., 2.30 p. m. 4 p. m., 5.30 p. m., 7 p. m. and 8.30 p. m.

Sunday shows start promptly at 1.00 p. m. and we maintain no schedule on Saturday nights, Sundays or Holidays.

Pocket Program

"IN A CLASS BY ITSELF"

La Salle THEATRE BEAUTIFUL

GROUND FLOOR—SAFE—CONVENIENT

South Bend, Indiana

Feb. 12th to Feb. 19th.

A bigger and better La Salle Program at lower prices.

In buying coupon tickets you get a main floor seat at any time for any show for 8 ½ cents —Balcony 5 2-3 cents

Coupon Books (good for any seat at any time) 10 tickets for $1 00 Children's Matinee books 20 tickets for 50 cents. Matinee beach (good for any seat) 15 tickets for $1 00. Matinee Party ticket (good for four) 35 cents

Save Time. Save Money.

BUY COUPON TICKETS.

SAFETY & COMFORT, PROTECTS

La Salle THEATRE BEAUTIFUL

Saturday, February 12

TRAVELOGUE - Unknown Australia.

Famous Players "Mice and Men" Five Acts Comedy Drama featuring MARGUERITE CLARK

NESTER CARTOON - - Comedy

Sunday, February 13

Whirl two, Watson & Bickel Comedy.

Thanhouser presents MIGNON ANDERSON "Woman in Politics" FIVE ACTS

A Good Modern Political Drama.

COMEDY - - - - Joker

Monday, February 14

Blue Bird Photoplay Co. presents SARAH BERNHARDT in "Jenne Dore"

A Five Part French made Melodrama.

TRAVELOGUE - "See America First"

"Keeping up with Jones" and other pictures

Tuesday, February 15

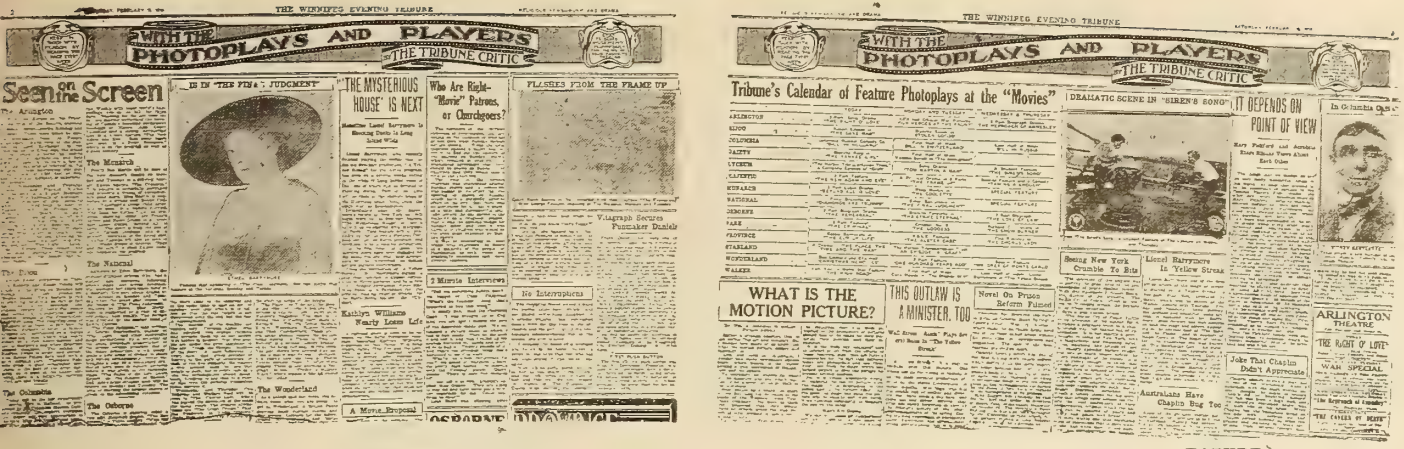
WEEKLY EVENTS - - Universal

CLEO RIDGELY and WALLACE REID In "The Golden Chance" Lasky production

Five Part Modern Society and Slum Drama

And One Other Picture - Selected

PUBLISHED BY THE LA SALLE, SOUTH BEND, IND.; AN EXCELLENT EXAMPLE OF TYPE CONTRAST



HOW THE WINNIPEG TRIBUNE PHOTOPLAY DEPARTMENT LOOKS—NOTE THE CALENDAR OF FEATURES

WINNIPEG TRIBUNE AN EXPONENT OF FAIR PLAY AND REASONABLE ADVERTISING RATE FOR EXHIBITORS IN ITS CITY

EXHIBITORS who have been unable to get adequate consideration from their newspapers ought to be glad to hear what has happened in Winnipeg, Canada. It is a story of fair dealing, with the Winnipeg *Tribune* in the featured role. And the whole thing hinges upon the crucial point in the exhibitor-newspaper situation: a just and reasonable advertising rate.

Note what *The Tribune* does: it charges exhibitors the same rate as any commercial business house in the city.

Result No. 1: *The Tribune* publishes on an average each month as much paid motion picture advertising as the two other papers combined. Result No. 2: The other Winnipeg dailies have reduced their rate to exhibitors. Previously, they were classing them with the legitimate theatres and charging them the theatrical rate. Result No. 3: An excellent photoplay department in *The Tribune*.

The attitude of *The Tribune* toward picture theatres in its city is summed up well in the statement of A. B. Marker, of *The Tribune* Advertising Department—a statement which we vouch for in full because we have examined issues of the paper:

"We have co-operated with them (the exhibitors) in every possible way, giving them daily write-ups, and running good live moving picture news. On Saturday we run a calendar of feature photoplays, showing at the local houses. During the week days, short and breezy write-ups are given to every theatre under an attractive heading. Booster ads are also run from time to time."

Mr. Marker omitted to say that *The Tribune* photoplay department on Saturdays covers two pages. This places *The Tribune* in the front rank of newspapers which are doing their full duty by the motion picture, so far as space is concerned.

"We believe we have established in this field a moving picture page that is a credit to Winnipeg," says Mr. Marker. Not only a credit to Winnipeg, but a credit to Canada and the newspaper business, too.

CREATING "CAPACITY" FOR SMALL HOUSES IN NOVEL WAY

A. H. Brown and R. A. Babbett, of Washington, D. C., have hit upon a most novel plan of creating "capacity" for small houses by offering the same program in two neighboring houses, under the caption of The Washington-Regent. Both of these theatres were only doing a fair business, both are beautiful in construction and decoration, both have catered to the best in motion pictures, and to the culture of the resident section in which they are situated, but they were under different managements and therefore neither was doing as well as it might.

Realizing that capacity is the solving of high-class picture problem, Mr. Brown bought out the Regent, and as he already had the Washington, hit upon the idea of uniting the two houses by offering the same program. Unfortunately, the structures are not near enough together to be turned into one, but are in close enough proximity for the posters of each to be read at the same glance.

"The scheme has worked admirably," commented Mr. Brown, "better than I had anticipated. By uniting the two houses we have secured a capacity of 700, which makes it possible for us to give the very best pictures, a five-piece orchestra in each house, early runs, and more evenly divide the patrons. Previously there were times when one house would be overcrowded while the other was hungry for spectators."

POLITE SERVICE TO PATRONS WINS INCREASED RECEIPTS

In keeping with the policy of the Belvedere theatre, Lynchburg, Va., to cater to the elite, Manager Guy Barrett has uniformed his ushers in tuxedos and insisted upon special effort being taken by his employes in rendering the most polite service and treatment patrons of any theatre could expect.

Barrett, since taking charge of the Belvedere, which is one of the smaller picture houses, has gained the confidence of the public in such a way as to cause the box office to reflect a healthy condition.

PRINTS THEATRE PROGRAM ACROSS FRONT PAGE OF NEWSPAPER

A novel stunt in the way of advertising has been put out by Manager Smith, of Smith's theatre, in Hazelwood, a suburb of Pittsburgh. He gets a number of copies of the Pittsburgh newspapers and takes them to a printer and has the program of his theatre printed in red ink across the face of the front page. Then he has them distributed in the neighborhood of the theatre. He says it has been the means of drawing many patrons to his theatre and keeping it crowded continuously.

This is the first time this stunt has been tried in this section, and it seems to have been a good one, as the amount of business done by Mr. Smith in his theatre has been more than doubled, according to latest reports.

USES NATIONAL GUARD TO BOOM "BATTLE CRY OF PEACE"

Emmett Cornell, manager of the Eckel theatre, Syracuse, N. Y., used unique ideas in advertising "The Battle Cry of Peace," which is said to have drawn the greatest crowd that ever witnessed a motion picture or theatrical entertainment in that city.

One of his stunts was this: He visited the captain of Battery A and gave him passes for every member of the Battery, to be used on the first day. In return, the Battery loaned him for display in the theatre two field guns of latest pattern. Four men were assigned to work in two squads and in uniform paraded up and down the lobby as on picket duty. Furthermore they advertised the picture wonderfully after seeing the first performance of it.

FARRAR-TELLEGEN WEDDING BRINGS OUT NOVEL LIVE WIRE STUNT

Stanley Mastbaum, of Philadelphia, with his usual live-wireness, pulled off a clever stunt when the news of Geraldine Farrar's marriage to Lou-Tellegen appeared.

Parts of pictures in which the newlyweds had appeared separately were quickly put together in one consecutive whole.

The same night this film was thrown on the screen at the Stanley. It attracted much favorable comment from an appreciative audience.

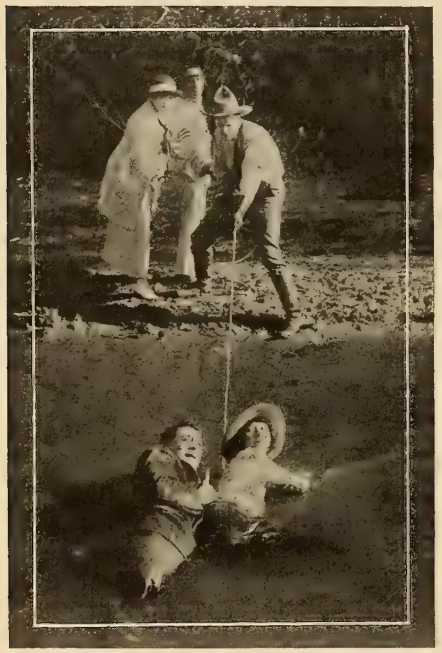
Looking Ahead With The Producers

BORZAGE COMPLETES "THE WAIF," WITH VIVIAN RICH, FOR THE AMERICAN

THE American director, Frank Borzage, has just completed the production of C. B. Hoadley's three-part drama "The Waif," with Vivian Rich in the title role.

The story is of a foundling who so appreciates the kindness of an old farmer who adopts her that she risks her life's happiness and her good name in order to save him from the knowledge of his daughter's betrayal and ruin.

Alfred Vosburgh, George Periolat, Queenie Rosson and George Webb have



HAROLD LOCKWOOD AND MAY ALLISON TO THE RESCUE WHEN NELL FRANZEN AND WARREN ELLSWORTH ARE CAUGHT IN QUICKSANDS IN A SCENE FROM "THE SORRY SCHEME OF THINGS," AN AMERICAN FEATURE

good characterizations in the picture which abounds in suspense and heart interest.

The Beauty company directed by Archer McMackin at the Santa Barbara American studios, has been temporarily transported back through the ages to mediaeval times in order to film "Billy Van Dusen's Ancestry," a comedy by Al Santell.

The rotund Billy climbs the branches of his family tree to determine who his forefathers were, and suddenly finds himself in the days of knights and ladies.

There in an atmosphere of castles, moats, drawbridges, portcullis and men-at-arms, he gets into several humorous situations that put yards of chuckles in the picture.

John Steppling, John Sheehan, Carol Halloway and Mary Talbot carry on the principal action.

The theft of a valuable necklace by a society crook of the "Raffies" type, and the adventures of a woman detective in trying to recover it make thrills in "The Trail of the Thief," a three-reel drama by J. Edward Hungerford which is being directed by Thomas Ricketts.

Winifred Greenwood, Edward Coxen and George Field are the principals. A love theme is worked into the plot and adds interest.

Word received at the American studio from Truckee, where director William Bertram and his company of American players are filming the exterior scenes in "Snow Stuff," reports that the filming has been finished.

"Snow Stuff" is the last of the Charles E. Van Loan "movie" stories to be adapted by William Pigott, head of the scenario department at the American, and promises new comedy situations.

Director Thomas Chatterton is staging "The Ranger of the Lonesome Gulch," a three-reel western drama by Karl Coolidge, in which Chatterton, Anna Little, and Jack Richardson have the principal roles.

The climax of the photoplay is reached when Anna Little, as the heroine, is forced with her lover to take refuge in a cabin to escape a gang of drunken Mexicans.

The lover fires all but one cartridge. Shall he use it to keep his sweetheart from falling into the hands of the frenzied men? This is the problem he faces, and it puts a powerful punch in the story.

American director, Jack Halloway, has finished the production of "Overalls," a five-reel feature from story by L. V. Jefferson of Los Angeles, adapted by J. Edward Hungerford of the American staff.

The locale is that of a railroad construction camp and excellent atmosphere was obtained at Point Concepcion, where the Southern Pacific is using the largest steam shovel on the Pacific Coast for some extension work.

The play moves swiftly and combines good comedy and character delineation. William Stowell, Rhea Mitchell, Estelle Allen, Warren Ellsworth, Jack Prescott and Sylvia Ashton, all have important parts in the picture.

"EMBERS" PICTURES SPIRITUAL LOVE AND PHYSICAL ATTRACTION

"Embers," a five-part American Mutual Masterpicture, released March 2, is a pictured analysis of the difference between spiritual love and physical attraction. Arthur Maude and Constance Crawley, the principals, are supported by William Carroll, Nell Franzen and others.

PARSONS AND MISS HUTCHINSON RETURN EAST

William Parsons, "Smiling Bill" of the National Film Corporation of America, and Kathrine Hutchinson, have returned East to Tampa, Fla., where they will take up the making of comedies to appear under the King Cole Pathé trademark.

Miss Hutchinson is to play leads and ingenue parts in the comedies. She has had a number of years' experience on the legitimate stage and vaudeville and a num-



KATHRYN HUTCHISON

ber of important engagements for picture companies.

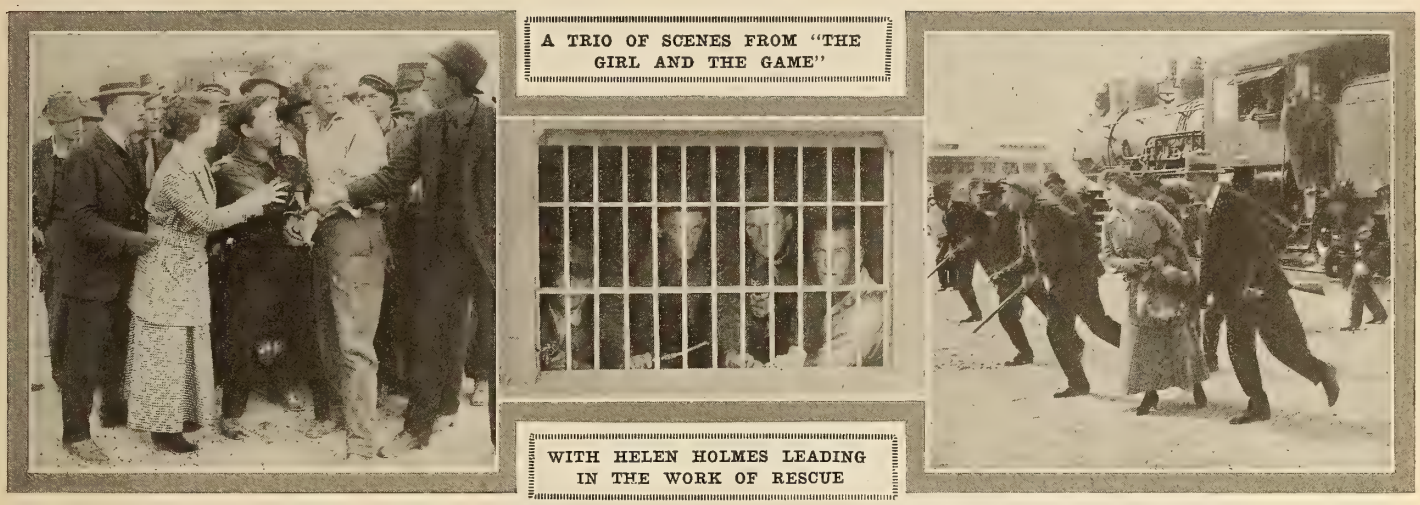
For almost four years she was leading woman opposite Paul Gilmore in the stage productions of "The Havoc," "Captain Alverez," "The Bachelor," and "The Mummy and the Hummingbird" which was the company's greatest success.

In pictures she has played in support of Mary Miles Minter for Metro, and with Mary Fuller in "The Strength of the Weak," "Tale of the Sea," and "The Orchid."

Mr. Parsons took with him a number of scenarios purchased on the West Coast, among them two from L. V. Jefferson. One is entitled "Humpty Dumpty," which opens with scenes at a girl's seminary where they are practicing archery and using an egg on top of a wall for their target.

Just when the egg is broken, "Smiling Bill" makes his appearance at the seminary ruled by a man hater.

The second subject to be filmed is "The Initiation," dealing with a man who loves popularity.



A TRIO OF SCENES FROM "THE GIRL AND THE GAME"

WITH HELEN HOLMES LEADING IN THE WORK OF RESCUE

AMONG PROMINENT TRIANGLE PLAYERS IN MARCH ARE LILLIAN GISH AND BESSIE BARRISCALE

THE Triangle Film Corporation announces in connection with its March releases that Lillian Gish, William S. Hart, John Emerson, Bessie Barriscale, Norma Talmadge, Mae Marsh and H. B. Warner are among the more prominent Griffith and Ince players who will have the leading parts in the dramatic features of the month.

Mack Sennett will contribute to the Triangle program the pick of his Keystone funmakers.

For the week of March 5 "Daphne and the Pirate" (Lillian Gish) and "Hell's Hinges" (William S. Hart) are the long pictures. The latter is a western play which gives Hart a role similar to those which have made him so popular.

Clara Williams, Jack Standing and Louise Glaum have prominent supporting roles. Daphne is the heroine of a story of the days when Louisiana was a French colony and girls were sent from France to become wives of the pioneers.

A thrilling fight at sea between the "bride ship" and a pirate crew is the spectacular feature. Elliott Dexter is Miss Gish's leading man.

John Emerson in a preparedness play, "The Flying Torpedo," and Bessie Barriscale, starred by Ince in "Bullets and Brown Eyes," give the week of March 12 a decided military atmosphere.

By the invention of a flying torpedo a foreign foe is driven from the shores of the United States. William Christy Cabanne has directed many stirring battle scenes, showing first the advance of the invader and subsequently his complete rout.

In "The Flying Torpedo" Bessie Love is given a big opportunity in the portrayal of a Swedish maid who helps in the discomfiture of a gang of international spies.

Since he was starred in this play John Emerson has become one of the foremost Griffith directors.

He produced "Old Heidelberg" and "His Picture in the Papers" and is now working with Sir Herbert Beerbohm Tree on the Triangle contribution to the Shakespeare tercentenary, "Macbeth."

The action of "Bullets and Brown Eyes" takes place in mythical countries which are at war. There is a strong romantic story running through this Barriscale drama.

"Martha's Vindication" and "The Moral Fabric," week of March 19, present Norma Talmadge, Seena Owen and Tully Marshall, and Frank Mills, Edith Reeves and Howard Hickman, respectively.

At the close of the month the Triangle will release two real novelties. "Hoodoo Ann" marks the first appearance of Mae Marsh since "The Birth of a Nation"; and H. B. Warner of "Alias Jimmy Valentine" fame makes his debut as a Triangle-Ince star in "The Raiders."

Miss Marsh is an orphan asylum heroine. Robert Harron is featured with her. In Warner's support are Dorothy Dalton, Henry Belmar, Robert McKim and George Elwell. "The Raiders" is a Wall Street play.

Mabel Normand, Roscoe Arbuckle, Fred Mace and Joe Jackson are Keystone favorites who will be seen in new Sennett comedies during the month. "Fatty" and Mabel will be seen in "The Bright Lights," originally called "The Lure of Broadway."

VITAGRAPH STUDIO TURNED INTO MANICURE PARLOR

The Vitagraph Company recently became a school for manicurists and many of the actors went around with highly polished nails, when Director Harry Davenport was producing a series of comedies written by Paul West entitled "Myrtle, the Manicurist," featuring Jewell Hunt, "The Dance Girl of the Movies."

A manicurists' emporium complete in every detail was set up in the studios. Before, during and after rehearsals and the actual "taking" of the scenes, the pretty manicurists performed their hazardous occupation upon the digits of the actors.

A list of casualties has not yet been reported, but while the set was up, the cry of the maimed and wounded made it difficult for other directors to work.

SANTSCHI EAST FOR FIRST TIME IN SEVEN YEARS

Thomas Santschi has lived in California for the past seven years and his return East to play in the Selig master production of "The Crisis," will be the first time he has crossed the Rockies eastward since leaving Chicago with the little band of pioneer picture players that William N. Selig sent West in the days when California was an unknown quantity to film land.

"FIRES OF ST. JOHN," SUDERMANN PLAY FOR LUBIN, BASED ON MEDIEVAL FOLKLORE

THE meaning of "The Fires of St. John," the Sudermann play which Edgar Lewis, with Nance O'Neil as his star, is building into a Lubin multiple-reel photoplay, goes back to the medieval folklore of the peoples of Central Europe. It refers to a celebration on St. John's Eve, and in Sudermann's play is thus described by one of the characters:

"An old pagan spark has outlived centuries. Once every year that spark is fanned into flames—it flames high and then it is called 'The Fires of St. John.' Once every year we have 'free night.'

"Then the witches ride upon their brooms; with scornful laughter the wild hordes sweep across the tree tops, up, up, high upon the Blocksberg.

"Then it is when in our hearts awake those wild desires which our fates dared not fulfill—then, no matter what may be the name of the law that governs the word on that day, that single wish may be converted into reality.

"And the fires? Those tongues of fire shooting up toward the heavens, they are the spirits of our dead and perished wishes. They are the red plumage of the desires we have petted through our entire lives."

This is described as the meaning of "The Fires of St. John," which the Lubin company is producing on an elaborate scale, it is announced.

The folly of jumping at conclusions is shown in "Four Narratives," a two-reel photoplay, produced by Lubin.

The story is told in four episodes. W. E. Parsons, G. H. Gray and Velma Whitman are in the cast.



GLIMPSES OF THREE LUBIN SHORTER DRAMAS, RELEASED ON THE GENERAL FILM PROGRAM

(LEFT TO RIGHT) "THE REPENTANT," "A CHANGE OF HEART," AND "THE REDEMPTION OF HELENE"

SCENE TAKING ON PATHE-ARROW "WHO'S GUILTY?" UNDER WAY; ANNA NILSSON IS THE STAR

SCENE-TAKING on the new "Who's Guilty?" series to be produced by Arrow Film Corporation for Pathé started on Monday, February 21, at the Arrow studio in Yonkers. The preparatory work has been in progress a long while and is now completed as to sets, costumes and locations.

The "Who's Guilty?" series will consist of fourteen two-reel episodes, each episode a complete problem play in itself. The scenarios for these episodes have been secured by W. E. Shallenberger, president of Arrow, from a number of sources in order to secure diversity of ideas and difference of treatment.

The theme was found to be so big that it was found impossible for any one writer to supply all the basic stories. Mr. Shallenberger found it advisable to use not more than two or three plots from any one source.

All of these scenarios have been fictionized for newspaper serialization by Mrs. Wilson Woodrow, who is the author of several of the original scenarios as well. She is fictionizing all the scenarios of whatever origin, in the brilliant and interesting style that magazine and newspaper readers everywhere know is Mrs. Woodrow's.

The series will be directed jointly by Howell Hansel and Lawrence B. McGill, Mr. McGill doing the first episode, Mr. Hansel the second, and so alternating to the conclusion.

Anna Nilsson, for several years leading woman with Kalem, and seen more recently as leading woman and star in "Regeneration," "The Scarlet Road" and "To Him That Hath," will be the woman star of "Who's Guilty?"

Miss Nilsson appeared, it will be recalled, in Kalem's first feature, "Shenandoah," and her work in that picture alone should have elevated her to stardom.

The long service she has rendered since then makes her more than welcome as the woman star of the new Arrow-Pathé series.

Tom Moore, who is known wherever pictures are shown, will play opposite Miss Nilsson as the man star of "Who's Guilty?" series. Mr. Moore is a member of the famous Moore trio.

His brother Owen is Mary Pickford's husband, and his brother Matt is also in moving pictures. Tom Moore is more than the ordinary motion picture star in that he has written, acted in and directed more than 150 successful photoplays.

Mr. Shallenberger has employed a fashionable Fifth avenue modiste to make all of Miss Nilsson's clothes for the "Who's Guilty?" series. Copies of the scenarios were sent to the designers so that each gown will fit exactly, from scene to scene, into the part Miss Nilsson plays.

The result, it is promised by the modiste and by Arrow, will make Miss Nilsson one of the best dressed women on the American screen stage.

MacDONALD FILMING "APRIL"

Director Donald MacDonald has started field work on "April," a five-part story of the southern mountains by Clifford Howard at the American studios.

It mingles heart interest and stirring action, and good contrast in characterization is obtained by putting a young fellow of the "blue grass" region in the half-primitive mountain country among the mountain folk where he loses his heart to "April," a wild flower of the district.

The cast includes Helene Rosson, in the title role, E. Forrest Taylor, Harry Von Meter and Louise Lester.

"STRANGE ADVENTURE" A ONE-REEL SELIG COMEDY

"A Strange Adventure" is a one-reel comedy being made by Marshall Neilan at the Selig studio.

This is built around a flirtation at a summer hotel. Jack Pickford, Bessie Eyton and Harry Lonsdale have the principal parts.

FANNIE WARD IS CAST FOR FEMININE DETECTIVE ROLE IN LASKY'S "FOR THE DEFENSE"

GIVING another example of her versatility, Fannie Ward, star of the Jesse L. Lasky Feature Play Company, has completed a photoplay entitled "For the Defense," in which she plays for the first time on the screen a feminine detective.

There is a promising coincidental feature about "For the Defense," as the author is Hector Turnbull, who wrote Miss Ward's recent sensational photoplay, "The Cheat."

The Lasky company will release "For the Defense" through Paramount Pictures Corporation on March 13. It is a Monday release and will be the week's attraction in the Strand theatre, New York, and other leading motion picture theatres throughout the country.

This will be Miss Ward's fourth Lasky production. The others, in their order, are "The Marriage of Kitty," "The Cheat," "Tennessee's Pardner," from Arthur C. Aiston's production.

In none of these did Miss Ward have a similar role, and to her distinct and charming characterization she now adds that of detective.

Miss Ward will be seen as Fidele, a young French girl, who lands in New York and meets with strange adventures. She is the witness of a murder for which the one man who befriends her in the hostile city is falsely accused of having committed the crime.

Frightened, she runs away from the scene, meets the accused later and returns in time to appear "for the defense" and by her testimony succeeds in freeing him.

Jack Dean, Camille Astor, Horace B. Carpenter and a large cast of principals appear in support of Miss Ward in this production.

"HIS STENOGRAPHER" IS SECOND COLLIER-KEYSTONE COMEDY

"His Stenographer" is the title selected to date for the second Collier-Keystone, and a very notable member of the cast for this, besides the well known star, is Blanche Payson, six feet two inches in height, and weighing approximately two hundred and fifty pounds.

Miss Payson is a remarkable well developed woman, and was selected by the police department of the Panama-Pacific Exposition as policewoman of the Zone where she served during the Fair, and proved that she was fully capable of handling the more than average man who started something there.

In this comedy she appears as wife of Collier, and his day of filming, according to the script begins with being carried from his bed and dashed into his cold "baath."

What she doesn't do in the way of Herculean feats will be eliminated for fear of killing off an actor of repute.

Mae Bush is the stenograph in this subject, Joseph Belmont, a brother-in-law; Alice Davenport, Collier's mother-in-law, Fritz Shade, the janitor. The comedy abounds with the usual Keystone situations.

DIFFERENT THEMES IN 4 BLUEBIRDS FOR MARCH

Four releases, diversified in theme and carrying favorites in the lead, provide the March program of Bluebirds with interesting subjects.

Jane Gail heads the "Rupert of Hentzau" cast as the March 6 release; Mary Fuller is the star of "The Strength of the Weak"; Hobart Bosworth heads the cast playing "The Yaqui," and Marie Walcamp plays "The Flirt," released in the order mentioned.

The six releases that have preceded the March output have gained an excellent verdict for Bluebirds from the exhibitor and the general public.

AMERICAN COMPANY FILMING VAN LOAN — SATURDAY EVENING POST STORY

A company from the studio of the American Film Manufacturing Company at Santa Barbara, arrived recently at Truckee, Cal., to film a story by Charles Van Loan which appeared in the *Saturday Evening Post* two years ago, and which is a satire on the moving picture companies which had been in Truckee previous to the time of its writing.

The snowfall in the mountains is the heaviest in many years and there are opportunities of getting some unusual snow scenes.

FOUR RED FEATHERS FROM "U" IN THE MONTH

The Universal Film Manufacturing Company will issue during the month of March, four Red Feather photoplays, in which William Dowlan, Hobart Bosworth, J. Warren Kerrigan and Violet Mersereau will be featured.

"The Target" will be the release for March 6, this being a fine western picture in which Hobart Bosworth and Jane Novak are featured.



NEW DRESSING ROOMS BUILT BY GAUMONT FOR ITS FEMININE CONTINGENT AT JACKSONVILLE, FLA. (BELOW, LEFT TO RIGHT) LUCILLE TAFT, MARGUERITE COURTOT, FLAVIA ACCARO, IVA SHEPARD; (TOP ROW) MILDRED BEST, GLADYS THORNTON, HELEN MARTEN, MILDRED GREGORY, MATHILDE BARING

For March 13, J. Warren Kerrigan will be seen in "The Pool of Flame," being one of those mystery stories in which a jewel gets your interest when the picture opens and holds it. In this five-reel feature, Mr. Kerrigan is supported by Lois Wilson.

William Dowlan will make his initial bow on the Red Feather program on March 20 with "Drugged Waters." William Dowlan will be remembered for the many western features he has contributed to the Universal program.

Violet Mersereau will be featured with Lieut. Percy Richards (The Man in White) in the release scheduled for March 27. The title of this picture is "Autumn," having been written and produced by Oscar Lund.

In order to get the proper atmosphere, Director Lund took the company to Port Kent. N. Y.

Paul Panzer also takes an important part in this picture, as does Clara Byers. "Autumn" is one of those stories in which Miss Mersereau is at her best.

"THE SOWERS," LASKY, READY ON MARCH 30

After a series of productions in which she has appeared as a ragamuffin, an anarchist, an addict to drugs, a mesmerist's subject and other characters, Blanche Sweet, the popular star of the Jesse L. Lasky Feature Play Company, is to act in the role of "a lady" in the picturization of Henry Seton Merriman's novel, "The Sowers."

"The Sowers," which is a Russian political drama, is being produced for the Lasky company by William C. De Mille, and will be released through Paramount Pictures Corporation in the United States on March 30, and on the same date in Canada by the Famous Players' Film Service, Ltd.

Mr. De Mille and Marion Fairfax made the screen adaptation, by arrangement with Harper and Brothers. The supporting cast includes Theodore Roberts, Thomas Meighan, Ernest Joy, Dick Le Strange, Camille Astor and Horace B. Carpenter.

"MARBLE HEART," FEATURING VIOLET HORNER, SET FOR MARCH 6 BY FOX

"The Marble Heart," featuring Violet Horner, a beautiful blonde-haired photoplayer, is the William Fox release for March 6. This play is said to be a remarkable portrayal of fear. The plot is laid first in the West Indies and then in a provincial French village.

The making of this picture dates back many months when Mr. Fox decided upon its production.

It was at first intended to make it in the Fort Lee studios, but suddenly the decision was reached to send an extra company of players and their director to the Fox West Indian studios at Kingston, Jamaica, and there provide this picture with a real setting instead of the artificial studio type of scenery.

REINHARD REPLACED BY GARRICK IN "ACCORDING TO LAW"

As it was originally planned, John Reinhard was to play the part of William Proctor, the importunate lover, in the Gaumont five-reel feature, "According to Law," which is to be released as a Mutual Masterpicture, de Luxe Edition, March 6.

However, his work in the Marguerite Courtot feature, "Feathertop," conflicted and Director Henry J. Vernot was unable to release him from that production.

Although Supervising Director Richard Garrick, who is directing Mildred Gregory in "According to Law," had announced with great emphasis that he would not himself appear on the screen in this feature, he found that it was necessary to take the part of Proctor at the last minute.

BRENON READY TO TAKE BIRD LIFE SCENES FOR KELLERMANN FILM

Herbert Brenon, who is directing the million dollar Kellermann picture in Jamaica for William Fox, is now about ready to begin taking the bird life episodes which are to form one of the most spectacular and picturesque phases of the big film.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Feb. 24.

SAMMY BROOKS, height four feet two inches, and weighing ninety-six pounds, is the latest freak discovered by Manager D. Whiting and Director Hal. Roach, of the Rolin Film Company.

Brooks appeared on the Orpheum circuit as one of Lasky's hoboes, and had other stage experience.

At the studio giant Ben Corday uses Brooks for his morning exercise, lifting him first with one hand and then the other.

Harold Lloyd, who appears as Lonesome Luke in the Rolin Phunphilms, has a standing wager that he and Brooks can both get into the same suit of clothes without the ruse being apparent.

A new effect of the European war has been discovered by Coast film producers, in that patrons of motion picture theatres in England and the British colonies strongly object to seeing German players.

As the result of this, Gretchen Lederer, at the suggestion of producers, has changed her name to Blanche Sedear.

Two hundred Italians from the Los Angeles colony were employed several days last week in the making of scenes for "The Full Cup," a coming five-reel subject.

An Italian chef was employed for these days, and the amount of spaghetti used, if joined together, would almost reach around the world.

The sons and daughters of Italy were so pleased with the consideration they received that as they were departing from the studio, they voiced their sentiments by crying "Viva l' Universal."

Genius in Toes of "U" Dancer

Lena Baskette, age eight years, of San Mateo, Cal., has been engaged by the Universal Film Company. By professional dancers, she is believed to have genius in her toes.

Keystone Daily News appears at the masthead, together with the name of Frederick Palmer as editor, of a mimeographed film news service from the offices of the comedy factory.

Mr. Palmer started the first and only daily news service of a film company several months ago, but later was pressed into service in the scenario department, and the



DAVID HORSLEY (RIGHT) AND BUSINESS MANAGER BERT VON KLEIN AT STUDIO

press was stopped. The service gives information regarding coming releases.

C. B. Myers and Stuart Featherstanaugh are producing child pictures for release on the Universal program, and have completed three single-reel subjects, "The Magic Lamp," "Some Fish," and "Storming the Trenches."

Gordon Griffith, Little Irma Salter, Frank Butterworth, John Cook, Katharine Griffith and William Rino are the principals.

The Morosco-Pallas Company, within the next few days, will finish the filming of "David Crockett," with Dustin Farnum in the name part, and supporting cast including Winifred Kingston, Herbert Standing, and others. The direction is by William D. Taylor.

The company spent more than two weeks in Bear Lake Valley during the time the mountains were covered with snow.

Several weeks prior to the filming of this the search for wolves began, and a big collection was secured. Many of the wolves had never been in captivity before.

Vogue Studio Scene of Comedy Fight

The Vogue studio, Gower and Santa Monica boulevard, Hollywood, was last week the scene of a comedy prize fight in which a hundred extras took part for the comedy "Knocking Out Knockout Kelly."

Kelly came to town and stole the affections of a waiter's sweetheart, and the waiter, with the aid of a friend who sat in the audience and operating an air-gun, knocked out the pugilist.

"It's Not What It Seems" is another Vogue comedy which was made by Director Jack Dillon, with practically all exterior scenes.

The filming of this was accomplished during the rainy days of the past, and the entire photoplay was finished in two days. Another coming Vogue subject is "Because He Flirted." The principals of all three of these are Paddy MacQuire, Arthur Moore, Louise Owen and Pricilla Dean.

Director Horace Davey, of the Christie Nestor staff, who has been ill for the past four weeks and in quarantine a greater part of that time, is back at his work, and thus the producing staff is increased to three directors, the other two being Al. Christie and Eddie Lyons.

Mr. Christie is directing the making of "Some Honeymoon," wherein the guests at a wedding wager the bridal couple that they cannot remain in the city over night with-

WHEN VISITORS OF PROMINENCE MAKE TOURS OF INSPECTION AT UNIVERSAL CITY



(Left) E. C. BRADLEY, FORMER VICE-PRESIDENT OF THE POSTAL TELEGRAPH CO., AND E. C. MASON, OF LOS ANGELES, SUPERINTENDENT OF THE PACIFIC TELEPHONE AND TELEGRAPH CO., GREETING JEAN TAYLOR AND MARCIA MOORE; (Center) MRS. H. H. LIVINGSTON, CANADIAN DIANA, ENTERS LIONS' CAGE; (Right) VICE-PRESIDENT H. O. DAVIS WELCOMES A PARTY OF PULLMAN COMPANY OFFICIALS AND OTHERS

out receiving unusual and unwelcome entertainment.

They accomplish this by the bride, Billie Rhodes, disguising as a bell boy, and the groom, Lee Moran, doing the part of a chambermaid.

Eddie Lyons is directing the filming of "The Newlyweds' Mix-up," in which he with Betty Compson play the leads, supported by Stella Adams and Harry Rattenbury.

Space Leased at Christie Studio

George L. Cox, employed by the Federation of Women's Clubs of Chicago, is in Los Angeles making scenes for the Child Welfare film, and has leased space at the Christie studio.

He has as his leads, Allen Warren and W. N. Buckley. The picture will consist of five or six reels, and will show the manner in which such institutions as the Westchester Catholic Protectorate of New York, the Jewish Sheltering Home of Pleasantville, the Branch Home of Providence, R. I., Citizenship Schools in Los Angeles, The Diet Kitchen of San Francisco, Tubercular Prevention Institution of Salt Lake, and similar institutions of other cities are conducted.

It will be of an educational nature, teaching infant hygiene, and the officers of the club hope that it will extend the child welfare work. The title of the picture is to be "Uncle Sam's Babies," and will be completed by April 1.



ANITA KING, THE LASKY STAR, PHOTOGRAPHED WITH ONE OF THE TWO FRUIT CAKES PRESENTED HER BY THE NORTHERN PACIFIC RAILWAY ON HER RECENT TRIP TO SEATTLE, AND THE KEY PRESENTED HER BY THE MAYOR OF FRESNO, CAL.

Two new subjects were taken up last week at the Biograph studio. "Paths That Crossed" is being produced by J. Farrel Macdonald.

This is of the nature of a society drama with a slight touch of melodrama, and will consist of three reels. The cast includes Charles Mailes, Jose Ruben, Clare McDowell and Vola Smith.

"The Man Who Called After Dark" is a two-reel melodramatic story being filmed by Biograph Director Walter Coyle.

The cast of this includes Jack Drumier, Ivan Christy, Jack Mulhall, Vera Sisson, and Gretchen Hartman.

The recently filmed Biograph subject, adapted from the William Hamilton Osborne story, "Murders of Cafe Epicure," has been given the title "The Battle of Truth."

The Curtis-Joker Company is filming "His Highness, the Janitor," wherein the proprietor, disappointed because a count who is intending to come to the hotel fails to do so, uses the janitor to satisfy the desires of his guests to meet the man of blue blood.

The cast includes Gale Henry, William Franey, Lillian Peacock, Milburn Moranty and others.

Two Droll Ones From Joker

The other Joker company has completed two subjects, one is entitled "The Town That Tried To Come Back," the other is "Love Vs. Dyspepsia," a decided burlesque, with Victor Potel as Achilles, little Zoe



NORMA NICHOLS (Kalem)

Beck as Cupid, and Jane Bernoudy as the sweetheart.

These subjects were filmed under the direction of Roy Clements.

Many of the thrills of films have been infused into a one-reel burlesque, entitled "The Great Bank Robbery," made by Carter DeHaven. The cast includes Mina Cunard, W. M. McCormick, Henry Bergman, and Harry Pepp.

The first subject to be made by Craig Hutchinson, who was recently added to the Universal producing staff, is "A Boarding House Tangle," with Ernie Shields, Harry Todd, Marguerite Joslin and Marcia Moore.

The story is that of a young man verging on bankruptcy, unable to pay his laundry bill more than a year in arrears, winning the hand of the landlord's daughter, and thus settling his indebtedness.

The 101 Bison-Jay Hunt company is making "A Strange Confession," wherein a pet monkey steals money and valuable jewels, and the identity of the thief is learned just in time to prevent a young man from being convicted of the crime.

In the cast are Rex Roselli, Colin Chase, Mrs. Jay Hunt and Golda Caldwell.

Many of the animals of the Universal zoo are taking part in a tramp comedy being made by Director Guy Hedlund, recently added to the directing staff. The title of this is "H. Oboe Rhodes—Animal King."

The plot is based on a knight of the road attempting to secure a position at a zoo, and later, after consuming much liquor, sees his hopes come true in a dream wherein the animals do his bidding.

In this subject are Paul Bourgeois, Jean



H. E. AITKEN, MACK SENNETT, AND WILLIAM COLLIER AT KEYSTONE'S NEW STAGE, LOS ANGELES

Taylor, Florence Noar, and Joe Martin, the educated chimpanzee. The story is by Frank Wiltermood.

A two-reel Western subject, titled "Hell's Crown," is being filmed by the Jacques Jaccard Universal company.

Harry Carey appears as Blaze, the terror of the place, who is employed by the ruler of Hell's Crown, a lawless and preacherless Western town.

By the influence of the sheriff's daughter, Blaze comes to realize the wrong and finally goes to the aid of the sheriff in stopping lawlessness.

Others in this are Bill Nye, Olive Fuller Golden, Neil Hart, Hoot Gibson, and Peggy Coudray.

"Best Man" Instead of "Yellow Seal"

Upon orders from the New York office of the Universal company the filming of "The Yellow Seal" series has been discontinued by the William Worthington comtwo-reel subject, "The Best Man."

In this the one to stand up with the groom learns the wedding to be will prove unhappy, and falling in love with the bride-elect prevents the unfortunate marriage by being the principal of it himself.

The cast includes Herbert Rawlinson in the name part, Francelia Billington, Charles Gunn, and Helen Wright.

The E. J. LeSaint Universal company is filming "The Purpose Maze," written by Olga Printzlau.

This is the story of a simple country girl who, as stenographer in the city, retains her simplicity and innocence despite the numerous temptations, and ultimately leads acquaintances to the straight and narrow path.

Stella Rozetta appears in the principal part, with Juan De la Cruze, Gladys Brockwell, George Hernandez and Mark Fenton supporting.

"Alias Jane Jones" is a two-reel film being made under the direction of Cleo Madi-

son, who appears in the name part.

In this a gentleman burglar double-crosses his accomplice, and she resolves to cause his downfall.

This she accomplishes after numerous experiences and turns him over to the police following a reign of terror in a Western city caused by the numerous burglaries he and his followers had successfully carried out.

The story is by William Mong, who plays the part of the burglar, and others of the cast are Ray Hanford, Marguerite



NELL SHIPMAN (Vitagraph-Western)

Whistler, Georgie French, Helen Bailey and Edward Hearne.

Bison Makes "Rival Engineers"

A two-reel railroad drama is being made by the 101 Bison players, under the title "The Rival Engineers."

Lee Hill appears as the lead, L. C. Shumway the heavy, E. N. Wallock the superintendent, and Marguerite Mayburn the girl whose heart the two engineers are rivals for.

Practically all of the scenes are laid in and about local railroad yards, and there will be several thrills, including that of a runaway train.

Old Mr. Graft turns up at Universal City as the head of the patent medicine trust, which will be episode number fifteen of the "Graft" serial.

The scenario for this, as practically all of the previous ones, is by Walter Woods, and Richard Stanton continues as director and leading player. Others of this number are Jack Abbott, Glen White, Nanine Wright, W. Harris and Jane Novak.

This episode is a preachment against numerous patent medicine firms, and their utter disregard for the well being of people who take their dope.

The love of two women for a portrait painter and their numerous attempts to win his love forms the action for the five-reel subject entitled "The Madcap."

Flora Parker DeHaven plays the name part, Vera Doria the other woman, and Richard Sterling the man.

The story is by George Gibbs, scenario by Leanora Ainsworth, and the direction is in charge of William C. Dowlan.

The Grace Cunard-Francis Ford company of the Universal, has completed all unfinished subjects, and has begun the filming of the first episode of a thirty-reel serial which will be released under the title of "Circus Sal" or "Rose o' the Ring."

"Circus Sal" Scenario Miss Cunard's

Scenario for this is by Miss Cunard, who will play the part of Circus Sal, an animal trainer of a traveling circus.

The fifteen episodes will deal with experiences in circus life, and throughout there will be a thread of mystery.

The prologue brings out the secret marriage of the girl's mother and an accident which befell her before the birth of the daughter.

Miss Cunard first appears as the mother, and later as the daughter. The daughter, eighteen years later, does a trapeze and equestrian act. Nightly she is affected with a strange malady of a mental character which is in reality a second personality.

Every evening she is overcome with the desire to destroy. When this is witnessed by an eminent physician he becomes greatly interested in her tigress mania, and follows the circus that he may study this mental disease.

The part of the doctor is taken by Francis Ford.

The subjects completed prior to the taking up of this serial are "The House on the Hill," of one reel; "Brennon of the Moor," two reels; and "The Master Crooks," of two reels.

Scenarios for all of these were by Miss Cunard, and the direction in charge of Francis Ford.

Original scenario is being prepared by F. McGrew Willis for a five-reel subject, entitled "The Jew." Hobart Bosworth will be featured in this subject, and will probably be the last the actor takes up under his present contract.

Up to the present time it has not been stated at the studio whether or not Mr. Bosworth will remain. His present contract was made with the Universal one year ago.

Four misfortunes occurred in one day to members of the Lasky company producing "The Race." The first was that of Victor Moore being arrested for driving with an open muffler.

A few moments later Anita King, driving Barney Oldfield's famous racer, skidded into a "4rd" on wet pavement. Cost, $75. Later, when an explosion scene was made, a rock, four or five inches in diameter, struck Miss King on the head and she was rushed to the hospital at San Fernando.

Percy Hilburn, photographer of the company, has a bump on his head from being hit with a stone during the making of the same scene.

Director George Melford lost his voice as the result of the assistant failing to keep the megaphone at the director's elbow.

Because of these accidents additional insurance has been taken on all the players.

Girl Made Assistant Director

Camille Astor, actress of the Lasky stock company, has been appointed assistant director for the company filming "The Sowers," the Russian political drama founded on the Henry Seaton Merriam novel.

Miss Astor is a Polish girl and exceptionally well versed in costumes and traditions of that country.

In this subject Blanche Sweet, who five months ago went to New York for the sole purpose of purchasing new gowns, will have the first opportunity of wearing them.

Since her vacation she has appeared as a ragamuffin, dope fiend and anarchist.

The Lasky studio during the past week was the rendezvous of considerable literary talent. Harry Leon Wilson was the guest of Tom Meighn, while on a trip with Irving Cobb, George Horace Larimore and Charles Van Loan to points of interest in Southern California and Arizona, and the quartette of pen celebrities spent several days at the studio.

Scenario Editor Wallace C. Clifton and Emma Boll, also script writer for Selig's, in private life Mrs. Clifton, are taking a vacation of a week from their duties at the studio, which they are spending at San Francisco.

The trip to and from the North was made by boat that they could secure atmosphere for a subject they are now preparing.

Grace Darmond, who has been starred by the Selig Polyscope Company, has left that organization.

The E. & R. Jungle Film Company's educated chimpanzees play the part of ghosts



HELEN HOLMES, OF "THE GIRL AND THE GAME," OFF DUTY

in a one-reel comedy now being made and entitled "haunted."

Napoleon and Sallie break away from their owner, a down and out traveling one-man circus, and take refuge in the attic of a house which becomes the home of newlyweds, Ralph McComas and Lillian Leighton.

Chandet as a Rube in an E. and R.

Much of the action of this comedy takes place in this house, where the chimpanzees are finally discovered.

Others in this subject are Charles Carter as the circus manager, and Director Louis Chaudet appears in the character part of a rube.

Work of filming a five-part Mutual Masterpicture, with William H. Clifford and Marguerite Gibson as principals, was begun last week at the Horsley studio by Director Edward Alexander.

The title of this is "The Hidden Law" and is from an original story and scenario by Theodosia Harris.

Bessie Clark, late of the L-Ko Comedy company and previously with other Coast producing organizations, has been added to the Horsley Cub Comedy company to play leads.

Ella Golden, Spanish dancer of national reputation, has been specially engaged at the Horsley studios for appearance in the Mutual Masterpicture, "The Love Liar," now being made by Director Robert Broadwell and featuring Crane Wilbur.

This is a story of a temperamental musician who becomes infatuated with many women, and his last romance ends in a tragedy. The women of his love affairs are played by May Gaston, Lucy Payton, Nan Christy, and Miss Golden.

One of the big scenes in this is that of the interior of a cafe where the musician denounces the last woman as false.

The Cub Comedy company, headed by "the funniest comedian," George Ovey, has just completed filming "The Fighting Chance," and is now taking up an animal comedy entitled "Jerry's Big Game."

Mrs. Richard K. Fox, wife of the millionaire New York publisher, and mother of Carlyle Robinson, manager of the publicity department at the Horsley studio, was a guest at the studio this week, and there met Captain Jack Bonavita.

Mrs. Fox is one of the few women who witnessed the fight between "Baltimore," a trained lion, and Capt. Bonavita at Long Island, seven years ago, at which time the trainer lost his arm.

On this visit she witnessed Bonavita training "Caesar," aged five years, a son of "Baltimore," to leap on him for a scene in a coming motion picture.

Carl M. Le Viness, recently appointed the director of the "Flying A" brand, American companies, has started the production of "Four Months," an unusual drama by Karl Coolidge.

In the story a wealthy young man is told by his physician that he has but a third of a year to live, and he immediately starts, like a modern Diogenes, to find some one worthy of inheriting his fortune.

His search takes him into many adventures and a love affair. Vivian Rich, Alfred Vosburgh, and George Periolat have the principal parts.

Humphrey Starts "Pork Plotters"

When a crowd of would-be speculators mistake a notation to buy pork chops for a tip on the market, there are a lot of laughs put in "The Pork Plotters," a "Beauty" comedy which has just been started by Director-Actor Orral Humphrey.

The comedy is by Al. Santell, and the principal roles are taken by Humphrey and Lucille Ward.

An American company, under the direction of Arthur Maude, was in Los Angeles last week to "shoot" several scenes for "Revelation," a five-reel production for which the scenario was written by J. Edward Hungerford.

The action of the photoplay is laid in Paris, and Maude, with the aid of a "prop" lamp-post, like those which line the streets of the French capital, was able to obtain excellent atmosphere for the feature.



FILMING THE BEERBOHM TREE PRODUCTION OF "MACBETH"—THE PHOTOGRAPH AT THE RIGHT SHOWS D. W. GRIFFITH SUPERVISING A SCENE

Maude, Constance Crawley and William Carroll head the large cast of the play.

An old-fashioned country newspaper office gives the principal setting for "The Man from Manhattan," an original five-reel photoplay which Director Jack Halloway has just started at the "Flying A" plant.

The story contains a number of true to life types that give good contrasting comedy to the stirring action of the play, which deals with politics and the power of the press.

There is a love theme, logically introduced. Rhea Mitchell, William Stowell, Jack Prescott, Warren Ellsworth, Perry Banks, Joe Taylor, and Charles Wheelock all have important parts in the plot advancement.

MAYO BEGINS "PLAYTHING OF THE GODS" AT LUBIN WEST COAST STUDIOS

Special to Motion Picture News

San Diego, Cal., Feb. 24.

At the Lubin studio in Coronado the past week Director Melvin Mayo commenced work on a three-reel picture called "The Playthings of the Gods."

It is the story of a banker who is determined that his son shall follow him in business, but the son has aspirations to be an artist, finds his mother sides with him and secretly maintains a studio. The father discovers this and disowns him.

The father is apprehended in embarrassing situation with the pretty daughter of his private secretary, and is killed by the latter, although the model-wife of the son is suspected of the crime, as she had been seen in the presence of the elder man before the shooting.

The secretary, at the right moment, confesses; the girl is released and all comes out well, some of the banker's fortune coming to the son through the mother.

The cast of characters includes C. K. Van Auker, formerly with Griffith, as John Raymond, the banker; Alan Forrest, as Earl, his son; Adelaide Bronti, as the mother; Sydney Deane, as James Carlson, the secretary; Ruth Saville, formerly with the Essanay, as Claire Travers, the artist's model; Evelyn Page, as Madelaine, Carlson's daughter; Walter Spencer, formerly with the American, as Tony, another artist. Perry Evenvold is doing the camera work for the production.

Allen A. Wright.



(Right and Left) LOUISE LOVELY (Bluebird Features)—(Center) LILLIAN PEACOCK (Universal)

JUST TO MAKE TALK

By LONGACRE

WITH the big ball over, or nearly so, and Charlie Chaplin back at work, things are settling down into a businesslike pace.

If March intends to come in like a lion, we know where it, or she, can get a job. Mary Fuller has acquired the habit of taking breakfast in the cage with a lion; D. W. Griffith, as we have noted, is playing with lions as a regular thing; Crane Wilbur thinks no more of hurling a lion off a cliff than he does of having a tooth pulled—in fact, it seems that every actor or actress who wants publicity in this department tries to get it by lion.

And, in addition, we wish producers would quit calling us up and asking us to find them an actor or actress who wants to go to work, or tell them where they can buy a scenario.

We know where to find diamonds lying around in the park, but we have no time to spend hunting up jobless actresses or unsold scenarios.

We now open the diaphragm on Jules Cowles, character actor. We show him in a full set, clipping the out-of-town newspapers at the Court of St. James, known to the rabble as the Metro Publicity Office.

In issuing a challenge to wrestle all the masked marvels of the silent stage, Mr. Cowles inadvertently puts us in possession of long-sought information.

Says he, over his own X mark: "Last December, in one of the Metro Feature pictures, it was necessary to throw a bull by the horns. Cowles accomplished this somewhat hazardous and difficult feat, for which he was paid a roundly* sum. He is not satisfied, however, for since that engagement he claims everyone addresses him —even his correspondents—as 'The Metro Bull-thrower'!"

We are not surprised that Mr. Cowles is holding down this job. What simply takes us off our feet is that such a task is being accomplished by one man.

*Paid, evidently, in coin.

While on the subject of publicity, we learn that as publicity men, the forces at the Ince studios on the Coast, are champion one-steppers.

They have been holding a series of contests out there recently, and, among others, K. O'Hara, Mary Mackivor and Barney Bernard have won cups.

In her recent advertising—to be more explicit, on page 1250 of the last issue of MOTION PICTURE NEWS—a certain actress takes occasion to refer to "pussy-footing scenario writers"; and less than an hour after reading this, we heard a scenario writer declare that in the future he will offer his wares direct to scenario departments, and won't "monkey with half-baked actresses."

Therefore, we conclude, the film industry is composed of one big happy family, with the score standing 50-50 at the end of the first round.

Metro suddenly added Clifford Bruce to its list of stars last week. He was signed up to play the leading role in the newest Popular Plays and Players picture for which Edmund Breese was originally cast. Dorothy Green will play opposite him.

Neal Burns, Christie Nestor comedian, has broken forth in song, he having successfully gargled the following lines to the tune of "Mother" and the praise and encores of members of the Nestor producing organization:

N is for the nifty little stories,
E for the example which they show,
S means situations that are funny,
T stands for the troupe whom you all know,
O for originator Al. E. Christie,
R for recognition, you'll agree,
Put them all together, they spell Nestor,
A word which means a laugh to you and me.

An announcement, accompanying the more or less recent Screen Club and Exhibitors' ball, said that Edwin Thanhouser might be quoted in these words:

"Any girl in New York is welcome to enter. I am sure there are thousands of them, pretty, able and ambitious, who are anxious to, and certainly can make good on the screen.

"I shall be delighted to take the winner of the contest into my company and give her all the chance in the world to become as big a star as Florence La Badie."

Viewed from at least three angles, this is a pretty big order—even for Edwin Thanhouser.

To hark back to this same ball, which we understand is now a thing of the past, inasmuch as last night the Madison Square Garden was reported as practically deserted, we were told to go upstairs and look at Arthur James, who was described as being the coolest and most reposeful man of the whole Metro repair crew.

We found him. He exhibited all the dignified repose of a jack-rabbit out ahead of three bird-dogs. He agreed to answer our questions when he "got back." We're still waiting.

One minute and twenty-four seconds after last week's issue was off the press we received this:

"New York, Feb. 15.

"Special to Just to Make Talk:

"Louise Carbasse, etc., etc., will remain lovely as long as she stays with Universal.

"H. H. VAN LOAN."

That makes one thing already accomplished for law and order. Thus we forge ahead toward our great goal.

Another Universal publicity man informs us that recently Juan de la Cruz won a drinking horn for telling the best story at a meeting of the Southern Club.

The story was that of the hook-worm victim too lazy to move from a nail which was sticking into him. We believe the judges showed excellent taste—in fact, the story has always been our favorite.

There is a drinking horn shown in relief on the column of Trajan in Rome, which we have heard was awarded to the man who first told the story.



MAE MURRAY, LASKY STAR, IN MORNING EXERCISE COSTUME

JOHN P. HUBERT DIES SUDDENLY IN INDIANAPOLIS

Special to MOTION PICTURE NEWS

Indianapolis, Feb. 25.

John P. Hubert, aged forty-three, one of the oldest exhibitors in Indiana, fell dead February 22, in an automobile, while returning to his home.

Mr. Hubert and John Victor started the first motion picture theatre in Indianapolis eight years ago in Indiana avenue, and because of their first names being John, the theatre was called Two Johns theatre.

Mr. Hubert was vice-president of the Indianapolis Exhibitors' Association last year and yas elected treasurer of the association this year.

He had always taken an active part in the affairs of the association and was in charge of the arrangements for the ball to be held March 3.

A GROUP OF HORSLEY STARS, AND SCENES FROM "A LAW UNTO HIMSELF" AND "THE HEART OF TARA"



MAE GASTON NAN CHRISTY CRANE WILBUR LUCY PAYTON

IVAN SIGNS BARKER, FORMER LEADING MAN WITH MME. PETROVA

For the newest Ivan subject which will be put into production immediately, Ivan Abramson, director general of Ivan Productions, has engaged Bradley Barker as the male lead.

Mr. Barker has an enviable record as a screen performer, having appeared in Famous Players, Kalem, Fox and other feature productions and is best remembered as having been leading man in support of Mme. Olga Petrova.

THE FILM EXCHANGE MOVES TO 729 SEVENTH AVENUE, NEW YORK

The Film Exchange, purchasing agents and exporters, will ocupy new quarters at 729 Seventh avenue, New York, after March 1. It has been located at 35-37 West Thirty-ninth street.

"National Motion Picture Tag Day" Is Fund Plan

All Screen Favorites Signify Their Intention to Act as "Taggers" for Raising Money Contributions for Actors' Relief—Studio Beauties Impressed Into Service

A "NATIONAL MOTION PICTURE TAG DAY" is the newest scheme planned by the committee in charge of the work of raising $500,000 for the Actors' Fund of America on behalf of the allied motion picture interests.

All of the screen favorites have signified their intentions of becoming "taggers" for the fund. A delegation of the prettiest girls from each studio, wherever located, will be selected for the purpose. The public will be given opportunity to purchase autograph photogravures of actors and actresses.

The campaign is gaining headway throughout the country, under the direction of Samuel Goldfish, chairman of the executive committee.

It is expected every one of the 20,000 playhouse proprietors will donate a share of his receipts to the fund on May 15, the final day of the campaign, to be officially known as "National Tribute Day." Contributions are already coming in from all parts of the country.

Aaron Jones of Chicago, controlling more than three score theatres, and B. S. Moss of New York, with twenty theatres under his management, were quick to follow the example of Marcus Loew in volunteering to donate percentages of their receipts.

Mr. Jones has undertaken the burden of the active work of the movement in Chicago, and Mayor Thompson is acting as honorary chairman for the committee in the western metropolis.

This committee is composed of ten men prominent in the Chicago amusement world.

They in turn have appointed other committees of ten men each.

Charles R. McCauley, chairman of the committee on cartoons and animated announcements, reports that Flohri, of *Judge*, will execute the portrait of the actress who donates the largest sum to the campaign.

McCauley is preparing a dozen subjects in animated cartoon "trailers" which the committee is confident will have strong appeal to the theatre going public.

No Shakespearian Roles for Sothern in "V" Films

Veteran Actor Will, However, Appear in 3 Subjects Specially Written for Him with Idea of Featuring the Company's Women Stars with the Noted Stage Player

E. H. SOTHERN, one of the foremost actors on the American stage, who recently signed a contract wilth the Vitagraph Company to appear in motion pictures, will apear in three feature films to be announced later.

Contrary to popular expectations, Mr. Sothern will not be shown in any of his Shakespearian roles.

Mr. Sothern will appear in at least three photoplays for the Vitagraph in connection with some of their stars. Anita Stewart of the "Goddess" fame and other film successes will support the veteran actor in a romantic drama.

Lillian Walker, the Vitagraph "Dimples," will appear in a multiple-reel comedy production. Edith Storey of "The Island of Regeneration," "Price for Folly," "Dust of Egypt" fame will act in a drama with Sothern.

The plays will be specially written to make use of the different abilities of the actresses. Mr. Sothern is spending his spare time at the Vitagraph plant in Flatbush studying the different effects and how they are obtained.

By the time he commences actual work, about May 1, he will have gained enough knowledge and experience, so that he will be able to start right in without delay.

He is deeply interested in the new art and looks forward with eager anticipation to seeing himself as others have seen him.

WEEKS OF DETROIT UNIVERSAL VISITS TORONTO OFFICE

Geo. Weeks, of the Detroit Universal Company, was a visitor at the Toronto Universal Office last week and brought with him many ideas and also took away some.

DATE FOR STRAND BENEFIT CALLED OFF

The benefit at the Strand theatre for the Motion Picture Campaign for the Actors' Fund of America, announced for Monday, March 6, has been delayed and will not take place on March 6, because of the shortness of time allowed for arranging the program.

Announcements will be made later.

Film News From Foreign Parts

Australia a Growing Market for Best Pictures

Special to Motion Picture News

Sydney, N. S. W., Australia, Feb. 2.

THE year 1916 brought with it the formation of two new film producing concerns in this city, namely, the Vita Film Corporation and the Australian Famous Feature Film Company. The first production of the former corporation, "A Maori Maid's Love," five reels, was exhibited in this city a few weeks ago. It certainly could not be classed as a masterpiece. Reduced to three reels it would make a good, pleasing feature.

The subtitles in their present state are crude and need revision. Director Raymond Longford had a hard task when he posed the Maori maids before the camera and deserves credit for the results obtained. Besides writing and directing the story, Mr. Longford played the leading male lead, that of a surveyor who won the love of a little Maori maid, and subsequently deserted her.

Their daughter, played by Lottie Lyell, who has been appearing in locally produced features for some time, has numerous adventures, and eventually marries Jim (Ed. J. Rolfe), a young miner.

The film was produced in New Zealand and has many beautiful backgrounds.

"The Martyrdom of Nurse Cavell" is the title under which the first production of the Australian Famous Feature Company will be released. Vera Pearce, who is at present appearing at the Tivoli theatre, as "Queen of the Follies," will play the title role, supported by Harrington Reynolds, lately starring in the stage production of "The Rosary."

Miss Pearce played opposite Arthur Shirley, now in the States, in the four-reel feature, "The Shepherd of the Southern Cross" (Australasian Films) some eighteen months ago, and the camera did not in the least detract from her any of her wonderful charm.

Based on Chaplin Picture

The production is being produced by Post Mason, who until recently was connected with Australasian Films. As the title suggests, the story is written around the death of Nurse Cavell, and I am of the opinion that it will be one of the "usual war melodramas." If so, it seems a pity to waste such talent as that possessed by Miss Pearce and Harrington Reynolds.

The Tivoli Follies are at present presenting a short sketch which to the regular picture-goer will appear to be nothing more than a stage replica of Chaplin's "Night in the Show." Even the stage falls back on the pictures for ideas.

The pictures of the fight between Les D'Arcy (Australia) and "Knockout" Brown (U. S. A.), shown in the city three days after the fight took place, prove conclusively that the Australian had the best of the "battle" all through.

I notice by the announcements appearing in the News that the Equitable Motion Picture Corporation has produced a version of Maxwell Gray's well-known novel and play, "The Silence of Dean Maitland," under the title of "Sealed Lips."

The Fraser Film Company of this city produced this story about eighteen months ago, and it proved such a success that it was impossible to obtain the book itself at any of the newsdealers in this state. Arthur Shirley, Harry Thomas and Lottie Lyell played the leading roles.

There has also been another adaptation of the same play shown here recently; viz., the Barker Company's, an English firm, "Bishop's Silence."

Franklin Barrett, late of Pathé Freres, is at present in this state producing famous Australian novels for J. C. Williamson's, Ltd. He is at present engaged on the film adaptation of Hodder & Stoughton's £1,000 prize novel, "The Pioneers," by Katharine Susannah Prichard. He has secured a notable cast of players, including Alma Rock Phillip and Charles Villiers.

Many were the complimentary remarks passed about the beautiful tinting of the exteriors in the Equitable Company's five-reeler, "The Better Woman," shown at the Crystal Palace recently. This fine picture was the means of introducing Leonore Ulrich to picture patrons of this city.

"The Warning," Equitable five-reeler, shown at the Crystal Palace theatre last week, was one of the best pictures of its kind I have had the pleasure of witnessing since Griffith's notable "Avenging Conscience."

Kolker's display of the human emotions was great, and I think that in this respect he comes next to Henry Walthall. The picture was a success, being exhibited for a second week at the Lyric. Kolker was a good drawing card, as he had previously appeared here on the stage with Margaret Anglin, some years back.

"The Wolf," Lubin, a Success

The Lubin Company may compliment themselves in having produced so notable a feature as "The Wolf," a story of the Canadian Northwest, which was shown at the Lyceum for the week ending January 22. Sydney patrons had a glimpse of the "Eternal Snows" while viewing this film. Ethel Clayton and G. S. Spencer are both popular with the public here. Ferdinand Tidmarsh, who played the "Wolf," bears a remarkable likeness to Dustin Farnum.

"My Old Dutch," in the opinion of most who have witnessed this fine feature, is one of the most human stories ever told through the medium of the screen. The acting of the principals is beyond criticism. In a popularity contest conducted by J. D. Williams, Ltd., this feature won by an enormous margin.

The Strand theatre, one of the largest and most up-to-date houses in Sydney, was reopened under the Waddington management last week, "Cinderella" with Mary Pickford being the main attraction. This theatre has lately been the home of the World Film Company's productions.

The Waddington management propose to present the best of the Paramount and World Film programs at the Strand. The Strand makes the fourth city theatre under the control of Messrs. Waddington, Ltd. J. D. Williams also have four.

On Monday next the first stage production of J. C. Williamsons, Ltd., to be reproduced on the screen, will be the attraction at both the Majestic and Strand theatres. This feature is in five reels, and features Fred Niblo and Josephine Cohan, a team both equally famous in America as in Australia. "Get-Rich-Quick Wallingford" will surely prove a drawing card on the screen, as it was on the stage.

There is another new theatre to be opened in this city shortly, The Australian. Mr. Walter Brown, the managing director, has been in the business for several years, and in this his latest theatre he has provided the Sydney public with one of the finest photoplay houses possible.

"Julius Caesar" Shown

"The Rosary," Selig-Red Seal play, began its first run here this week. It is rather a curious co-incidence that about two years ago, when the Selig Company's "Spoilers" was being exhibited in this city, "The Rosary" was almost simultaneously being played on the stage. Now it is the reverse, "The Rosary" is on the screen and "The Spoilers" is being presented on the stage at the Palace theatre.

"Julius Caesar," the Cines Company's

feature, will be presented here shortly. This, I believe, has been shortened considerably, and has added strength to the story by being so treated. Other foreign features could be similarly "cut down" without detracting any real value from them. The Paramount pictures generally happen to be shortened when they least need it.

"The Russian-Austrian War Films" proved so popular at the Lyceum theatre that they are being exhibited at the Empress theatre for another week's run.

Current attractions include "Wildfire" with Lillian Russell (World Film) at the Grand, "The Only Son" (Lasky) at the Strand and Majestic theatres.

Although none of the Australian picture companies have maintained a regular output, there have been some very notable productions released by various concerns. Australasian Films, Ltd., produced some fine subjects, besides numerous photoplay songs. A short summary of locally produced subjects is as follows:

"The Loyal Rebel" and "Heroes of the Dardanelles" were the two best achievements of Australasian Films, Ltd. The former was in five reels, featuring Reynolds Denniston, in a story woven around incidents leading to the Eureka Stockade, which was an event in Australian history.

"Heroes of the Dardanelles" was a three-reel production featuring several stage stars, and dealing with the adventures of the Australians in Gallipoli.

"The Unknown" and "Ma Hogan's New Boarder" were both two-reel comedies put on by Fraser Films, Ltd. The former was a really good comedy, Keystone in appearance ,and featuring a well-known vaudeville artist, Jack (Porky) Kearns.

The latter production featured a young man, Charles Evans, who gave a really clever impersonation of Charlie Chaplin. The production was too long to be anything more than ordinary.

"Within Our Gates," three reels, was a really good war story, which is exceptional. J. C. Williamsons were the producers, and the production was directed by Frank Harvey, who deserves all the credit that can be given him for making such an interesting picture. Cyril Mackay and Dorothy Cumming played leads

"For Australia," another J. C. W. film, has already been referred to in these columns. Martin Keith was responsible for the scenario, which was produced by Monte Luke, and featuring Alma Rock Phillips, a promising young Australian photoplayer.

Production Conditions Good

It is a pity that some "live-wire" organization does not take advantage of the ideal weather conditions existing in this country to produce motion pictures.

In the past Australian made pictures have been the best draw of any, but owing to the number of failures, the fascination of locally produced subjects is gradually wearing off. But still good pictures can, and will some day, be made here, as there are better conditions for doing so here than in most countries, perhaps even America.

For instance, there would be no necessity to transport a company across half the continent for the purpose of securing such and such a scene. Backgrounds of every description can be had within a day's journey of Sydney, perhaps even less.

One theatrical man, who prided himself on being an authority on the subject, stated that the required talent was not to be found here. He forgets that they *have* been here, and not finding an opportunity to display their talent have gone elsewhere, and in some cases have risen to the highest ranks of the profession, as in the case of Arthur Shirley. Lillie Leslie, Frank Clarke Rupert Julian, Elsie Jane Wilson Mae Busch, Stanley Walpole and others too numerous to mention.

Some day this fact will be realized, and then Australia will take its place with the best picture-producing countries in the world.

HAL. H. CARLETON.

Perhaps a Tax on British Theatres as Well as Films

Special to MOTION PICTURE NEWS

London, Feb. 10.

NOT content with placing an embargo on imported film, the British government is now stated to have in mind the taxation of theatres, music-halls, picture houses, and other forms of entertainment.

Conditions imposed by the war have rendered imperative the tapping of new sources of revenue. The contemplated move, important as it is, has not been altogether unexpected, for so long ago as last September in my letter to MOTION PICTURE NEWS, I mentioned the fear of the course now proposed, being pursued.

The government lately has been impressing upon the public the urgent and growing need for economy and doubtless the amusement tax is a means to this end.

The war if anything has improved rather than injured the amusement business and it is really astounding to be continually in receipt of glowing reports on the state of trade. Even the picture houses in the poorer localities are benefiting by the wave of prosperity.

It must be borne in mind that the workers employed in shipbuilding and munitions centres, are in receipt of extremely good wages, and they can afford to patronize the cinema generously.

Towns in which troops are stationed are also doing extraordinarily well. It is thought that amusements therefore will be well able to bear the coming imposts. When the recent film tax was imposed there was talk about revising the prices of admission, but nothing was done.

The basis of the new taxation has not yet been made known, and will not be so, until after the reassembling of parliament, and the presentation of the budget. Consequently speculation is rife, but the generally accepted theories are that the tax might be:

Form of the Tax

(1.) A tax on tickets, probably in the form of a stamp to be affixed;

(2.) Deduction of part of gross receipts of every entertainment.

The first of two alternatives would bring home the tax to every ticket buyer, and has a precedent in other countries, notably France, where such a tax has been in force for some time.

It is suggested that the tax might be graduated—one penny on every sixpenny seat, two-pence on a shilling, etc.—approximating the scope of the tax in France. Another authority states that in addition to the ticket tax, a proportion of the gross receipts may be required from the amusement hall itself.

Should these taxes be decided upon, it is almost sure that a general revision of prices will ensue. By meeting the tax by a corresponding increase in admission charges, it is not likely to be attended with any serious results.

In these dark days, people want to be amused, and when they are earning good money they will not quibble over a copper or two. The top price at practically all cinemas is one shilling, and the minimum price goes as low as two-pence or three-pence.

The prices are so well graded that no one can have cause for complaint. There are 5,000 picture houses in the British Isles, and the expected yield will pale the film tax (which is estimated to produce £400,000) into insignificance.

Of paramount importance at the moment is the report which has gained publicity of the recommendations of the Government committee for the prohibition of imports of American films and film base.

The Yorkshire Exhibitors' Association has already met to consider the matter and Mr. Gavazzi King said that the Government had appointed committees to consider (1) methods of avoiding the importation of unnecessary, bulky or expensive materials to make way for absolute necessities; (2) ways of reducing luxuries; (3) the extent to which it is possible to prevent the export of gold in payment for imports for which we were not paying by exports.

The committee recommended the stoppage of the import of all film from America, and also of all base on which British films are printed. Withholding of film base would, of course, bring the British film industry to a standstill almost immediately.

Mr. King mentioned that it was not certain that the recommendations would be all adopted, and he suggested the possibility of deputations to Mr. Runciman of the Board of Trade and also the chancellor, and also of every exhibitor in the country being able to screen slides asking patrons to write to his local member of parliament, emphasizing the service of the cinema to the community.



SCENES FROM FIVE UNIVERSAL OFFERINGS: "HER FRIEND THE DOCTOR," "A BEAST OF SOCIETY," "JOHN PELLET'S DREAM," "THE STAMPEDE IN THE NIGHT," "THE DISAPPEARING GROOM"

The importance of the proposals cannot be over-estimated, and while I personally am of opinion that nothing so far-reaching will be attempted, nevertheless it is too much to hope that no further restraints will be placed on the trade in films.

Importance of the Proposals

The fact cannot be avoided, in strenuous times like the present that the people need diversion, and as fully eighty per cent of the films exhibited are of American origin, to suddenly keep back this film might have a very undesirable effect on the regular picture-goer.

Millions of pounds are sent to America for films, and it appears to be the object of the official committees to minimize the payment of gold. The situation would be considerably eased if a much greater quantity of English films were imported into America.

There are plenty of British productions which well merit exportation, and one ventures to think that a system of exchange such as I have indicated, would not only be in accord with the desires of the government, as money need not leave this country, but would be mutually beneficial to the film men of both countries.

As the situation is at present, the *Bioscope,* the well known British trade journal, points out, the prohibition would have the following probable results:

(1.) Nearly half a million people would be thrown out of employment.

(2.) Over 5,000 well-established businesses would be closed, their proprietors made bankrupt and their premises rendered useless.

(3.) Several millions of capital would be lost.

(4.) Many thousand pounds' worth of printing and advertising would be lost.

(5.) Duty on imported films (estimated to yield £400,000 per annum) would be lost.

(6.) Numerous subsidiary trades would be severely injured.

(7.) The public would lose its most popular, healthy, and economical form of amusement.

Program Includes Thirteen Subjects

At a time when the open market is in jeopardy, the news that the Trans-Atlantic Company is offering 17,000 feet of first class photoplay running the whole gamut of emotion from heart-throbbing dramas to riotous farce comedies for open market release early in March is decidedly encouraging, and will be very acceptable to renters.

This program includes no less than thirteen subjects, as well as a two-reel instalment of "The Broken Coin."

The famous Nestor comedy company is represented by two productions, and there are such well known brands as Victor, Imp, Rex, L.-Ko, Joker and Powers. After the release of such films as "A Shriek in the Night" (Walter Kerrigan), "Stolen Hearts and Pennies" (Ritchie), "The Mirror of Justice" (Sydney Ayres), "The Unnecessary Sex" (W. Garwood and Violet Mersereau), "Inside Facts," and an episode of the adventures of the society crook "Lady Raffles," T. A. Co. will assuredly enhance a worthy reputation.

Keen interest is being taken in the new serial "The Purple Iris" and it is hoped that bookings will be as heavy, if not heavier, than they were for the "Broken Coin."

The T. A. Company is discontinuing the Broadway features and Red Feather photoplays will be substituted. All interest at the moment centers round Sarah Bernhardt in "Jeanne Dore."

As "My Old Dutch" is now being shown in America, it may be interesting to mention that on the release date there were no less than 368 bookings, and "Caste," which was only released last week, received 367, of which one-sixth were six-day bookings.

At the annual dinner and social of Thanhouser Flms, Ltd., the managing director, Mr. Paul Kimberley, was presented on behalf of the staff, by Frank Brockliss of the Lubin Company, with a cigarette box, and Mrs. Kimberley with a bouquet of roses, carnations and tulips.

Of all the war films now on the market, undoubtedly the most popular are those which were taken under official auspices. They are being shown with considerable success at most of the leading picture houses. Of the films themselves, however, film men are not too enthusiastic.

The Board of Trade has issued a return showing that during December America has exported to England £100,000 worth of films, an increase of £58,000 over the previous month.

During the year 1915 a total of £1,113,000 of film has been received from the States, and from other countries £98,000. The total exports of film from England were £195,000.

There has been a new development on the Essanay controversy, and a compromise is to be effected. H. A. Spoor's announcement that his firm is prepared to book Chaplin films as single subjects on separate contracts where so desired by exhibitors, has been received with favor.

What will happen with existing contracts is now a matter for the contracting parties, but Mr. Spoor has shown a willingness to meet exhibitors.

Although Essanay films will still be exclusives, concessions have been made on the original scheme, which one hopes will lead to an amicable working arrangement. The controversy has been in progress now five months, and Charlie Chaplin will again appear perhaps stronger than ever.

Glut of Sex Pictures

A number of sex films have made their appearance lately, and have provoked a fair amount of comment. Here is one extract from the *Daily Mail,* a leading national journal: "This type of picture came from America, and is declining in favor there, the public having become as surfeited with it as they did with cowboy stories.

"In Great Britain there is just now a glut of such pictures, which began with 'Three Weeks,' went on to 'Five Nights' brary of daring fiction.

"The monetary value of the film lies in the title, which the public know is that of a book which is not upon the shelves of the houses of the ordinary people or has been banned by the libraries.

"It is this fact which constitutes its drawing power. The public clamor to see it, and are disappointed, for the film producer with extraordinary skill can turn a doubtful story often interlarded in its subtitles with texts from the Bible.

"And so when the story comes to be shown it is pronounced to be a great moral story, 'better than any sermon,' and so on. It goes out with the certificate of the British Board of Film Censors, and all is well." These are the remarks which prefaced comment on "The Yoke," and "Burnt Wings."

Amongst the British film productions of the week are "Face to Face" (Hepworth), a drama with superb double photography scenes, showing how a criminal who has masqueraded as another man is exposed in a startling manner at a murder trial.

H. A. Browne & Co., Ltd., comedies "Taming Liza" (1220 feet), "Silas at the Seaside" (430 feet), "Pimple's Double" (880 feet), "A Boarding-school Scandal" (790 feet).

There has been a delay in the arrival of Kriterion Sales Agency films, which are rented in England by H. A. Browne & Co.

AMONG THE EXCHANGES

SHURTLEFF MANAGER OF CLEVELAND BRANCH OF V-L-S-E, FORMERLY IN CHARGE OF ABEL

WITH the appointment of Sydney E. Abel as manager of the Chicago office of the V-L-S-E—the second largest office in the Big Four organization—comes the announcement that C. E. Shurtleff has been given charge of the Cleveland branch, formerly under Mr. Abel.

Mr. Shurtleff's rise in the V-L-S-E has been conspicuous even among the many rapid promotions which have marked this organization's career.

Only a few months ago, he was a salesman in the Atlanta office. His record there evidenced such efficiency, that he was moved to Detroit the first of the year, to take charge of the sub-office in that city, which was under the jurisdiction of the Cleveland branch.

He had been there but a month, when the Big Four transferred him to Cincinnati, where he was made a branch manager.

The results which he accomplished there during the short period of his management of the Big Four interests, won for him promotion to the Cleveland territory, which is considered one of the most important in the V-L-S-E organization.

Mr. Shurtleff is succeeded in Cincinnati by C. E. Holah, who is widely known in the film circles of that city and surrounding territory.

The Detroit office is now being managed under Mr. Shurtleff's supervision, by J. M. Duncan, David Kline, who recently was placed in charge of that office, having resigned. Mr. Duncan has been with the Detorit sub-branch for some time.

Other changes in the Big Four ranks include the promotion by E. O. Child, Pittsburgh manager, of Elmer J. Waner, who has been shipping clerk of that branch, to assistant booker; Walter C. Thomas, former poster clerk, to shipping clerk, and James G. Hanna, former night man, to poster clerk.

The Cincinnati office has secured the services of C. L. Kendall, formerly of the Universal. Mr. Kendall has been a booker for almost ten years and is known to practically every exhibitor in that territory.

A. L. Widner, who for several months past has been assistant booker in the Boston office of the Big Four, has been promoted to a position on the sales force of the Philadelphia branch, and will cover Delaware, parts of Maryland and New Jersey.

I. A. Farrah, former manager of the General Film Company's branch office at Harrisburg, Pa., is another addition to the Philadelphia office, covering part of the state of Pennsylvania.

In Seattle, Mr. North, manager of the V-L-S-E office there, has added Frank Swimer to his office force. Mr. Swimer was formerly correspondence clerk with the R. G. Dun Mercantile Agency.

GOLDSTEIN, DENVER, REPORTS INTER-MOUNTAIN ADVERTISING CAMPAIGN A "WINNER"

WILLIAM T. BINFORD, roadman for Metro, working out of the Denver office, has been placed in charge of that office.

W. H. Cree, manager General Film Company, Denver, reports the installation of an exhibitors' service department, which will aid the out-of-town exhibitors in purchasing goods they are unable to obtain in the smaller towns, and also reports that A. E. Fair, roadman for General continues to "shoot" in new business.

Manager Louis Goldstein, of Denver Universal Exchange, reports the intermountain advertising campaign a winner. Over half of the exhibitors in that territory have entered their names as members.

This campaign is being conducted by the publicity department of the Denver office and is creating more interest than any stunt ever pulled in that territory.

The United Film Service, under management of L. D. Purdy, reports business hitting the high mark.

W. S. Rand, manager of the Triangle Exchange of Denver, has returned from his trip through the Southern part of Colorado.

J. J. Unger, special representative and manager of all Metro Exchanges, stopped off in Denver for several days last week and completed plans for the new branch office of Metro at Salt Lake City, Utah.

Unger and J. S. Bailey, manager of the Denver Metro Exchange, left Denver for Salt Lake last week to open the new branch. Mr. Bailey will take charge of that office for an indefinite period.

JOE LEVY GOES TO CHICAGO OFFICE OF FOX

Joe Levy, manager of the Fox exchange in Omaha since it was started there, has been promoted to Chicago and Lester Stern of Chicago has taken the managership in Omaha.

While in charge of the branch Mr. Levy made many acquaintances who soon became friends. To him, say many exhibitors, is due in part credit for the progress in motion picture activities in Omaha's territory within the last year.

FRISCO EXCHANGE BOARD OF TRADE FILES COMPLAINT WITH STATE R. R. COMMISSION

The Film Exchange Board of Trade of San Francisco has filed with the State Railroad Commission a complaint against the Southern Pacific, Santa Fe, Western Pacific, Northwestern Pacific, San Pedro and Los Angeles and Salt Lake railroads, asking for an order preventing the defendants from prohibiting the carrying of moving picture films in passenger and baggage cars.

The complaint sets forth that during the past twenty years more than one million films have been transported in passenger cars in California without a single accident.

It is asserted that severe financial loss would result to film exchanges and exhibitors from these regulations through the loss in booking and the increased cost of carriage.

The complaint suggests that safety would be fully secured by compelling all persons carrying films on trains and boats to use a key-locked metal case and the board of trade offered such a case as an exhibit.

The complaint further suggests that films be carried on the upper decks of boats and in the sections of trains where smoking is prohibited.

PATHE EXCHANGE IN WASHINGTON, D. C., REPORTS COMPETITION FOR "IRON CLAW"

Pathe Washington Exchange reports that with the opening of the first installment of "The Iron Claw," competition ran very close and the honor went to The Plaza, one of the Moore chain of theatres in the heart of the downtown picture district.

The advance bookings for this film exceeded that of any other serial that Pathe has yet put out, and that is saying a great deal, remembering the wonderful sensations of "Elaine" and "Neal of the Navy" films. This exchange anticipates "The Iron Claw" to break all previous records for a serial in that territory.

AFFILIATED BOOKING OFFICES FORMING IN ATLANTA

Plans are now under way and a charter is being asked at Atlanta, Ga., for the Affiliated Booking Offices. The new concern will deal exclusively in features, both on the percentage with the manufacturers and with the exhibitors.

At no time will a program be served exhibitors. The new company announces it will buy states rights in the South for feature productions. Offices at Atlanta, Ga., and Dallas, Texas, will be maintained.

FIRE DEPARTMENT IN SAN FRANCISCO CONDUCTS INVESTIGATION OF EXCHANGES

A careful survey of conditions as they exist in film exchanges of San Francisco has been made by Stephen D. Russell and John J. Conlon of the fire department, and the report rendered to their chief indicates that these were found to be unsatisfactory in many cases.

A number of film exchanges are located in hotel buildings and not a few make a practice of storing their films on open racks. While there has never been a fire of any consequence in a Frisco film exchange, it is believed that the recent investigation will result in regulations of safeguarding nature.

Improvements are being made steadily by exchanges without regulations and at the present rate it will be but a comparatively short time before fireproof vaults will be installed by most of them.

BEIHOFF RESIGNS FROM WORLD-EQUITABLE IN PHILADELPHIA

George W. Beihoff has given up his managership of the Philadelphia World-Equitable office and hied him to New York. His future plans have not yet been announced.

Harvey B. Day, formerly eastern district manager of the Fox Film Corporation, has severed his connection with that company and is now with the World-Equitable Film Corporation.

While Mr. Day's plans have not entirely crystallized, he is at present managing the Philadelphia office, but will probably extend his activities very shortly.

There will be no change in the staff of the Quaker City office at present. More room is however an urgent necessity and steps will be taken at once to meet this need.

BOEHRINGER OPENS TRIANGLE EXCHANGE SERVING 14 THEATRES

Ernst Boehringer, exhibitor, of New Orleans, has opened a Triangle exchange which will serve fourteen exhibitors in the New Orleans territory.

Mr. Boehringer has contracted for Triangle films to be shown first run at his new Triangle theatre, second run at his Columbia theatre in Canal street and in the remainder of the fourteen houses which Triangle will serve in the New Orleans territory.

Another Triangle exchange will open shortly in New Orleans. This will be opened by the Triangle Film Corporation of New York, and it will serve the territory not covered by Mr. Boehringer.

GENERAL ADDS TWO ROADMEN TO OMAHA BRANCH

C. A. Isaackson and I. W. Rachman have been added to the General Film Company force in Omaha as traveling men. The Omaha branch has begun distributing films, and has taken its place among the buying and distributing centers again.

C. W. Taylor, manager, is having the exchange quarters rebuilt until it will be one of the most attractive in Omaha.

BALSDON, V-L-S-E, BOSTON, SHOWS PICTURES TO INMATES OF RHODE ISLAND PRISON

GEORGE BALSDON, manager of the New England V-L-S-E exchange, who has become greatly interested in showing films to the inmates of the Rhode Island state prison, says to the News man:

"I have just received a letter from the warden, in which he states that since the motion pictures have been introduced into the prison, he has not had a single case of punishment in months; that all such punishment as dungeons, bread and water diets, straight jackets, etc., have been done away with. The guards have been taken off the dining room and the prisoners have been put on the honor system."

Mr. Balsdon calls attention to the fact that, under the auspices of the Eastern Film Company, a scenario writing contest was recently held among the inmates. More than one hundred manuscripts were entered in this contest. Fist prize was won by Howard W. Van Slyke and other prizes were taken by Burnside McCullum and Henry Harrington, with honorable mention for William Trent, E. Glennoris, Charles Quigley and O. Chabot.

"The winner of the first prize," says Mr. Balsdon, "forged a check and was sentenced to two years' imprisonment. The prize money he received he immediately forwarded to his employer, on whom he forged the check, and in the letter that Mr. Van Slyke wrote he states that he intends to remit every cent of the amount obtained through the forgery."

Thus may the motion picture pierce the prison walls with a message which even a censor must admit to be nothing except beneficial to all concerned.

The Famous Players Film Company of New England has just sent out to the trade in the New England district a circular letter regarding the substitution of Paramount Pictographs for Paramount Newspictures.

"Paramount Pictographs," says the circular, "is an epoch-making step in the production of motion pictures, and the first real, insistent, connected, continuous attemps ever made to utilize the film for the purpose for which it is truly fitted, the moulding of public opinion and setting before the masses the views of the best thinkers of the world in such a way as can be readily understood and appreciated."

This exchange reports business in a flourishing condition throughout the territory. In Boston just now Paramount is especially strong.

In addition to other theatres Paramount may now be seen at the Park, the Modern, the Bijou and the Exeter street theatres, four of the most prominent houses in Boston.

The Boston Photo-Play Company, Joel C. Leighton, manager, with its office at 100 Boylston street, Boston, now presents to its patrons five big feature films, "Life Without a Soul," a five-reel adaptation of "Frankenstein," by Mrs. Shelly, produced by the Ocean Film Corporation; "The Unfortunate Youth," a five-reel picturization of William J. Locke's novel, also produced by Ocean; "The Waif," five-reel dramatic film, produced by Autoro Film Plays Corporation, starring Matty Roubert; "A Trade Secret," an elaborate five-reel film produced by the Gotham Film Company and presenting Betty Marshall and Frederick de Belleville; and "Her Atonement," and the Association Film Corporation five-reeler, starring Lillian Wiggins.

FARRELL IS OPTIMISTIC OVER BUSINESS CONDITIONS

On his way to headquarters in Atlanta, E. J. Farrell, southern division manager for the General Film Company, stopped off in New Orleans long enough to give an optimistic interview of general conditions throughout his territory, over which he has just traveled.

Mr. Farrell visited in turn Kansas City, Oklahoma City, Dallas, Houston, and finally New Orleans.

He says he finds conditions particularly bright in Oklahoma City, where a period of theatre building apparently has struck the city.

He gives Dallas a clean bill of business health. In that city several new men have been added to the General exchange force.

"But in New Orleans we are making a few new records. In the last three weeks the Crescent City office has been doing twenty-five per cent more business per week than for any other corresponding periods for some time back.

"This means simply that more and more the live exhibitor is clamoring for the single reel program that General has to offer."

PATHE EXCHANGE IN LOS ANGELES MOVES TO "FILM ROW"

The Pathe Exchange in Los Angeles is being moved from its former location on East Seventh street to 732 South Olive, which is the center of film row.

Manager B. E. Loper is having elegant offices prepared, and the home of the Rooster brands will be a very creditable addition to the exchanges of the row.

The other exchanges now located within two blocks in that section are the V-L-S-E, Triangle, Fox, California-Universal, Metro, California Comedy Feature Film Company, George Metcalfe Accessory Company, Mutual Film Corporation, Golden Gate and All-Star Feature Distributors, and the World Film Corporation.

The General Film and Progressive Paramount exchanges are the only ones not in the district, and are located two and four blocks distant.

PATHE OFFICE IN ST. LOUIS INSTALLS VAULT WITH CAPACITY FOR 3,600 REELS

The St. Louis Office of the Pathé Exchange has recently installed a fire-proof vault that will take care of 3,600 reels.

The West End Lyric of St. Louis, Mo., has just finished a four days' run on the Pathé Gold Rooster release "New York." This same subject will be run by the Pageant theatre on the 19th.

On February 13 the St. Louis office of the Pathé Exchange, booked the "Horrors of War" to the Grand Central theatre of that city for an indefinite run.

LEONHARDT LEAVES LOS ANGELES FOR CENTRAL WEST DISTRICT FOR FOX

HARRY LEONHARDT, who for the past nine months has served as coast and mountain district manager for the Fox Film Corporation, Los Angeles, has gone to Chicago, which will be his home office in the future, as he is to have charge of the Central Western States district.

Mr. Leonhardt's territory includes Minneapolis, St. Louis, Omaha, Denver and Salt Lake Fox exchanges, and the appointment comes as an advancement for his excellent work on the Coast where Fox pictures rental service is up to the maximum.

The Coast territory has been changed to include the Seattle, San Francisco and Los Angeles exchanges, and E. R. Redlich, manager of the Seattle exchange, has been promoted to district manager.

E. S. Coates, formerly bookkeeper and cashier of the Seattle exchange will serve as manager there. Mr. Redlich will have his office at Seattle.

The Fox service in the Coast and mountain states has been built up to the present excellent conditions as the result of the efforts on the part of the exchange managers, according to a statement by Mr. Leonhardt prior to his departure for the East.

"Every exchange man in the Fox service feels that he is in position to improve the service from his respective exchange," Mr. Leonhardt said, "and every man works as though he were a member of the company instead of an employe."

E. J. Lipson, salesman for the Los Angeles Metro Exchange, has just returned from a five-weeks' trip over Arizona and Southern California points.

In Arizona he secured contracts for service from fifteen of the seventeen available houses, and a peculiar feature in connection with this success is the fact that none of the contracts have been cancelled.

Arizona exhibitors, according to exchange men, heretofore had the distinction of being so prompt with their cancellation orders that these would reach the Los Angeles exchanges prior to the time the salesman returned.

On this trip Mr. Lipson and C. S. Holmes, salesman for the Triangle Film Corporation out of Los Angeles exchange, made five towns together and took turn about in calling on the theatre owners first.

In all instances both men were successful in making contracts.

Charles Klopot of California Comedy Feature Film Company is on a business trip to Phoenix, Arizona, where he is making arrangements for the opening of a branch exchange.

Upon his return from Arizona Mr. Klopot will go to San Francisco and open a similar office there.

During his absence the exchange here is in charge of his partner, Jake Cone. The firm recently purchased copies of all the Box Office Attraction subjects, and have rights for these in Western states.

The company expects to conduct a state rights business, and it is probable that exchanges in the northwest will be opened after the ones at Phoenix and San Francisco are formally put into operation.

Ralph Earl, producer of the Pacific Coast edition of Paramount News Pictures whose headquarters are at San Francisco, was in Los Angeles last week securing subjects for early release.

LAURENTE IS IN CHARGE OF MUTUAL OFFICE IN TORONTO

The Mutual Company in Toronto has been occupying a place of interest in the minds of the film men of Toronto this last week, owing to the fact that persistent rumors have been circulating to the effect that the company has once more stopped the buying of new films for release in Canada. There have been certain changes in the personnel of the Toronto office, that tend toward the view that some change is about to take place.

Mr. Harris, who for some months has been the Toronto manager, has sent in his resignation, which has been accepted, and Mr. Laurente, formerly with the Mutual Company, but latterly with Pathé in Montreal, has taken his place. No announcement has yet been made by the new manager.

"The Campbells Are Coming," the Broadway Universal feature which the Universal Company took to Ottawa to show Sir Sam Hughes, the Military Minister, has completed its first week of showing in Toronto and started on the second. Large crowds are reported in attendance.

Unique draping of the building of the Griffins theatre, in Campbells' plaid and the pipers playing outside, have been two noteworthy features of the showing of this military feature.

MARKOWITZ OUT OF CALIFORNIA UNIVERSAL EXCHANGE

D. S. Markowitz, who has been manager of the California Universal Film Exchange, Los Angeles, for the past year, has tendered his resignation, which becomes effective March 4.

It is his intention to enter the producing field, but he has not made a decision regarding this matter.

Abe Markowitz, who has been connected with the San Francisco Exchange of the same company, is scheduled to become manager of the Los Angeles branch.

C. L. Theuerkauf, who has been branch manager for the World Film Corporation, Los Angeles, is to be manager of the Bluebird department of the California Universal Exchange.

HOWELL GOES ON TOUR OF METRO OFFICES IN WEST

Albert W. Howell, auditor for the Central States of the Metro offices, with headquarters in Pittsburgh, will leave on March 4 on a tour of the branches at Chicago, Kansas City and Des Moines to install a new accounting system which he has recently perfected.

He will probably remain in the west until the middle of May or June 1, according to present plans.

DISTRIBUTION OF TRIANGLES IN WESTERN CANADA THROUGH NATIONAL WILL BEGIN SHORTLY

A statement given out in Vancouver last week by W. P. Nichols, managing director of the National Amusement Company, Ltd., contained the information that the National Film Service has secured the Western Canadian distribution rights for the Triangle program, which will be imported in its entirety to the Vancouver headquarters of the company.

The National Film Service, Ltd., is the name chosen for the new film exchange which has just been incorporated, and which last month began the distribution of the V-L-S-E features throughout the western provinces.

The proposition made by the National exchange has been accepted by the Triangle people, and after a few minor details are adjusted the new service will begin.

The new exchange will then be in an enviable position, controlling as it will two of the principal feature programs in the provinces of British Columbia, Alberta, Manitoba and Saskatchewan.

In Vancouver, both the Rex and Globe theatres will use first run programs selected from both services, and the same will be true of the Province and Bijou theatres in Winnipeg, managed by J. A. Schuberg, the eastern member of the National Film Service.

Exclusive contracts are about to be signed, it is said, with leading exhibitors in other cities in Western Canada.

W. P. Dewees, manager of the Rex theatre, and the other local member of the company, will take a trip over the route in the near future. He has just made a trip to Seattle in connection with settling the final details of the deal.

EISNER OFFERS FIFTY FEATURES TO MIDDLE WEST EXHIBITORS

More than fifty multiple reel features, a score or more of single reel travelogues, a large number of single reel comedies and the phenomenal dance film "Adelaide and Hughes in Modern Dances" are now being offered exhibitors of the Middle West by Manager Adolph Eisner of the film rental department of the Western Vaudeville Managers Association, which has just moved its offices from the Majestic Theatre Building on Monroe street, Chicago, to the Mallers Building, on the corner of Wabash avenue and Madison street.

Suite 512 has been leased by Manager Eisner and the big stock of films, posters, slides and other exchange paraphernalia are installed and in operation.

MELVIN ADDS MANY CONTRACTS TO KLEINE-EDISON LIST

Arthur C. Melvin, representive of the Philadelphia exchange of the Kleine-Edison Feature Service, was a recent visitor to Washington D. C.

Mr. Melvin added several new contracts to his list and spoke very favorable of the reception of the Kleine-Edison features in that territory.

MAINE EXHIBITORS VISIT BANGOR EXCHANGES

During the past week a number of men interested in the motion picture business have been in Bangor, Me., calling at the film exchanges. Samuel Moscow, general manager of the United Film Company, was there from Boston and inspected the branch of the United, managed by William White, and the other exchanges as well. Mr. Moscow makes about three trips a year through that section.

Among the exhibitors who were there arranging for feature pictures as well as regular service were F. B. Shaw, manager of the Shaw theatre in Corinna; P. J. Powers, manager of the Gem theatre in Caribou; George Ferland, manager of the Star theatre in Millinocket; Joseph Emery, manager of the Star theatre of Bar Harbor; John Goodwin, manager of the Acme Amusement Company.

The Acme Amusement Company has the control of the motion picture houses in Hallowell, Vinal Haven, Winthrop, Kennebunk and Kennebunkport.

Other visitors were H. Wyman, manager of the Park theatre in Dexter; Paul P. Pakes, of the Chick theatre in Milo; J. V. Sawyer, manager of the Jonesport Opera House; F. L. Jones, manager of the Bijou theatre of Lisbon Falls; and O. B. Fernandez, manager of the New Central theatre in Old Town.

ROSHON PHOTOPLAY SERVICE MOVES TO LARGE QUARTERS

Owing to the big increase in business the Roshon Photoplay Service of Johnstown, Pa., has moved its exchange and office from the Garden Theatre building, Main street, to 130½ Market street. At the present time the exchange occupies several large rooms in the building.

Mr. Roshon, manager of the exchange, has increased his working forces and facilities and at the present time is doing an exceptional business.

The service of the company includes some of the big pictures of the day and among them are pictures of the Mutual, Universal and General Service. They have been giving the best of service to the small town exhibitors in that section and their business is going forward with leaps and bonds.

EDWARDS REPORTS RETURN BOOKING FOR TWO PATHE FEATURES

Manager Edwards of the St. Louis branch of Pathé Exchange, advises that he has just closed with the Crystal theatre at Little Rock, Arkansas, for a return engagement of two days each of "Madame X" and "New York," two of the late Pathé Gold Rooster productions.

FRANCE FOUND JANUARY HIS BUSIEST MONTH

F. L. France, roadman for the Feature Film and Calcium Light Company, whose offices are in Pittsburgh, one of the busiest men in the business, has been most successful during the past year. January was his largest month.

PHILADELPHIA EXCHANGEMEN PLACE SATISFACTORY BOOKINGS; DEMBOW MAKES BIG FOX CONTRACT

GEORGE DEMBOW, manager of the Philadelphia office, announces a big Fox contract to run one year with the Colonial, a large Harrisburg, Pa., theatre owned by Wilmer and Vincent. This is for first releases.

Fox has a yearly contract with the big South Philadelphia theatre, the Broadway, to run all new pictures for a week's showing.

Sol Schwartz has been made assistant manager of the New Film Corporation. Although new to the business, Mr. Schwartz must be a born film man. In one week he has proved a big asset to the New Film by securing two hundred dollars' worth of new business.

The friends of J. S. Hebrew (and their name is legion) will regret to learn that he has been suffering from a severe attack of rheumatism. It is hoped that Mr. Hebrew will be back in harness in the next few days.

V-L-S-E finds its roomy quarters inadequate for its needs, and hopes soon to enlarge them.

"The Battle Cry of Peace," in spite of its stiff price of one hundred dollars a day, is so much in demand, five prints are being used in Philadelphia territory.

Smaller exhibitors who can not afford the big price, are asking for dates as soon as the fifty-dollar limit has arrived. Much of this success is attributed to the book of the film which can be sold by exhibitors at ten cents and yet reap a profit. One small theatre used seven hundred books in one day.

S. G. Simpson is no longer with the Tri-State Star Feature Company, of which J. R. Binns is owner and manager. The latest acquisition of the Tri-State, "The Victory of Virtue," had a hard tussle with the censors, but proved its name true at last and is already on the road to popularity in that section. Gerda Holmes and Wilmuth Merkyl are the stars in the production.

This week the Mutual Masterpictures de Luxe after enjoying some exclusive representations are coming into the regular service of the Philadelphia office.

These five reelers can be had by exhibitors at a small increase over regular service prices and must be included by those holding regular Mutual contracts.

"A Thoroughbred" and "The Bait" are the first two which Philadelphia is handling and are taking well. No exhibitor has balked—rather all are eager to get the increased attractions.

J. Safron of New York, for three years road man for the Universal, has become a Mutual salesman and will handle the Pennsylvania territory for the latter.

IDEA FOR PATRONAGE HIT AS ENLARGED FROM "NEWS" SUGGESTION IS USED BY GOLDSTONE

Enlarging upon an idea he found in "Motion Picture News" Manager Ph. Goldstone of the World Film Company exchange in Omaha has established a mutual exchange of ideas for advertising as well as a mutual exchange for films.

For instance, R. A. Garman, manager of the Keith theatre, North Platte, Neb., showed "Evidence," and as an advertising feature he had cards, the size of regular calling cards, printed. They said, in artistically arranged lettering, "What would you do IF you found your bride of a few hours had gone with another man, etc.," until the very idea compelled attention. Garman made it pay. Responding to a request, such as Goldstone had sent out to all exhibitors, he sent one of the cards to the exchange.

The Orpheum at Centerville, Ia., was due to receive the film in a few days. Goldstone sent the manager one of the cards.

He used it as copy and made many others. Jake Schlank, manager of the Hipp, Omaha, was the first to try the cards in a big city. He did, and his house was packed.

Goldstone has received other ideas from exhibitors who have exhibited certain of the most striking pictures.

He sends them to those in other cities who are to receive the film, and frequently the same idea is employed. This applies to newspaper advertising, cards, and other stunts.

EMMICK ARRANGES FOR McINTYRE TO HANDLE FEATURES IN LOS ANGELES

E. H. Emmick, formerly manager of the Los Angeles Golden Gate Film Exchange, and now western manager for the Picture Playhouse Film Company, Inc., with headquarters at 101 Golden Gate avenue, San Francisco, spent a portion of the past week in Los Angeles and made arrangements with the Liberty Feature Film Company of which Harry McIntyre is manager to handle the features in that territory.

The offerings include a number of Tom Terris, Great Northern and other two-, three- and five-reel subjects.

The rights for the "Mutt and Jeff" comedies for California will be handled in the same manner. Other important subjects booked in California by the Liberty are "The Escape," "The Avenging Conscience," "The Littlest Rebel," and "Sealed Orders."

INDIANAPOLIS FILM MEN BUY KRITERION EXCHANGE

The old Kriterion Exchange, in West Washington street, Indianapolis, of which A. Dresner was the manager, has been bought by men in that city.

The exchange, which has been getting the Kriterion and Associated service, is supplying about sixty theatres in Indiana, Illinois, Ohio and Kentucky. It hopes to sign up a fifteen-reel service early in March.

Brandt C. Downey, president of the Commercial National Bank, of Indianapolis, is president of the new company. L. J. Meyburg is manager and secretary of the company. James H. Gavin also is interested in the company.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

MUTUAL SEIZES 125,000 FEET OF ITS FILMS FOUND IN A VIRGINIAN "EXCHANGE"

THE Mutual Film Corporation has seized 125,000 feet of its films found in an "exchange" operated at Edinburg, Va., a small center in Shenandoah county.

This is the second big seizure to be made by the Mutual Film Corporation in the pursuit of films which have curiously strayed from the storage vaults of its sixty-eight exchanges.

The Virginia seizure, a step in a civil action instituted in the courts of Shenandoah county, is a further step in pursuit of the announced policy of the Mutual to take out of circulation all of its films which had strayed into the hands of irregular exchanges, peddlers and "film pirates."

The films discovered in Virginia were uncovered as a result of the efforts of a group of men to sell a stock of films made up largely of Mutual releases.

B. C. Cunningham, manager of the Washington, D. C., Mutual branch, operating under an assumed name, arranged to be approached by these men. Mr. Cunningham went over into Virginia to look the films over before agreeing to a "purchase."

He was shown the stock and assured himself that it contained the property of the Mutual. Thousands upon thousands of feet were submitted for his inspection.

The next step was a conference by wire with the legal department of the Mutual's home office in New York, which resulted in instructions to the Mutual's attorneys in Woodstock, Va., to take charge of the case and to institute such action as the circumstances seemed to warrant.

Through these attorneys the Mutual Film Corporation has brought a suit "in detinue" in the Circuit Court of Shenandoah county, Va., alleging damages and demanding delivery of its films.

A. L. Hitner, the defendant named in the suit "in detinue," was formerly an exhibitor of motion pictures in Hackettstown, N. J., where he was a customer of the Mutual Film Corporation.

He received reels of film on rental terms and with the understanding that they should be redelivered to the Mutual. According to the charges in the action in the Virginia courts these reels were found still in his possession.

The fact that the stock of film held by Hitner in Edinburg, Va., attached as security by a local bank with which he had a check controversy, enabled the sheriff readily to gain possession of the entire stock.

In a report of the inventory just received by the Mutual's legal department in New York, one hundred and twenty-five releases of various dates were found in the Edinburg stock.

About half that number of the releases of the General and Universal concerns were found, but not listed in the inventory, as the action in the Shenandoah county court extends only to the Mutual films involved.

The Mutual has recovered many hundreds of thousands of feet of "pirated" films in the last few months.

Through the activities of Arthur F. Beck, manager of the Twenty-third street branch exchange, in New York, missing films were traced to various "fences" and hiding places in New Jersey cities.

In raids there, more than two hundred thousand feet were seized, and prosecutions were instituted against several persons.

Since that time a corps of detectives has been at work in co-operation with Mutual branch managers in all parts of the country.

Evidence has been found of a most elaborate system of "film pirate" operations, which includes not only exchange facilities for the rental of stolen film in the United States, but export in large quantities to South America, the West Indies and other regions abroad.

ARREST FOR OUTRAGE IN CLEVELAND LEADS TO VIGOROUS ACTION

Attorney Ernest Schwartz reported to fellow members of the Northeastern Ohio Motion Picture Exhibitors League that as the result of Exhibitor Sam Bullock's prosecution of a youth caught discharging a stink ball in his theatre, the police prosecutors had confiscated the stock of one dealer and had received information which they hoped would enable them to stop the sale of these offensive articles in Cleveland.

A letter was received from a Duluth, Minn., exhibitor stating that similar trouble was being experienced in Duluth and asking for information regarding the Cleveland campaign against the nuisance.

LOUISVILLE NEGROES OBJECT TO "NATION" SHOWING

At a mass meeting of Louisville negroes, held at the Colored Y. M. C. A., ways and means were discussed to prevent "The Birth of a Nation" from appearing in Louisville. The objection to its presentation is based on the grounds that the story is unfair to the race and that it may arouse race enmity.

It was decided to bring the protest to the attention of Mayor Buschemeyer and to request him to take steps to prohibit the exhibition of the film.

OHIO JUDGE DECLARES "COUNTRY STORE" LEGAL IN TEST CASE BROUGHT BY JUVENILE PROTECTIVE ASSOCIATION

EXHIBITORS of Cincinnati and Ohio generally feel that they have won a great victory in the opinion of Judge C. W. Hoffman, of the Juvenile Court of Hamilton County, in dismissing George F. Hornung, manager of the Americus theatre, 4026 Hamilton, Northside. Hornung was charged with encouraging and contributing to the delinquency of a thirteen-year-old boy.

The decision of Judge Hoffman sets at rest a contention made by reformers throughout the state during the last few years, that the operation of a "country store" scheme by a motion picture theatre is, in effect, the operation of a gambling scheme. The decision establishes the legality of the "country store" in Ohio.

Hornung was arrested several months ago, after Arthur Huber, thirteen, had been sent to his theatre by the Juvenile Protective Association of Hamilton County, who sought to test the new juvenile law as it applied to this question. Young Huber was the chief witness at the trial.

Attorneys Miller and Foster, representing Hornung, immediately filed a demurrer to the affidavit on which Hornung was arrested. They set forth that the charge did not state a punishable offense.

In his opinion Judge Hoffman sustains the demurrer, holding that the "country store" is not a game of chance, because nothing is risked by either party in its operation. In part the opinion said:

"The authority in this country appears overwhelming to the effect that a transaction of the kind mentioned in the affidavit is not a gambling transaction. There is very little authority the other way. . . . Counsel for the state advises the court that he has been unable to find any authority that holds in any case analagous to the case at bar."

DRAFTS ORDINANCE TO DO AWAY WITH CENSOR BOARD IN FRISCO

An ordinance to take the place of the one regulating moving pictures and that governing theatrical performances has been drafted by Attorney Walter Rothchild, representing the Theatrical Managers' Association and the Newspaper Publishers' Association, and submitted to the Police Committee of the Board of Supervisors, San Francisco, which will consider it on March 9.

This new ordinance is designed to do away with the moving picture board of censorship and prohibits the showing in moving pictures of anything offensive to decency.

The clause concerning theatrical exhibitions prohibits any that are indecent or suggestive. No restrictions are to be placed upon the showing of moving pictures that are not imposed upon so-called legitimate attractions.

At a recent meeting of the municipal affairs committee of the San Francisco Center of the California Civic League this proposed measure was discussed and several who spoke on the question expressed themselves as being opposed to censorship in any form.

SUNDAY OPENING A LIVE ISSUE IN BOISE, IDAHO

Whether or not the motion picture houses of Boise, Idaho, can be operated on Sunday is now a live issue. The proposition is soon to be submitted to the city council for its consideration.

The managers and the liberal element of the city are out with numerous petitions, which are being readily signed, asking that the shows be permitted to operate Sundays.

At the last session of the state legislature a law was passed providing that when a majority of the people of a city petitioned the council for Sunday opening of the shows, that such petition could be granted despite the Sunday rest law, under which they were closed some years ago.

More than 2,000 signers have already been obtained, and the petitions have been out but a few days, and there is every indication that the required number will be secured.

The church element is up in arms over the movement, and declares that if Sunday opening of the theatres goes into effect that a municipal motion picture theatre will be opened, which will be free to the public.

FOX PLANS COURT FIGHT IN PHILADELPHIA OVER 3 PICTURES

The Fox officials have definitely decided on taking three rejected films into the Philadelphia courts. "The Kreutzer Sonata," "The Serpent" and "The Fool's Revenge" are the censored releases.

"The Serpent" has been approved by the National Board of Censors, Ohio's strict guardians, the Kansas board, the Chicago board and the Boston board, the latter ordering a few eliminations. Pennsylvania thus stands alone in condemnation.

John R. K. Scott is the Philadelphia lawyer selected in the case. He will be assisted by the New York lawyers of the Fox Corporation.

BILL IMPOSING HEAVY TAX ON EXCHANGES IN MANITOBA GETS SECOND READING

"FILM exchanges, permanent, $250; film exchanges, if considered temporary, $250 per annum, and an additional $50 for each film censored."

The Hon. Edward Brown has moved the second reading of the above bill in the Manitoba legislature, which is part of that providing for the taxation of public amusements.

It provides for the annual taxation and lays down rules for returns to be made to the treasury department by the proprietors of the various picture houses, as well as theatres, both legitimate and vaudeville.

Such returns must give all information as to locations of theatres, and officials of interested companies.

There are two taxes imposed upon traveling motion picture shows and temporary film exchanges, and new fees to be charged for the censorship of films.

The taxation of motion picture theatres is more than doubled from what it formerly was.

The act provides that no traveling motion picture show may include in its itinerary any incorporated city.

New provisions for the censorship of films are also made, these including powers conferred upon the lieutenant-governor-in-council, to appoint a board of three or more provincial censors to have power to permit or prohibit films or slides which are proposed to be shown in Manitoba.

If desirable, according to the act, an inter-provincial board of censors may be appointed by the lieutenant-governor-in-council.

This board may consist of three or more persons, nominated by the several provincial governments.

There will be an appeal board of censors, the provision in this respect being as follows: "There shall be an appeal from the board of censors, and when occasion requires the provincial treasurer may appoint an appeal board consisting of three reputable citizens of the province of Manitoba, who shall act temporarily, and only on such films or slides for which an appeal has been made; or the provincial treasurer may appoint a joint appeal board consisting of three or more reputable citizens to be nominated by the governments of the provinces represented by the members of the joint censor board; provided that the expenses of the members nominated shall be paid by the several provincial governments appointing them."

A fee of two dollars is to be levied for the inspection and censorship of each film or part thereof.

Any person found guilty of giving an incorrect return to the treasury department may be fined $1,000 and costs, with twelve months' imprisonment in default.

COURT UPHOLDS TRIANGLE'S RIGHT TO SHOW FILMS IN KNICKERBOCKER THEATRE

THE Triangle Film Corporation will retain control of the Knickerbocker theatre in New York, its first model motion picture playhouse, unless the owner is able to advance some argument for cancellation of the lease other than his contention that under the Rothapfel regime the Triangle is not giving a "first class" performance at the Knickerbocker.

The Supreme Court of the state of New York, by decision of Justice Cohalan, has refused the application for an injunction sought by Robert Walton Goelet, who inherited the property from his father. The Triangle lease runs until next September.

"Through the introduction of moving pictures and photoplays into the theatrical field there has occurred therein an evolution in the production and presentation of plays," writes Justice Cohalan in his opinion; "in fact, the entire trend of the business may have so evolved as to permit the defendants to carry on their business as now being conducted without violating the restrictive covenants of the lease.

"Even though irreparable injury be shown, in view of the short time which the lease has to run, unless the right of those seeking the injunction is clear and unmistakable, this court may not intervene to prevent the use of the theatre in the manner that it is now conducted."

Mr. Goelet sought to oust the Triangle because of the introduction of musical numbers, pictorial films and other entertainment which S. L. Rothapfel made part of the performance in which Triangle plays were the features; maintaining that the "continuous" policy at revised prices lowered the classification of his theatre.

Multitudes of affidavits on this "class" contention were submitted, but the court held that it was a matter of serious question whether the case could be decided on affidavits.

Justice Cohalan finally held that the defendant had not violated the covenants of the lease, adding that the case was novel and far-reaching in its importance.

CLEVELAND POLICE WAGE WAR ON PICTURE THEATRE POSTERS

Cleveland police have been waging a vigorous war on motion picture theatre posters, but the policy has not been general or uniform.

Attorney Ben J. Sawyer and exhibitors of the city have arranged to meet Mayor Harry Davis and Public Safety Director Sprosty to go over the whole matter and try to arrange a uniform policy.

Exhibitors maintain that the approval of the state censors covers the posters as well as the pictures.

LEXINGTON, KY., AUTHORITIES WANT CONFERENCE ON "NATION"

The Board of City Commissioners of Lexington, Ky., where the "The Birth of a Nation" is scheduled to be shown, March 20, has issued a formal request to Manager C. H. Berryman of the Lexington Opera House to appear before it for a conference as to whether or not the film will be permitted to be shown in that city.

Sol Lesser Announces Policy for "Ne'er-Do-Well"

In Marketing of the Big Selig Feature, Pacific Coast Film Magnate, Now Located Permanently in the East, Will Handle All Bookings Direct from His New York Office, and Plans Complete Advertising Campaign, Including Liberal Use of Newspapers

FOLLOWING the receipt of scores of letters and telegrams, telling of unusual business being done by "The Ne'er-Do-Well," and requesting information regarding bookings, Sol E. Lesser this week made his first announcement of the policy to be pursued in distributing the big Rex Beach feature.

Mr. Lesser, who controls the exclusive rights, will handle all bookings from his New York office, 218 West Forty-second street, New York. He will have no branches, and will do business through no agents. Everything will go through the New York headquarters.

Mr. Lesser expresses himself as thoroughly convinced of the immense earning power of "The Ne'er-Do-Well" and will handle the feature so as to insure the greatest return to exhibitors.

To this end he will place the picture for long runs in the principal cities first, in the firm belief that enterprising exhibitors cannot fail to make big money by the proper presentation of it in exclusive territory, with the liberal use of advertising. He believes in long runs, as the whole population should have an opportunity to see it.

The first booking will be given to cities of 100,000 population or over, in exclusive territory. This means, Mr. Lesser explains, that the exhibitor in the cities will be protected from competition in their own territory for at least sixty days, and will have their fields to themselves.

The rental will be based upon such conditions as population, location and outside competition.

In order to induce the liberal use of newspaper and other advertising, a reduction in rentals will be made where an exhibitor can guarantee a proper presentation, and the proper advertising.

Extensive Advertising Campaign

A complete advertising campaign, which provides for the liberal use of newspaper space has been arranged by Mr. Lesser, and will be furnished, together with other helps to presentation, free to all exhibitors who book the feature.

"A big picture like this is an event," said Mr. Lesser. "There is great public interest, which can be stimulated by enterprising advertising, and everybody who handles 'The Ne'er-Do-Well' is certain to make big money.

"I am going to see that they do. All rentals have been fixed on this basis, and we are prepared to help the exhibitor in every way to make his run of the picture pay, and pay big.

"Already the picture has been rebooked in San Francisco and Los Angeles, after runs of two and three weeks respectively; what these places have done others will do.

"After the larger cities have shown the picture for reasonable lengths of time, we will take up the booking of smaller cities in the same territories.

"So far from the exhibitor in these smaller towns losing by the big city run, they cannot help but benefit from the immense advertising and prestige which it will receive through thousands having seen it and talked about it—for they are bound to talk about it.

"I have already booked the feature, on the exclusive territory basis in Philadelphia, Cleveland, Pittsburgh and Atlantic City, and exhibitors in several smaller places, such as Canton, O., and Mason City, Ia., have convinced me of their ability to present it properly, and I have accepted their bookings.

Playing to Capacity

"I am receiving in every mail enthusiastic letters from exhibitors who are doing great business with 'The Ne'er-Do-Well.' It is playing to capacity houses wherever shown.

"One letter I have here from the Coast, encloses a telegram from a California exhibitor, in which he says 'The Ne'er-Do-Well' has broken the record of 'The Spoilers' which has made the greatest run in that locality up to this time. This record is being repeated everywhere.

"In pursuing a policy of service to the exhibitor we are only giving the exhibitor as well as the picture its due. Everybody in America, old enough to appreciate a picture, should and will see 'The Ne'er-Do-Well.'

"This is the chief object in booking it for long runs, and this end can only be attained by intelligent and persistent advertising.

"My own experience has made me a firm believer in newspapers as an advertising medium for the motion picture exhibitor, and the campaign which we have mapped out for this feature lays particular stress on this propaganda.

"We go farther, however, and urge upon the exhibitor poster stands, lobby display, program and herald announcements, as well as every form of advertising which will bring the picture to the attention of his public. It has paid in the past, and will pay especially big returns in this case."

In addition to the cities mentioned, Mr. Lesser has already received applications for booking from exhibitors in the largest cities of the country.

These are being carefully considered. It is Mr. Lesser's aim to place the feature in the very best houses in each city, whenever possible, and all applications are being subjected to careful investigation.

Chicago Reel Fellows' Meet a Beefsteak Dinner

Event Held in the Movie Inn—Members Wear White Hats and Aprons and Show Appreciation of Kitchen Triumphs Prepared by the Chef

THE February meeting of the Reel Fellows Club of Chicago, which had been heralded for some time by a series of unique posters and publicity matter, was held in the rooms belonging to the club, Wednesday evening, February 16.

The party took the form of a beefsteak dinner, and was easily the most convivial and successful event ever staged by this organization.

Each member and guest wore a white hat and apron, and sat down at one long table in the Movie Inn. The illumination was furnished by candles stuck in Budweiser bottles, and many kegs of Milwaukee's famous product decorated the room.

The piece de resistance was a steak of notable quality, flanked by several kitchen triumphs prepared by the inn's chef.

Following the dinner a lively program of vaudeville entertainment was provided, supplemented by stunts and speeches by the members; this carried the meeting well into the morning.

Those present signed their names on an apron which was then mailed to Hobart Henley of the Eastern Universal studio.

Mr. Henley was a guest at the previous meeting and had regretted his inability to be present at the beefsteak dinner. Among the names that appeared on the apron were:

Alec J. Balaban, F. H. McMillan, W. E. Heaney, Freeman Owens, W. G. Watkins, R. R. Nehls, W. R. Rothacker, E. C. Jensen, M. L. Sparr and Richard C. Travers.

Freiman Owen, Ed. Mock, J. W. Brickhouse, E. G. Spencer, C. L. Worthington, F. J. Flaherty, C. E. Douglass, Alfred Hamburger, Louis M. Selig, L. A. Gitzler, F. W. Wild Jr., W. H. Lawrence, J. M. Price, B. N. Judell, Emil F. Steethammer.

Neil G. Caward, Ralph C. White, Bert W. Albert, W. W. Ricker, Paul Hinz, E. S. Howell, Don J. Bell, F. H. Richardson, L. Wm. O'Connell, I. S. Mead, S. M. Noto.

Emil O. Engstrom, Barney Balaban, F. A. Hamburg, J. H. Quinn, Hugh Foote, C. J. Verhalen, W. E. Weinshenker, and Adolph M. Eisner.

ROBBINS COMPANY TAKES OVER ESSANAY STUDIO IN NILES

Special to Motion Picture News

San Francisco, Feb. 24.

Jesse Robbins, heading a new company of film artists, arrived a short time ago at Niles, Cal., from Los Angeles, to take over the old Essanay studio at that place.

Among those in the party were Buddy Jamison, leading man; Wesley Ruggles, assistant director; John Penn, Maggie Reiger, Harry Ensign cameraman; Al Griffin, head carpenter; Dan Keller property, man; William Gorham bookkeeper; George Crethorpe, costumer; Al Coudere, scenic artist, and Jesse Robbins.

A number of members of the disbanded Essanay Company joined them on their arrival.

GAUMONT HOLDS SCENARIO CONTEST AMONG ITS PLAYERS

The literary atmosphere just now noticeable at the winter studios of the Gaumont company, Jacksonville, Fla., is due to a prize offered by Supervising Director Richard Garrick for the best scenario submitted by a member of the Gaumont stock companies.

A month has been allotted for the preparation of the five-reel features which will be judged competitively. A prize of one hundred and fifty dollars will be awarded the best synopsis submitted, and two hundred and fifty dollars will go to the Gaumont player offering the best five-reel working scenario.

As photodramas have been written by many Gaumont players, there is certain to be an interesting competition between the following successful photodramatists: Howard Hall, Henry J. Vernot, Edwin Middleton, Iva Shepard, Gertrude Robinson, Mathilde Baring, and Alexander Gaden.

MARIE DORO WILL SOON BEGIN ENGAGEMENT WITH LASKY

With the completion of her last production for Famous Players—a picturization of "Diplomacy"—Marie Doro will leave New York soon to begin her long engagement as a star of the Jesse L. Lasky Feature Play Company.

Miss Doro, a well-known legitimate star before her advent into pictures, acted in two other Famous Players productions, "The Morals of Marcus" and "The White Pearl." For the Fine Arts studios she appeared in "The Wood Nymph."

With her husband, Elliott Dexter, Miss Doro will live permanently in Hollywood, Cal., near the Lasky studios. Mr. Dexter has also been engaged to appear in Lasky photoplays, and it is likely he will play the leading masculine role opposite Miss Doro in their first production for the Lasky company.

"DEFENSE OR TRIBUTE?" FROM PUBLIC SERVICE FILM COMPANY

The Public Service Film Company, a new motion picture organization, has seized the opportunity presented by the present movement in favor of national preparedness to release a production entitled "Defense or Tribute?"

There are many battle scenes, and some of the most dramatic happenings of history are illustrated.

PITTSBURGH PLANS FIGHT ON POLITICIANS UNFAVORABLE TO ANTI-CENSORSHIP

Special to Motion Picture News

Pittsburgh, Pa., Feb. 25.

The Pittsburgh Screen Club has determined to fight the election of all candidates in its section who are not favorably disposed toward the motion picture industry. For this purpose a committee on political activity has been appointed.

Pittsburgh exhibitors will co-operate by running slides favoring the candidates endorsed by the club.

"Pursuit of Patricia" a 10 Part Serial from "U"

The Picture Will Feature Edith Roberts and Is Scheduled for Appearance Simultaneously with Novelized Version in *Snappy Stories* in Connection with Guessing Contest

THE Universal Film Manufacturing Company announces a new serial, "The Pursuit of Patricia," in which Edith Roberts will have the leading role. Robert F. Hill will direct the series, the first ever made by the Universal in the East. It will appear in ten episodes.

The story will run in *Snappy Stories* each month for ten months ,and the magazine will offer $1,000 in cash prizes, to be divided at the rate of $100 every month, for the best answers from readers of the publication as to what they would do if they were in Patricia's shoes and in the same circumstances.

"The Pursuit of Patricia" was written by Reginald Wright Kauffman and Hugh Weir. Mr. Kauffman is known as a writer of best sellers. Mr. Weir is the author of the story "Graft," as well as of several books.

The theme of the serial deals with the adventures of a young heiress who must evade her guardian for a period of one year, or else marry the man whom her guardian dictates.

She runs away, determined to make her own way in the world rather than be forced into such a marriage.

The stories portray the adventures which befall her. What is said to be an appealing love story runs through the entire number of episodes.

Work on the serial will begin at once. There will be one release every two weeks, the initial date to be announced later.

Pallas Pictures' "Ben Blair" Ready on March 9

Subject Will Feature Dustin Farnum in a Western Drama and Give Winifred Kingston a Part with Big Possibilities—Others in the Cast Are Peters and Bonn

PALLAS PICTURES announces as its next release on the Paramount program "Ben Blair," a Western drama, with Dustin Farnum in the title role. As Ben Blair, Farnum appears in a role that affords him a particularly suitable vehicle. The screen adaptation is from the well-known book of the same name written by the late Will Lillibridge.

The scenes of the broncho busting, trick riding, branding, and, in fact, almost all the out-of-door scenes were taken on a ranch owned by one of the last of the cattle barons.

The thousands of acres of rolling lands sustain 50,000 head of cattle. Panoramic views of which are included in the picture. A charge of the cattle straight at the camera affords one of the thrills.

In strong contrast is the scene that represents the exterior of the Winthrop City house. Here the meeting of Ben and the girl who wishes to forget was played before a mansion in the most exclusive residential district of Los Angeles.

The structure is acknowledged to be one of the most beautiful among beautiful homes, and costs over $125,000.

Winifred Kingston, who appears opposite Dustin Farnum in all his film plays, is given a big part in this subject. Herbert Standing, Lamar Johnstone, Lydia Yeamans Titus, Page Peters, Virginia Foltz, F. A. Bonn and little Gordon Griffith, who presents a thrill by leaping from the roof of a barn, are among the important players. "Ben Blair" will be released on the Paramount program March 9.

Brenon Does Not Work from Scenario, Only Synopsis

This Is Absorbed by Fox Producer, Who Attributes Success to Experience as Stock Company Director, and He Begins with "Big Scene," Radiating to Tributary Episodes

HERBERT BRENON, who is directing William Fox's million-dollar Annette Kellermann picture, now being produced in Jamaica, West Indies, has had an interesting career.

A native of Dublin, Ireland, educated at King's College, London, Mr. Brenon came to America at the age of sixteen. His first employment in this country was to do the announcing in a production called "Sporting Life," then running at the Academy of Music.

This is a New York theatre now operated by Mr. Fox.

Soon he got a place as an extra in the production, and then followed varied experiences as a call boy, stenographer, stock actor and director, vaudeville player and motion picture exhibitor.

Mr. Brenon finds that his work as a director of stock companies gave him his best training for the production of pictures.

Before entering the service of Mr. Fox he produced or wrote a number of photoplays for the Universal, culminating in his two well-known productions, "Absinthe" and "Neptune's Daughter."

Since his association with the Fox organizaiton Mr. Brenon has directed "The Clemenceau Case," "Kreutzer Sonata," "The Two Orphans," "Sin" and "The Soul of Broadway."

Last August he began the creation of a great film plant in Jamaica for the Fox Film Corporation, and likewise began captaining a large number of people who are called upon, at various stages, to appear in the Kellermann spectacle.

Mr. Brenon gives this description of his method of working:

"Never in my career as a producer have I used the so-called scenario. I write a synopsis of my story, thoroughly absorb it, and then usually begin with the great moment.

"From that big scene I radiate towards the tributary scenes. I let my imagination absolutely run wild with every particular sequence."

Charlie Chaplin Signs Contract with Mutual Film

Famous Screen Comedian Will Appear Exclusively in Its Subjects at a Salary of $670,000 for His First Year's Work —Total Operation in Formation of the Chaplin Producing Company Involved $1,550,000—He Will Begin Work on March 20 in Two-Part Comedies Released Once a Month

CHARLIE CHAPLIN has signed a contract to appear exclusively in the releases of the Mutual Film Corporation.

This announcement was issued from the offices of the corporation Monday after the close of negotiations with the comedian pending over a long period.

Chaplin will receive a salary of $670,000 for his first year's work under the contract, the Mutual announces. The total operation in forming the Chaplin producing company involved the sum of $1,550,000. This stands as the biggest operation centered about a single star in the history of the motion picture industry, it is said.

Following close on this announcement from President John R. Freuler, of the Mutual, comes his declaration that the signing of Chaplin is but the beginning of a dominating policy on the part of the corporation, and the suggestion that the expiration of certain contracts held by other famous stars now working for other concerns will result in further announcements rivaling that of the Mutual's achievement this week.

The closing of the contract ends a war of negotiations involving unending conferences and diplomatic exchanges for weeks. In this time five or six motion picture concerns and promoters have claimed Chaplin and audibly whispered figures—with every guess too low.

A week ago, President Freuler put Chaplin under an option, pending the completion of arrangements for the organization of a special producing company. At that time the negotiations were entirely personal between President Freuler and Chaplin.

Saturday night the final conference was held and the ceremony of signing up with the Mutual proceeded, with all due array of attorneys, notaries, etc., including, of course, a battery of arc lamps and a motion picture camera.

Charles Chaplin was accompanied by his brother, Sidney Chaplin, who conducts the younger comedian's business affairs and salary negotiations.

Bonus Check for $150,000

President Freuler handed Chaplin a bonus check for $150,000.

In addition to the bonus paid Mr. Chaplin, he will receive a salary of $10,000 a week.

The new Mutual Chaplins will be produced in studios now being equipped in Los Angeles, Cal., where the comedian will begin work on March 20 or at an earlier date if conditions permit. One two-part comedy will be produced each month.

The Chaplin contract contains more than 20,000 words and provides conditions and clauses to cover numerous contingencies. An element of "war risk" enters into the contract.

Mr. Chaplin is a British subject. It is stipulated that he shall not leave the United States within the life of the contract without the permission of the corporation. Incidentally, Mr. Freuler has insured the comedian's life for $250,000.

"This contract," observes Mr. Freuler, "is only a new token of the bigness of the motion picture and the motion picture industry, a combination of art, amusement and business. The figures are all business," he added with a dry smile.

"We can afford to pay Mr. Chaplin this large sum annually because the public wants Chaplin and will pay to see him. I consider this contract a very pleasing bargain for everybody concerned—including this corporation, Mr. Chaplin, and the fun-loving American public.

Other Stars in Negotiations

"I consider this the most important transaction in the recent history of the motion picture industry. It carries a wide significance in relation to the policy of the Mutual Film Corporation. It is a step—a very long one—but there will be more. Negotiations for other great stars have been in progress for weeks and months.

"When certain present contracts expire, you will see these famous stars appearing in Mutual pictures. There is a great deal more to come."

Mr. Chaplin is not much inclined to talk about business.

"A great many people are inclined to make wide eyes at what is called my salary," he remarked. "Honestly it is a matter I do not spend much time thinking about.

"Money and business are very serious matters and I have to keep my mind off of them. In fact, I do not worry about money at all," he admitted convincingly.

"It would get in the way of my work. I do not want people to think that life is all a joke to me," he added with an air of seriousness, "but I do enjoy working on the sunny side of it.

"What this contract means is simply that I am in business with the worry left out and with the dividends guaranteed.

"It means that I am left free to be just as funny as I dare, to do the best work that is in me and to spend my energies on the thing that the people want. I have felt for a long time that this would be my big year, and this contract gives me my opportunity. There is inspiration in it. I am like an author with a big publisher to give him circulation."

Metro Will Not Be Represented at Future Balls

The Company, According to Joseph W. Engel, Treasurer, Is Going to Rest on Its Laurels After Its Success at the Affairs in Pittsburgh, Boston and New York

METRO PICTURES CORPORATION announces its retirement from participation in future motion picture balls and sets forth its reasons in a statement made by Joseph W. Engel, Metro's treasurer. Mr. Engel's statement is as follows:

"Metro is somewhat in the position of the makers of the Stutz automobile who, after winning three great races with their racing cars, retired with the announcement that they would give their competitors a chance. They retired from racing and lived happily ever after and then their competitors lived happy also.

"Metro entered the lists at the great ball given by the Motion Picture Exhibitors in Boston and it was conceded generally that Metro owned the Boston Arena and all that it contained.

"It was Metro's idea that its own artists would be made comfortable and that they should be entertained as well as the public and to this end Metro secured St. James' hall, near the Arena, and gave its stars and guests a chance to enjoy a dance of their own.

"Again in Pittsburgh, Metro carried all before it at the big Screen Club ball given in the Motor Square Garden, and the local press and all the other contenders at the ball gave Metro the laurel wreath.

"Finally at Madison Square Garden in New York on February 19, at the ball of the exhibitors and the New York Screen Club, Metro bent its energies to add as much as possible to the entertainment of the public and additionally to the good time of its own stars and guests by giving a dance and a special program in the concert hall of the garden.

"Metro learned at a late hour before the ball that several other companies had refused to participate in the big garden affair because Metro was competing for publicity honors and it was a matter of the greatest regret to all of us that we stood in the way.

"In justice to the exhibitors' organization and to the Screen Club under whose auspices the ball was given it was impossible for Metro to withdraw and the program arranged by us was carried out in its entirety.

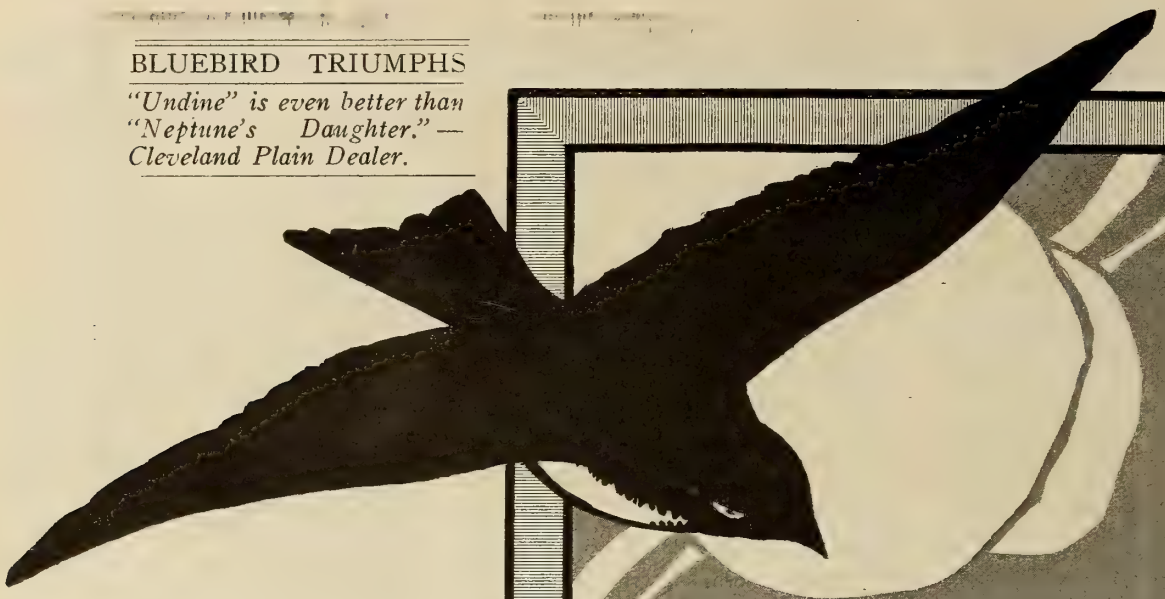
"The results are too well known to the motion picture public, especially those who attended the ball, and Metro now announces that it will not participate in future affairs of this character.

"In making this announcement, Metro feels that it is doing the fair thing by its competitors and giving others a chance to win the delightful glories of these enthusing affairs.

"Metro likes to play big league baseball and has never played any other kind. With three pennants now, it feels that it has had its full share of glory and can now retire gracefully and with no regrets."

BLUEBIRD TRIUMPHS

"Undine" is even better than "Neptune's Daughter." — Cleveland Plain Dealer.



BLUEBIRD Photo-Plays

(Incorporated)

The world's finest Screen Productions

Present

Sarah Bernhardt in "Jeanne Dore," January 24

Helen Ware in "Secret Love," January 31

Ida Schnall in "Undine," February 7

Lois Weber and Phillips Smalley in "Hop, the Devil's Brew," February 14.

Carter DeHaven in "The Wrong Door," February 21

Louise Lovely in "The Grip of Jealousy," February 28.

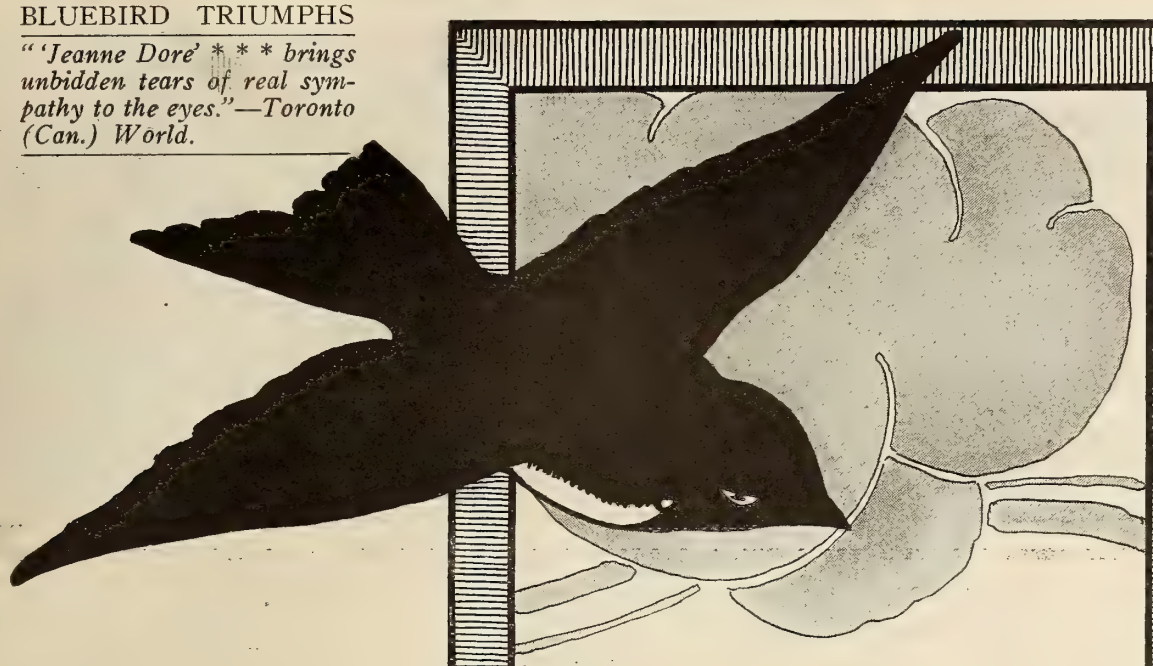
"Rupert of Hentzau" with Jane Gail, March 6

For Bookings communicate with the Executive Offices of BLUEBIRD Photo Plays (Inc.) 1600 Broadway, New York, or your local BLUEBIRD Exchange.

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange.

BLUEBIRD TRIUMPHS

*"'Jeanne Dore' * * * brings unbidden tears of real sympathy to the eyes."—Toronto (Can.) World.*



BLUEBIRD Photo Plays (inc) ANNOUNCE THE EIGHTH RELEASE

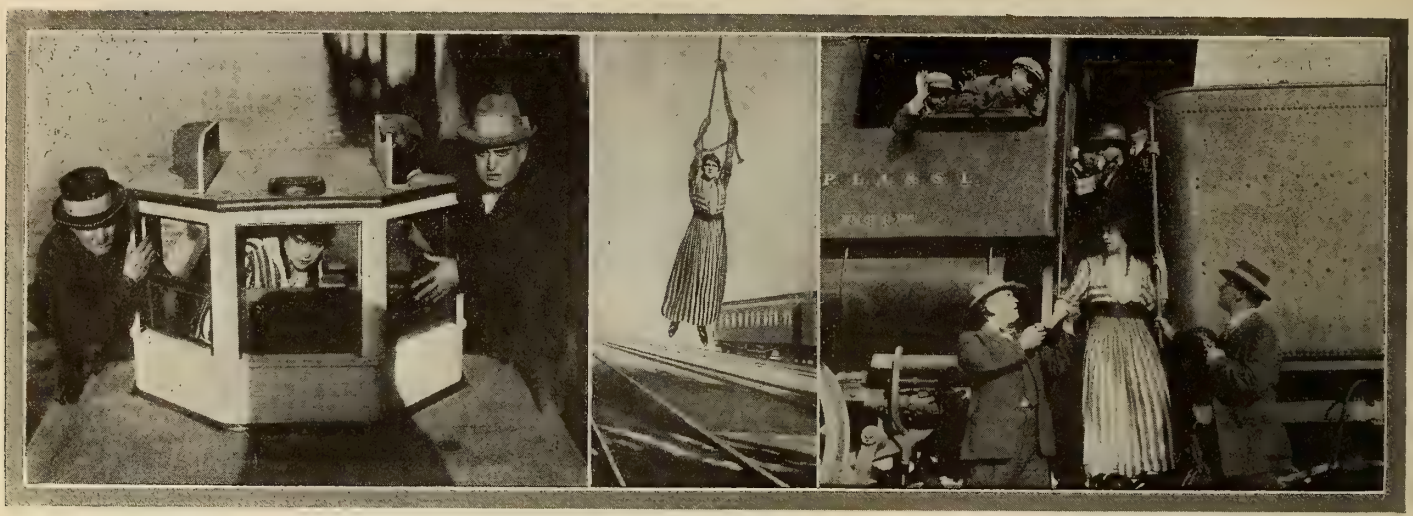
Mary Fuller in "The Strength of the Weak"

Adapted for the Screen by WILLIAM ADDISON LATHROP from the Famous Drama of the Same Name

Directed by LUCIUS HENDERSON

BOOKINGS May be arranged By Communicating with the executive offices of BLUEBIRD Photo-Plays (Inc) 1600 Broadway NEW YORK or your local Bluebird Booking Offices

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange.



HELEN GIBSON, KALEM'S RAILROAD GIRL, AS SHE LOOKS IN HER LATEST EFFORT, "THE GIRL WHO DARED"

Helen Gibson Faces Death in "The Girl Who Dared." Released March 18

THE accompanying illustrations show the accident to Helen Gibson that provides an unexpected thrill for "The Girl Who Dared," a "Hazard of Helen," which Kalem will issue on March 18.

In dropping from a swaying rope to a stolen engine Helen's clothes caught in the rope in some manner and the cab of the speeding engine struck her a glancing blow which is shown clearly on the screen.

It is a tense moment for the spectator, who is able to see the girl's danger vividly, and it provides a thrilling punch.

Aside from this feature "The Girl Who Dared" abounds in other exciting exploits that stamp it as one of the best railroad pictures ever issued by Kalem. Special six-sheet posters have been prepared for it, a departure in connection with single-reel issues. The six sheet is an addition to the usual one and three-sheet lithographs, which will also be issued on this release.

As if to show that other members of the "Hazard of Helen" company may perform daring feats besides Helen Gibson, Franklin Hall starts the action off with a rush in the opening scenes of the film by leaping from the deck of a Pacific Mail steamer.

Hall is a diamond smuggler who eludes the customs officials with the aid of confederates who take him ashore in a motorboat.

In the later scenes Helen Gibson combines courageous riding feats with the railroad exploit. Helen receives word that Hall and his confederates are heading towards her station on a stolen engine.

For a moment she is apparently baffled, but a railroad workman hoisting a keg of nails to his perch on the trestle suggests a daring means of capturing the gang.

She quickly unhitches a team of horses from a wagon unloading at the station and climbing to their backs races down the street.

As she nears the railroad bridge and the swaying rope she struggles to her knees and then to a standing position on the speeding horses, and by a breath-catching leap reaches the rope.

A second later the stolen engine is heard roaring towards the bridge. The scene had been carefully planned for Helen to drop to the tender of the engine and cover the men with her revolver, but the moment lost when her clothes became entangled in the rope resulted in the hood of the engine cab striking her and throwing her to the floor of the cab

SIX SOCIETY GIRLS CAST FOR "SECRET KINGDOM," VITAGRAPH

Six society girls in San Antonio, Texas, will have an opportunity to appear in the Vitagraph serial, "The Secret Kingdom," which Director Theodore Marston is filming in that city. The director needs six young women to ride horseback in a certain court scene.

Exhibitors Make Applications for Young Features

President Selznick Receives from Renters Throughout Country Advance Orders of the Series Starring Well Known Actress for October Release

ACCORDING to Lewis J. Selznick, president and general manager of the new Clara Kimball Young Film Corporation, he has met with great encouragement in the projection of his campaign for the future handling of Miss Young's pictures.

Exhibitors throughout the country, he says, have swamped him with applications for the series of films which he will release, beginning in October.



MR. AND MRS. ED. KIMBALL, CLARA KIMBALL YOUNG, AND MRS. LEWIS J. SELZNICK IN CUBA

Miss Young, herself, is displaying much happiness over the prospects. Her signed statement in this paper last week has been answered by telegrams and letters from the individual exhibitors throughout the country.

She had no sooner recovered from the pleasurable, but arduous, duty of flying home from Cuba to lead the grand march at the "Movie Ball" and receive the splendid diamond bracelet which was awarded her for winning the New York *American* popularity contest, than she was forced into a mass of personal correspondence.

In speaking of the work of the new corporation, Mr. Selznick said: "The enthusiasm with which our poposition has been received by the individual exhibitor shows at least that each and every man who has a theatre is willing to encourage a new idea.

"I believe that the future of the moving picture business depends mostly on the way the exhibitor handles his own affairs.

"The good-will of his audiences is worth much to him, and the best way for him to hold that good-will is to deliver the goods.

"And the best way for him to deliver the goods is to use the films made by artists of proved value in the work.

"The lesson has been learned that the moving picture actress is born, and not made, and she is the type that the public wants.

"We are going to take plenty of time with the Clara Kimball Young pictures and deliver only one a month."

BERMAN, BLUEBIRD MANAGER, ON ROAD TO RECOVERY

Sol. J. Berman, manager of the Bluebird New York Exchange, is recovering in Roosevelt Hospital, from a serious illness which seemed at the outset might keep him from business for several weeks.

The report comes now that he will be on hand within a fortnight to greet his legion of friends.

There is no more popular man among the younger set of film magnates than Sol J. Berman, and his associates in the Mecca Building anticipate with delight his early return to business.

A FEW VITAGRAPHS: "MR. JACK DODGES THE ALIMONY," "THE HUNTED WOMAN," "THE HUMAN CAULDRON"—BELOW: "MRS. DANE'S DANGER"—ALL MARCH RELEASES FROM THE FLATBUSH STUDIOS



RELIABLE FEATURE FILM BUYS RIGHTS TO "THE ORDEAL"

The Reliable Feature Film Company, of Chicago, has just purchased from the Life Photo Company the Illinois, Indiana, and Wisconsin rights for "The Ordeal," a multiple reel feature.

I. Maynard Schwartz, general manager of the Reliable firm, conducted the negotiations for this film in person.

Novel Role for Barrymore in a Famous Players Film

In "His Lost Self" Chief Character Starts Out to Steal His Own Wedding Present for a Band of Thieves Without Consciousness of His Intention

PHOTOPLAY fans are going to meet a new Jack Barrymore on the screen when the Famous Players Film Company presents the comedian on the screen in "His Lost Self" on the Paramount Program, March 19.

Barrymore has played South American dictators, Balkan near-princes, and other purely comic characters on the screen, but in this forthcoming picture he adds to his humorous depiction of a New York society chap the dramatic and thrilling adventures of a crook.

Of course he is not a real crook. Young Joyce, while on the way home from his bachelor dinner, is hit on the head by two hold-up men and so badly injured that he completely forgets the past and his own identity.

He wanders along to the river-front to a wharf, where he lies down for a quiet nap; but he falls off into the icy waters and only succeeds in rescuing himself after a desperate struggle.

Safely arrived on the dock, he removes his dress shirt, wrings it out and places it over his arm. Then, picking up his top hat, which has remained on the dock, he strolls off in quest of refreshment.

Unfortunately, the first haven of refuge which encounters his eye happens to be a saloon which is the rendezvous of a notorious gang of thieves.

When Joyce wanders into the place with his high hat over one ear and his dress shirt over the opposite arm, he causes quite a stir.

The thugs are largely in favor of throwing him out, but the daughter of the saloon proprietor decides that Joyce is worth special attentions.

Joyce is allowed to remain, but the gang decides that he has to "work" for a living, and he is schooled in the rudiments of the art of burgling.

The first "job" that they decide to send Joyce out on is the stealing of his own wedding presents! Of course, they do not suspect that he has any connection with the wealthy Miss Hardin, who is his fiancee, but they have read about the wedding which was never solemnized, and decide that the wedding presents ought to make a good haul.

Still ignorant of his identity, Joyce enters the house with two of the gang. Dorothy Hardin, alarmed by noises, interrupts the work, and Joyce instinctively shields her when one of the thugs attempts to strike her.

In the fight which follows, Joyce and one of the gang roll all the way downstairs, struggling desperately. The fall injures Joyce's head and he is rendered unconscious. A physician is summoned, who says that a slight operation will restore the patient's memory, and it is decided that he is to be led to believe that he is simply recovering from the effects of the bachelor dinner.

Accordingly, Joyce is married on the following morning with never a suspicion of his temporary relapse into the life of the underworld.



JOHN BARRYMORE AS HE APPEARS IN THE FAMOUS PLAYERS RELEASE, "HIS LOST SELF"

LASKY ARRIVES IN HOLLYWOOD AND TELLS OF STUDIO PLANS

Special to MOTION PICTURE NEWS

Los Angeles, Feb. 25.

Jesse L. Lasky has arrived in Hollywood after spending several weeks in New York, and told of plans made which will immediately affect production of the studio.

Mr. Lasky did not care to make any statement regarding his stand in the National censorship matter, advising that he first wished to talk to the members of the Motion Picture Producers Association.

He gave out the information that Marie Doro will arrive at the Hollywood studios within the next ten days to begin work in her first Lasky subject, and that Elliot Dexter has been engaged as her leading man.

Mr. Lasky also stated that Jules Eckert Goodman and Williard Mack have been engaged to write for the company.

W. F. Reynolds has been appointed executive secretary of the Motion Picture Producers Association, and will work in co-operation with Secretary George Stout. Mr. Reynolds is financially interested here and his appointment was made on the recommendation of O. H. Davis, vice-president and general manager of the Universal Company's studios. Prior to coming to Los Angeles in May of 1915, Mr. Reynolds was treasurer of the Racine Boat Manufacturing Company.

VITAGRAPH ADDS BETTY HOWE TO ROSTER OF STOCK PLAYERS

The Vitagraph Company announces that it has added Betty Howe to its roster of stock players.

Her newest work will be in the cast supporting Robert Edeson in a new James Oliver Curwood play. She has already appeared with Frank Daniels in some of the one-reel comedies detailing "The Escapades of Mr. Jack," released by Vitagraph.



BETTY HOWE

LEON GAUMONT EXPECTED IN NEW YORK ON MARCH 8

Leon Gaumont, head of the Cinema Gaumont Company, of France, has sailed from his native country and will in all probability arrive in New York about the eighth of March.

His trip is being made on matters pertaining to the picture business, and his chief duty in New York will be the supervision of the erection of a new studio at Flushing, N. Y., for the Gaumont company.

It is expected that Mr. Gaumont will institute a number of innovations in studio structure that have heretofore been confined to the foreign producing firms.

APPEAL MADE BY MOTION PICTURE PATENTS COMPANY

Special to Motion Picture News

Philadelphia, Feb. 26.

The decision of Judge Oliver B. Dickinson, of the United District Court, which was to have become operative on February 24, was stayed when the Motion Picture Patents Company took an appeal to the United States Supreme Court.

The attorneys for the Patents Company and the other companies of the so-called "trust" filed their motion for an appeal on the morning of the twenty-fourth.

Judge Dickinson granted the appeal which will now take the usual course of Supreme Court cases. It will be months, maybe years, before the appeal is finally heard.

Arm for Peace, if You Want Your Country at Peace!

Paramount Pictographs Perform Loyal and Patriotic Service by Flashing on Screen to 10,000,000 People Warnings from Statesmenu for Nation to Prepare for Defense

THE subject preparedness is being thoroughly discussed in motion pictures at the present time by the greatest authorities in this country.

The medium of motion pictures has been brought into play and over 10,000,000 people are having the ideas of the great thinkers of the United States visualized for them each week.

This unique method of bringing the people to a better understanding of the vital issues of the day and to a fuller appreciation of the necessities of the country is exemplified in the "nth" degree in the third release of the Paramount Pictographs issued by the Paramount Pictures Corporation, in which the subject of preparedness is treated by former Secretary-of-War Garrison, Major-General Leonard Wood, and Major-General Scott, the latter of the General Staff of the United States Army.

The messages visualized are as follows:

Former Secretary-of-War Garrison delivers a message on preparedness to the American people.

"We should take steps to prepare ourselves because war is no respector of persons."

"It is essential that we should take steps to prepare ourselves against such a situation, which may encompass us almost before we are aware of the cause therefor."

"It is advisable to do whatever should be done in advance, and not leave such steps to be taken after the calamity has overtaken us. It will be much easier and less costly to do it the former way."

Major-General Wood urges preparedness because—"Preparedness for war is the best insurance against it."

"The conditions of modern war give no time or opportunity to attain preparedness after war has commenced."

"These instruments of modern war cannot be made in a day."

"To defend against all enemies with the minimum cost in blood and treasure the institutions under which we live."

Major-General Scott, chief of the General Staff of the United States Army, says in the pictures:

"Is the United States worth fighting for?"

"The rights of a citizen to the freedom of a republic involve a corresponding duty to defend those rights."

"You cannot hire a force of national defenders—you must do it yourself or it will not be done."

This release is filled with many interesting novelties, including a visualized story of the growth of the locomotive from 1832 to the present day, showing the first upright piston-driven locomotive, and also the Matt Shaw, the largest in the world, together with a number of engines that came in between.

The picturing of the hands of remarkable people also furnishes an interesting feature, showing Harold Bauer, pianist, playing a selection; William F. Chase, portrait painter at work painting a picture; and J. Verstratram, the world's greatest diamond cutter, at work. Fashions by S. Zulad, a bit of trick photography and a cartoon by J. R. Bray.

HELEN GREENE FEATURED IN SERIAL BY PROMINENT NEWSPAPER

Among the young actresses who have come to the front rapidly in pictures, Helen Greene has won her reward, as she is to be featured by one of the prominent newspapers in a new series which is to be released soon.

In Helen Greene the moving picture industry has a star acknowledged to be one of the most versatile women players on the screen.

Her father, Clay M. Greene, was one of the old troopers and production manager, a newspaper man and a recognized playwright.

At the time when public recognition was hers, on the speaking stage, she joined the Lubin forces, and made her debut on the screen in Lubin films. Admirers of



HELEN GREENE

versatility have always found Helen Greene to be "just herself," whether playing the vampire, the heroine, a society matron, the fond mother or any of her ingenue parts.

The pictures in which Miss Greene has showed herself to advantage are "Heartaches," "Beyond All Is Love," "Her Wayward Sister," "The Uplift," "Revenge," and another four-reel feature which is now in the course of completion.

DANIELS CAST FOR AMUSING "HALL ROOM" CHARACTER

Frank Daniels, comic opera king, now appearing in one-reel comedies for the Vitagraph Company, is portraying the role of a poor hall-roomer who still retains remnants of his once-prosperous condition.

Screen Examinations

"TO HAVE AND TO HOLD"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

WHEN it comes to the point where the story, the acting, the direction and the production are inseparable; when it is impossible to tell where the merits of one begins and the other ends; when one can hardly start to diagnose any of these essentials without dragging in the other three—then the logical and correct way out of such a predicament is to place the picture on one of those selected lists we hear so much about, and the "selected" in the case can be defined as just about the height of perfection. All this is directly applicable to "To Have and to Hold."

It is a lavish and spectacular picture, but there is an immense personal and romantic interest; there are elaborate costumes, but the story is clear and thrilling; there is a star and a real one—Mae Murray—and the supporting cast is of uniform favor and ability.

The scenario by Margaret Turnbull was based on Mary Johnson's widely-read, romantic novel of the same title. It is laid in the early Colonial days in Virginia and is full of the dash and daring, the sword play and the romance of those delightful times.

The story is full of adventure and overruns with attractive romance. The plot moves swiftly; there is suspense and interest aplenty.



THE MARRIAGE CEREMONY

Mae Murray, who plays Lady Jocelyn Leigh, ward of King James I of England, is one of the most appealing and attractive actresses that the screen has recruited from the stage.

In the role of the high-spirited young lady who flees her native country to escape marrying a man not to her liking, she is shown to splendid advantage.

In Virginia Lady Jocelyn is awarded to Captain Ralph Percy as his wife. She marries him because she believes him just a little better than the worst, but the gallant Captain immediately falls wildly in love with his wife.

The disgruntled suitor in England, however, is not to be so easily disposed of, and his arrival in Virginia starts the plot moving with exciting rapidity.

Their hazardous adventures with the pirates and with the suitor for Lady Jocelyn's hand furnish action for the rest of the picture, and in the end the Captain's wife discovers that she is just as much in love with him as she possibly could be, and nothing remains to be desired.

Wallace Reid makes a captivating figure of Captain Percy; Tom Forman is a very fine heavy, while Ronald Bradbury, Raymond Hatton, James Neil, Lucien Littlefield and Robert Fleming complete the cast.

"A LAW UNTO HIMSELF"

(Horsley-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THROUGH the agency of the new Horsley camera, which is said to be capable of making double exposures simultaneously, without rewinding and re-exposing the film, Crane Wilbur appears as a double hero in this subject.

He plays a dual role, and in both he is quite heroic. The thousands who acclaim Crane Wilbur as an actor will thank Mr. Horsley for the invention of a camera which can give them their idol twice at the same time.



"THE DEVIL" GIVES HIMSELF UP

In fact, the double exposure work is the best we have ever seen. Double exposures, showing Crane talking to himself, are made both in interiors and exteriors.

In some of them he hands himself a note, and while the two figures are not on the screen at the same time, they are shown alternately by a "panoram" of the camera, but without any apparent cutting of the film.

The picture will delight the hearts of the Crane Wilbur enthusiasts; it will also quicken their pulses, although it is almost too tense, too melodramatic, with too much blood and fighting to suit some other audiences. The titles, many of them, are of the luridly heroic order, such as "He killed my pal! leave him to me!"

Crane is the gentleman sheriff of Circle City. He is also Jean Belleau, a young surveyor, whose half-witted brother is lynched by a mob in his absence.

On his return he vows vengeance on those who led the mob, takes to the woods, organizes a band, and under the name of "The Devil" terrorizes Circle City with robberies and holdups. Crane, the sheriff, incurs the displeasure of his sweetheart by defending the outlaw on the ground that he is better than the political ring which is robbing the treasury.

The sheriff succeeds in reforming the outlaw, who goes away. His followers, however, continue their depredations, in his name. They waylay the sheriff, and struck with his resemblance to the

"Devil," commit a daring robbery, and then make it appear that not only was it the work of the sheriff, but that the latter was the "Devil" all along.

The real outlaw, on a train, reads that his friend, the sheriff, has been "unmasked," and leaps off the train, hurries back and gives himself up. The sheriff and his sweetheart are happily reunited.

Louis ("Bull") Durham, E. W. Harris, Carl Von Schiller, Francis Raymond, Steve Murphy, George Clare, Jr., and Virginia Kirtley complete the cast. The story is the work of Lillian V. Brockwell, and the direction by Robert Broadwell.

"DRUGGED WATERS"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

"DRUGGED WATERS" has a lot of comedy in it, just enough villainous contrivings to season the comedy, and a very attractive setting in which about thirty-three and a third per cent. of the action is staged. As for length, five reels is about two too many and there is constant repetition of the same action.

Leonora Ainsworth hit upon a very good idea for the basis of her scenario. She unearthed a score of foolish people suffering from fatty degeneration of the pocketbook and placed them in a sanitarium.

The waters of this place are drugged by the manager to furnish the required taste. The pretty little owneress of the establishment enlists the aid of a young doctor and together they banish the drugs and institute diet and exercise.

Then the story goes on to tell of the efforts of the ex-manager, a villainous fellow, to put to naught the charitable plans of his boss and her partner, but, of course, this pair of turtle doves wins out.

The comedy, as we have said, is quite plentiful, but everyone knows that if a particular bit of business is done over and over again its humorous qualities become thread bare.



AS WE THINK SO ARE WE

Take, for instance, the scenes in the steaming rooms where the inmates are being reduced in weight. The spectacle of the inmates lying about in sheets and being steamed to exasperation is funny the first few times it occurs, but afterwards it is not.

The good points of Director William Dowlan's work are overshadowed by an oversupply of closeups. They are introduced when unnecessary, not once or twice, but a great many times. His settings on the other hand are as appropriate and pretty as the best. The photography, too, is very good.

Dowlan also plays the role of the doctor, and opposite him appears pretty Gloria Fonda, who looks unusually pretty throughout these five reels.

Her beauty has been tested by the closeups a great number of times and it withstands the test.

William Quinn as the tramp gets humor from his part and takes unto himself some of the biggest laughs in the picture. Others are E. P. Evers, George Berrell, Lule Warrenton, Doc Crane and Mary Ruby.

"POLITENESS PAYS"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE title of this film is a bald and laconic statement, and this absence of subtlety characterizes the production itself. The hero is uncompromisingly good, the heroine unswervingly sweet, and the heavy unmitigatedly depraved. While consistency is admirable, delicate shades and nuances of character delineation are made impossible.

If anyone finds fault with the conventionality of the characters



NAT AND AMY DECIDE TO GET MARRIED

portrayed, the blame should go to the scenario writer, and not to the players, for the latter are as human as the script allows them to be.

John Junior has a very ingratiating manner, and trounces the wicked characters in the play quite briskly. Betty Brown, who has been groomed for some time in minor parts, goes to the barrier in this production a well-developed ingenue.

Although the mixed metaphors may grate, Miss Brown's acting does not. Marion Skinner deserves special mention for her appealing work in a character role.

Amy Broadstreet, the daughter of a millionaire, takes up settlement work, and one of her beneficiaries is Mrs. Holsom, a worthy widow. Mrs. Holsom's son, Nat, is much impressed by Amy's generosity and general attractiveness.

He acts as her escourt as she visits among the slums and rescues her many times from dangerous situations. By his uniform courtesy and politeness, Nat has made himself popular throughout the district.

Amy decides to build a model tenement house, and wishes to put it up on a parcel of land owned by a miser. The miser refuses to sell it to Amy's agent, so he blows up the old man with a bomb. It is then discovered that the miser has willed a cool million dollars to Nat in reward for his politeness, so he is free to put up the model tenement and to marry Amy.

MEMBERS OF FOX COMPANIES, WITH HEADQUARTERS IN EDENDALE, CAL., FORM SOCIAL CLUB

MEMBERS of the William Fox companies making headquarters at the studios in Edendale, Cal., have formed a social club that bids fair to become one of the leading institutions of that place.

Within the last fortnight the following Fox stars and members of the studio force have taken up residence in Edendale:

Mr. and Mrs. William Farnum, Mr. and Mrs. Henry J. Heber, Mr. and Mrs. Herbert Louis, James Marcus, George G. Grenier, and Auditor M. Morris.

There are a score of others working at the studios who also live in Edendale, so that it is unnecessary for members of the Fox companies to go outside of their own circle to find social enjoyment.

"A CORNER IN COTTON"

(Quality-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

THRILLS, heart interest, a story with an idea in it, and the acting of Marguerite Snow are the main ingredients in this picture. Each contributes materially to its power to hold an audience. Add skillful direction by F. J. Balshofer, and you have a compound which bears this label: "A good photoplay."

The story revolves about Peggy, daughter of a wealthy family, who, instead of wasting her time in frivolity, goes about helping the poor.

Her motto is: "The greatest thing in life is helping others," and Peggy, as interpreted by Miss Snow, is a convincing and charming character.

She carries out her belief to the point of defeating her father in



NEWS OF THE ATTEMPT TO CORNER THE MARKET

his attempt to corner the cotton market, after she has gone South and foreseen the ruin that her father's scheme would bring to the planters.

It is in the South that Peggy shows her greatest resourcefulness. Here the thrills are introduced. Peggy, determined to reach New York as quickly as possible, commandeers an automobile, and engages in a wild race to overtake a train.

When she has driven the machine up to the last car, she leaps to the train. This scene is most realistic, as is the one just preceding, when Peggy is thrown from a wagon to the ground after a wheel flies off.

There is also a stirring fight between a cotton mill foreman and the hero, when the former has enticed Peggy into his private office. Another excellent piece of staging and direction is seen in views of the Cotton Exchange, with its crowd of frenzied brokers.

A love story shares the spectator's interest also, and furnishes the necessary sentiment. Miss Snow's work is equally good here. Others in a well balanced cast are Frank Bacon, Lester Cuneo, Helen Dunbar, William Clifford, J. W. Goldsworthy and Zella Call.

Typical Southern scenes and a number of good types are shown. The sets, lighting and photography are up to the best Metro standard.

"BETTER LATE THAN NEVER"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

A DRENCHING rainstorm supplies the chief medium for fun making in this latest Keystone, which offers William Collier as the star. Collier, as an art student, is occupied in defeating his rival, and winning the girl. He finally wins her, of course, but he has a lot of trouble in doing so.

No record breaking stunts are attempted, the spirit of the piece being nearer to farce than anything else. It does not call forth hearty laughs, but rather keeps an audience in a state of mild amusement.

We have seen elopement by means of a ladder several times before; and we are fully acquainted with chases, so that while these things amuse us, they do not inspire shouts of laughter. Collier comes nearest to providing a thrill when he rolls down a long stairway.

The picture is equipped with a fair amount of slapstick, but in no instance does it even border on coarseness, and for this reason it can be shown with ease to any audience.

Mae Busch, always a capable comedy actress, is seen as the art student's sweetheart; Frank Opperman as her father, and Joseph Belmont, as the rival.

An art student, determined to win the girl over parental objection and the efforts of his rival, makes his rival look foolish on several occasions, notably when he steals the rival's automobile with the girl in it, while the rival is underneath the machine.

This takes place in the rainstorm. Later, all three meet at the art school and compete for a prize. The art student substitutes a caricature of the girl's father for the sketch his rival is working on. When it is shown to the father, the usual explosion follows.

Finally, art student and girl elope, after the former works a trick by which he nearly succeeds in getting his rival married to the colored maid.

Frank Griffin directed the picture, assisted by Jean Havez.

"SHE CAME, SHE SAW, SHE CONQUERED"

(Kalem—Second Episode of "Sis Hopkins" Series—One Reel)

REVIEWED BY HARVEY F. THEW

THIS adventure of the famous Sis Hopkins can hardly be considered a connected story. It is rather a collection of incidents, which in themselves are excellent portrayals of comedy rural life.

Rose Melville is herself in her famous role, although she must impress the average spectator as being a well-fed and a trifle mature Sis. Still her popularity is unquestioned, and she carried her own advertising with her.

The reel commences with Sis in her home; then visitors come—and go, as soon as Sis accidentally fills the slide trombone full of water, which is distributed among the company a few minutes later.

There is a glimpse of the Apple Pie festival, which breaks up when Sis observes her sweetheart Rube exhibiting lively interest in another girl. After this we get into the real story.

Sis reads of a model wanted by a city artist. She goes to the city and applies for the job. When she arrives the artist is out, but she mistakes the assistant for the artist, and is posing, when the late model, a fiery Spanish thing, jealous of the artist, returns and threatens to stab everybody.

The artist returns and throws Sis out; she starts for home, but recalls that she has forgotten Pa's carpet-bag, which she brought with her, and goes back to the studio after it.

She arrives after dark, just in time to prevent the Spanish model from stabbing the artist as he sleeps in his chair. The artist and the Spanish girl are reunited, and Sis goes back to the village, happy in having accomplished something. The first person she sees is Rube, and in his delight at seeing her, they are quickly reconciled.

Capable direction and an altogether able company help to make the film interesting. In the cast are Ed. Lawrence, Minerva Florence, Frank Minzey, Arthur Albertson, Marjorie Cohan, Henry Murdock, Mary Kennedy, Richard Purdon, and Olive West. Robert Ellis is the director.

"EMBERS"

(American-Mutual Masterpicture DeLuxe—Five Reels)

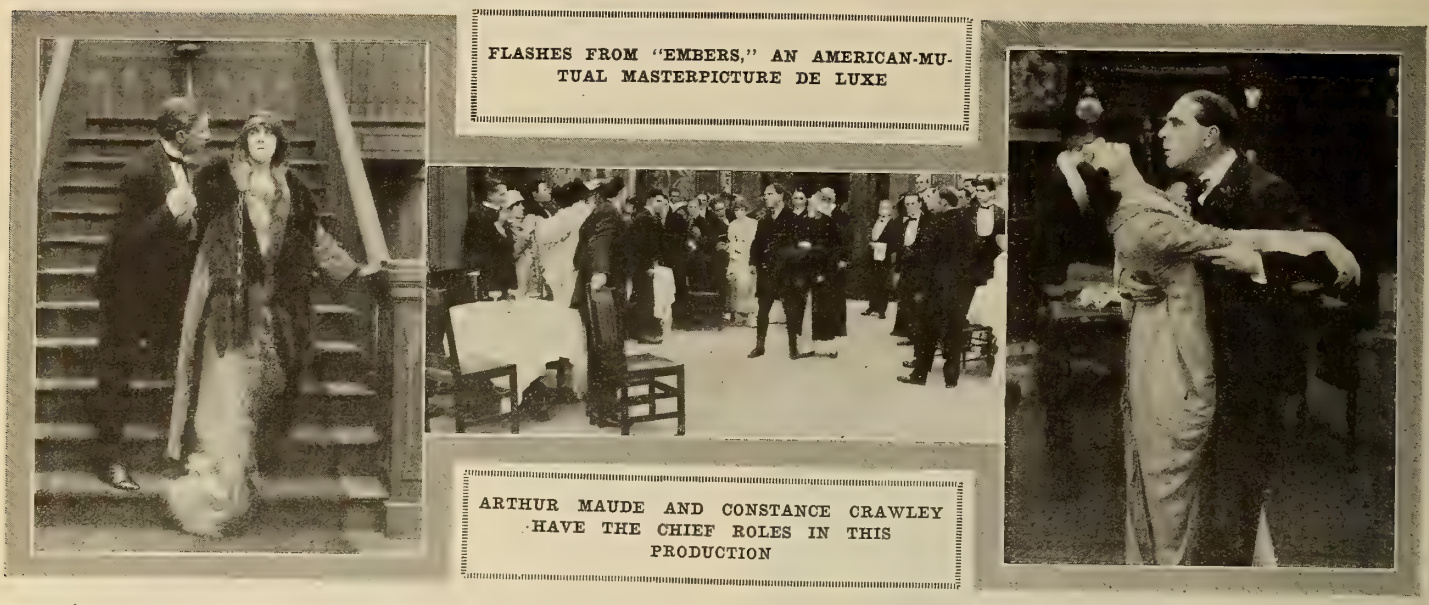
REVIEWED BY WILLIAM C. ESTY 2nd

THERE is a great deal of that much advertised quality, "human interest," in this release. The picture deals with the eternal conflict of a man's spiritual love and physical passion, the objects in this case being an invalid wife and a philandering girl. This delicate subject is treated in a most careful way, and cannot offend the acutest of sensibilities.

Arthur Maude, the star, has a role for which he is far better fitted than he has been for some of the juvenile characters he has assumed in the past.

He has not forgotten some of his stage mannerisms, but for the most part his acting is realistic and forceful.

Constance Crawley's part, too, is a more suitable one for her



FLASHES FROM "EMBERS," AN AMERICAN-MUTUAL MASTERPICTURE DE LUXE

ARTHUR MAUDE AND CONSTANCE CRAWLEY HAVE THE CHIEF ROLES IN THIS PRODUCTION

age and appearance. She is always well-poised, and has much of her native English reserve. The balance of the cast, including Nell Franzen and William Carroll, is suitable.

Barring a few exaggerations, Mr. Maude's directing is well executed. The story, as has been said, is one that will appeal in spite of its occasional theatricalism.

When Rhea Woodley's new-born baby dies, the doctor tells Martin, her husband, that she must never be subjected to a similar experience. Rhea becomes an invalid, and so cannot afford the active physical companionship that Martin's virile manhood craves.

He turns for this to Maysie, a young cousin of Rhea's. Seeing how things are going, Rhea decides to make a supreme sacrifice. She allows Martin to see her in a compromising position, so that he will have grounds for a separation. She then goes to a sanitarium, while Martin is fairly happy with Maysie. But he discovers a diary that makes Rhea's sacrifice clear, and with renewed love he goes back to her.

"THE STRANGE CASE OF MARY PAGE—EPISODE 6"

(Essanay-General—Two Reels)

REVIEWED BY HARVEY F. THEW

EXCELLENT construction and competent direction prevent this absorbing story from becoming hopelessly involved as to plot. As it is, the thread is kept clear and untangled, and the interest is held at a tense point.

In the sixth episode, the events on the night of the murder are related, and the actual firing of the shot which killed Pollock, and for which Mary Page is on trial is told of. As before, the whole story is brought out in the court room, through the questioning of witnesses, and in "fading back" to the events the skill of the construction evidences itself.

The business of the court room is excellent. Henry Walthall as the defending lawyer, is easily the central figure. The judge, jury and prosecution are also faithful and convincing. Edna Mayo, as Mary Page, appears in nearly every scene, but her chief duties appear to be the wearing of stunning gowns.

The story brought out by the witnesses is of Mary's release from the hospital, and her return to work in the store; of her leaving the store because customers objected to the "crazy girl," and of her going on the stage.

The theatrical manager is then put on the stand to tell of Pollock being ordered to keep away from the theatre where Mary was playing. He tells of the dinner given in Mary's honor, and of her being called outside by a messenger, of his following her to Room 7, and of his hearing a shot just as he reached the door. He fled, and reached the stage entrance of the theatre.

Later Mary Page appeared, and in her handbag was a pistol. She admitted carrying it, adding, "and if Pollock repeats his insult I'll kill him."

The episode ends at this point, with the theatrical manager still on the stand. In the cast are Frances Benedict, Edmund F. Cobb, Sydney Ainsworth, Harry Dunkinson, John Cossar, Frank Dayton, Frankie Raymond, Frank Hamilton and Arthur Bates.

"THE QUESTION"

(Equitable-World—Five Reels)

REVIEWED BY OSCAR COOPER

THE question which Roy L. McCardell, author of this piece, set out to answer by means of a screen drama was this: Should a woman prefer poodles to children? Mr. McCardell has answered the question as it should be answered, of course.

The story may be summarized as follows: Tudor, after marrying a spoiled society girl, finds out that she is deliberately avoiding motherhood. While his wife is giving a dog party, he takes to drink, and very soon goes away on an unlawful honeymoon with his stenographer, a pretty girl whose father, an ex-convict, is constantly blackmailing her.

While Tudor is in Brazil, the stenographer dies in giving birth to his child, and Mrs. Tudor, repenting, adopts the baby. At first she pretends that the child is her own, but her subsequent confession of the deception paves the way for a happy ending.



THE WIFE AT HER FOLLY

Without pausing to ask whether it is probable that a wife would adopt her husband's illegitimate child in such a manner, we may remark that the treatment of the story is quite frank, but not over-sensational.

Marguerite Leslie, as the wife, heads the cast. Others are George Anderson, Bernard Randall, Marie Benton, Lorell Gibson, Louise Evans and others. Clara Whipple, who has the role of the stenographer, gives a finished impersonation.

Interiors of homes of the wealthy, a few snow scenes, a cafe or two, and other settings provide ample backgrounds.



THREE SCENES FROM "BEN BLAIR," THE COMING PALLAS PRODUCTION, WITH DUSTIN FARNUM AND WINIFRED KINGSTON

"THE IMMORTAL FLAME"

(Ivan Film—Five Reels)

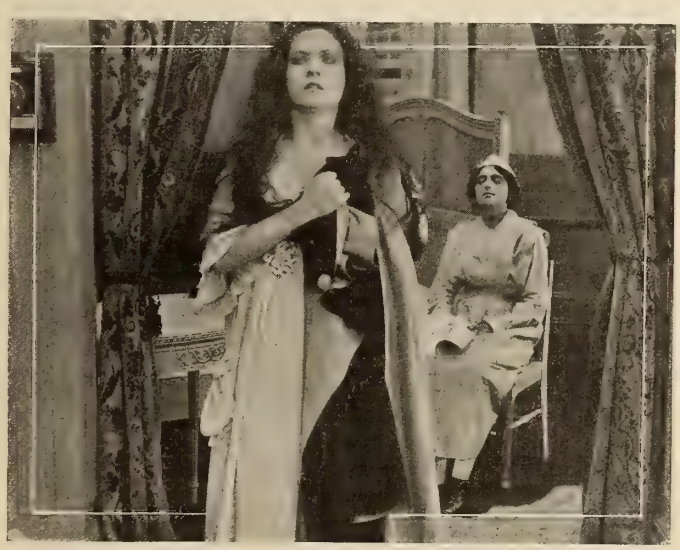
REVIEWED BY OSCAR COOPER

THIS society drama has for its moral: "Love cannot be bought or sold; the only price of love is love." Mr. Abramson, author and director of the picture, sets out to show that the violation of this precept leads to tragedy, and he shows it relentlessly.

The heroine, forced to marry a man she does not love, leaves her home, goes to the man she does love, and then when their relation is discovered, sacrifices her own love for the sake of his wife.

The strain of this, added to other griefs, is too much for her; her faculties are deranged by brain fever, and she drowns herself.

Summarized so briefly, the story appears somewhat old, and the material of it is old. But Mr. Abramson has built an effective plot out of it. Only one serious criticism may be made against it, but we doubt very much whether picture-goers will take the defect to heart.



ON THE ROAD TO SUICIDE

The flaw in question is a familiar use of coincidence; the wife, accompanying her sister on a search for an apartment, goes to the very apartment provided by her husband for the heroine. This incident stands in sharp contrast to the general careful handling of the plot.

Maude Fealy is seen as the heroine, and she gives an appealing impersonation which arouses sympathy at the outset and keeps it to the end.

She is called upon to do a lot of strenuous emotional acting, particularly in the latter scenes, and she does it very well.

We should say that Mr. Abramson's work and Miss Fealy's acting contribute about equally to the value of the picture.

The locale is Washington and New York. The interiors are elaborate, and the exteriors well chosen. Except for one or two scenes the lighting has been well managed, and the photography is good.

The supporting cast contains some capable players: James Cooley, Paula Shay, and a clever child actress, Kittens Reichart, being the most conspicuous. Others are: Charles Edwards, Joseph Burke, Louise Guischard, Edna Luby and Willard Case.

We think Mr. Abramson deserves a good deal of credit for working his story out to its logical conclusion, even though a happy ending is thus made impossible. This has not a little to do with the final "strong" effect of the picture.

"BULLETS AND BROWN EYES"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

THIS is a romantic drama of modern war, with finely conceived comedy relief, the whole being rendered pleasing and effective by good settings, stirring battle scenes and clever acting.

In the last named division, the chief honors go to Bessie Barriscale, who, as Countess Olga, proves conclusively that bullets are no match for brown eyes.

Armored automobiles, aeroplane scouts, dashing cavalry raiders, villages in flames, terror-stricken peasants, and one or two far-flung battle lines furnish a martial background, and also furnish evidence of capable direction and attention to detail.

It is the situation between Countess Olga and her official enemy, the Prince, which really arouses greatest interest, however. The Countess, impersonating a nun, delivers the Prince over to her compatriots, by means of a trick. This does not prevent her from falling in love with him, with the result that she intrigues successfully to save him from being executed.

Then she is condemned as a traitress to her country, and sentenced to a convent to atone for her sin. But the Prince gets a few of his men together; dressed as monks, they hold up the procession to the convent, and Olga and the Prince make their escape on a horse.

Though the plot is an old one in conception, a lot of exceedingly clever complications are worked into it, and these provide a degree of suspense.

Miss Barriscale's role calls for equally effective acting in grave moments and in lighter mood. She meets the test in excellent fashion. It is the best piece of acting we have ever seen her do.

William Desmond is seen as the Prince, Wyndham Standing as Olga's brother, J. J. Dowling as Count Ivan, J. Barney Sherry as the King, and Roy Laidlaw as the Grand Duke. J. G. Hawks wrote the story. There is nothing in the picture to offend anybody's neutrality, or lack of neutrality.

FIRST SIR BEERBOHM TREE SUBJECT NOT TO BE RELEASED ON TRIANGLE PROGRAM

Special to Motion Picture News

Los Angeles, Feb. 25.

THE initial Sir Herbert Beerbohm Tree subject, "Macbeth", is not to be released as a part of the Triangle program, but will be handled as a special feature and consist of eight or nine reels.

Such is the announcement made by the executives at the Fine Arts studio, and Harry E. Aitken, president of the Triangle, who is still in the city.

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"DIPLOMACY"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

SARDOU'S "Diplomacy," a favorite with theatregoers a generation ago and revived last year at the Empire, New York, with Blanche Bates and William Gillette in the leads, gives Marie Doro an opportunity for a display of her finished acting to a wider circle of appreciative audiences.

Miss Doro's work in the role of Dora indicates a quick comprehension of screen requirements. Indeed, her matured histrionic talents saved a few scenes that otherwise might have failed in their expected dramatic intensity.

The scenes representing gay Monte Carlo are effective, particularly the exteriors in their riotous display of exotic vegetation along massive esplanades and broad marble promenades. Good judgment is evident in the management of gaming scenes. In the first place, they were not unduly prolonged, and the "extras" showed evidences of careful drilling to convey the feeling of suppressed excitement and apparant indifference of the titled gamblers to the vast sums constantly won and lost.

An allegorical representation of the almost universal willingness to sacrifice nearly everything for money, is shown in a figure of the God of Mammon, with a young woman standing before the altar of the brazen image, holding out her skirts to catch a golden shower from the roof of the idol's temple.

Skillful lighting has created around the Golden Calf an intensified atmosphere of worldly greed. The brilliantly white dress of the slim, graceful girl makes a vivid contrast to the bronze red background.

Julian Beauclerc, member of a titled family and just appointed to a diplomatic post, marries Dora without knowing much about her previous life. The only reason for reticence about her affairs is poverty.

Julian, on the eve of departure for Gibraltar to the governor of the fortress with new fortification plans, handed him by his brother, connected with the English embassy at Paris, finds that the papers have been stolen from his room and suspects his bride.

The documents, however, were abstracted from his strong box by the Countess Zicka, a spy in the employ of Baron Stein. Henri, the brother of Julian, obtains possession of the papers and from recognition of the perfume used by the countess, detects the thief and traces the plot of the wily baron to its source, removing the cloud of suspicion from the innocent bride.

The following cast supported Miss Doro: Elliott Dexter as Julian; Edith Campbell Walker as the Countess Zicka; George Majeroni as Count Orloff; Frank Losee as Henri, and Russell Bassett as Baron Stein. Sidney Olcott directed "Diplomacy" and Hal Young was responsible for the photography.

"THE BRIGHT LIGHTS"

(Keystone-Triangle—Two Reels)

REVIEWED BY PETER MILNE

FATTY and Mabel again and in a picture that well justifies and is benefited largely by their presence. It also shows Roscoe Arbuckle in the light of a master-comedy director for "The Bright Lights," formerly known as "The Lure of Broadway," was produced in New Jersey miles away from the western Keystone studio.

Evidently tired of a climax where the players merely swoop around in drunken flying machines or enjoy an eighty-mile-an-hour ride in a skidding automobile, Arbuckle has staged the most rough and tumble and at the same time one of the most breath-taking and craziest climaxes that ever saw the celluliod.

He does nothing more than wreck an entire building. A boisterous fight is staged and the fighters raise such a terrible rumpus that the two upper floors of the building fall in. This series of scenes mixes thrills and laughter most cleverly.

But one does not need to await the climax in "The Bright Lights" to find his laughing apparatus. The story and incidentally the fun starts in a small town cabaret where Fatty is chief cook and bottle washer, where Al. St. John keeps the sober side of the bar and where entrancing Mabel dances to amuse those folk of Four Corners who can drink three egg flips and still go home without the assistance of the telephone poles.

The business done in this setting is uproarious. Some of it is original and some of it is well-known Keystone stuff that never fails to evoke laughter.

Pretty Mabel is lured away by a vulture from the city and Fatty goes after her to encounter the affair already weakly described. The fight takes place in a Bowery dance hall and a realistic place it is, peopled with real Bowery folk, the best, worst-looking types imaginable.

During the course of the fight, two startling bits of comedy are given. One is concerning the colored piano player who takes refuge behind the bar during the thick of the row. He pokes his head up for air and lo and behold, his coal black skin turns white with fear.



MABEL'S RESCUE BY FATTY IN A BOWERY DANCE HALL

The other is given when Fatty employed Joe Bordeau's head as a battering ram and knocks down the wall.

"The Bright Lights" amply demonstrates the ability of Fatty and Mabel to create a little pathos even in a slapstick comedy. It is their ability to do this that puts their pictures over in such excellent style.

In closing, "The Bright Lights" is not vulgar—it has nothing offensive—and after all is said in praise of Fatty and Mabel one must not forget that there is Al. St. John, who is one of the cleverest comedians that ever appeared in eccentric makeup.

"DEFENSE OR TRIBUTE?"

(Public Service Film Company—Five Reels)

REVIEWED BY OSCAR COOPER

PREPAREDNESS as a subject for film treatment comes to the fore again in this picturization of what happens when a nation is unprepared for war.

The underlying theme is summed up in an early subtitle, quoting Pinckney's famous declaration to Talleyrand: "Millions for defense and not one cent for tribute."

The picture is in the form of an illustrated speech, made by a preparedness advocate to members of the Cosmo Peace Society, who are shown gathered at a board meeting.

Just before the members enter the room the spirits of famous Americans from Washington to McKinley are materialized. The speaker's remarks are picturized in a succession of scenes.

These begin with Biblical times, come up through Caesar's conquests, the age of chivalry, the French revolution, and the war of American independence to the modern age.

The action is a series of defeats for weaker peoples. It shows the result of blundering and unpreparedness. Throughout, the application to America is made, and the lesson pointed.

Declarations of eminent Americans, dead and living, in behalf of national defense are shown. At the end of the speech, the Peace Board unanimously votes to endorse preparedness. They stand and sing the National Anthem.

Despite the admirable purpose of the film, some of its scenes

Should a Baby Die
State Rights
HANOVER FILM CO., Inc.
904 Columbia Theatre Building
NEW YORK CITY

are crude and fail to thrill. The battles consist mostly of listless fighting, smoke, which sometimes blots out the entire scene, and scurrying to and fro to little purpose. The picturization of the Charge of the Light Brigade, the most pretentious thing in the film, is not handled in a thoroughly dramatic way.

Some of the actors who impersonate chieftains or statesmen are manifestly poor selections for the parts. The costuming is fairly accurate.

When the action is brought down to present day matters, it is on surer ground, though it does not present anything very striking. A number of views, apparently from news weeklies, are worked in.

There are a number of reasonably large sets in the early reels, but it must be confessed that they too show indifferent workmanship. The photography varies in excellence.

Nevertheless, the preachments in the subtitles are so apt, and so vividly written, and some of the scenes of actual warships, forts and troops so interesting, that the film will accomplish a great deal toward waking up audiences, despite the crudeness of its historical scenes.

WEALTH OF "BIG SCENES" IN "THE BONDMAN," BY HALL CAINE, FOR FOX

IN the William Fox picture of "The Bondman," by Hall Caine, there is said to be a wealth of "big scenes." There is an enormous dramatic scene in a sulphur mine, then the Bondman's own plea for his brother's life made in the presence of three thousand persons attending an Icelandic festival; a mighty contest of physical strength at the celebration of the Althing; a battle on shipboard; an uprising by the people and the overthrow of a governor; a shipwreck and thrilling rescues. This picture is soon to be released.



ONE OF THE BIG SCENES IN "THE BONDMAN"

Dorothy Bernard, the William Fox player who is leading woman in all of the recent William Farnum pictures, has the biggest role of her entire career in "The Bondman." This picture was not made with the rush so characteristic of the picture industry.

Months of time were devoted to staging it in Maine, on Long Island and in New Jersey. Miss Bernard plays the role of Greeba, daughter of the governor of the Isle of Man.

BARRINGER GOES BACK TO FINE ARTS; MADAME WEST IN CHARGE OF COSTUME DEPARTMENT

Special to Motion Picture News

Los Angeles, Feb. 25.

GEORGE BARRINGER, who has been with other Coast companies the past few weeks, has been re-engaged by the Fine Arts.

Madame Clare West, registered designer who receivd her training in Paris, has been placed in charge of the costume department of the Fine Arts studio.

"HER WAYWARD SISTER"

(Lubin—Three Reels)

REVIEWED BY PETER MILNE

THERE is about this drama that which holds the spectator wierdly fascinated from beginning to end. It is not the whole story that has turned the trick, but it is chiefly the title character created by Clay M. Greene and interpreted so intelligently by Helen Greene.

Such a character was doubtless difficult to make convincing. It it not an ordinary character for we are not often confronted with a woman without a spark of love in her heart for a human being, only love for freedom, dissolute habits and gross unconventionality.

Such is the name part of this drama. Miss Greene assumes the role uncommonly well. Flippant, rude, unkind, possessing a great satisfaction in bringing men to her feet and then giving them a kick for their trouble—that's the Wayward Sister through and through.

Miss Greene's shades of expression are delicate, revealing at all times the innermost feelings of a restless and loveless heart.—she acts the part with such skill that to separate the role and the actress seems impossible.

Then to turn the mere surface of things, the star's clothes are enough to make every woman in the audience envious, but it's an envy that will please those women even though their better halves will be apt to grow uneasy as episode after episode of the drama discloses the attractive lead in an equally attractive gown.

Francis Joyner as the husband does his work with accustomed



THE ORGANIST'S ADVANCES PROVE FUTILE

finish. June Daye as the sister is pleasing when she doesn't attempt any heavy emotion and Clarence J. Elmer as the hunchback organist has a sympathetic part which he handles averagely well.

The transformation of the Wayward Woman is brought about through her younger sister who to show her how she looks acts in much the same manner herself. The ending finds the girl reunited with her husband and father.

The settings, particularly those in the theatre and cabaret show, are most realistic while the photography is true to the good standard long since set by Lubin camera work.

KANE NEW YORK AGENT FOR REELPLAY FEATURE, SEATTLE

ARTHUR S. KANE, Room 901 Candler Building, New York City, is acting as New York agent for A. T. Lambson, who has just organized the Reelplay Feature Company, with offices at 1019 Eastlake avenue, Seattle, Wash.

The company is buying state rights for Oregon, Washington, Idaho and Montana.

STATE RIGHTS



HANOVER FILM CO., 904 Columbia Theatre Building, N. Y. CITY

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TYPICAL SCENES FROM "LOVELY MARY," A COMING METRO PRODUCTION

MARY MILES MINTER WILL BE SEEN AS THE STAR IN THIS NEW PHOTOPLAY

"UNTO THOSE THAT SIN"

(Selig-V-L-S-E—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

PHILOSOPHERS assert that the whims and vagaries of women are inscrutable, but admitting this, the writer doubts if many counterparts of this film's heroine are to be found in real life.

Fritzie Brunette is a charming and accomplished actress, but



"NEVER INTRUDE IN THIS ROOM AGAIN"

even her art cannot make some of the episodes of the plot anything but artificial and theatrical. For little or no reason, the part she takes requires her to marry a man she doesn't love, only to poison him, and to reject the man whom she cares for to distraction.

Comic relief is introduced, but not always opportunely.

While the story is impossible, no exception can be taken to the manner in which it has been produced. The sets are elaborate, the locations beautiful, the gowns charming, and the players well cast.

Fritzie Brunette first as a drab waif, and then as a beguiling sybarite, is uniformly excellent. Miss Brunette's support, which is for the most part worthy, is given by Earle Foxe, Edward J. Piel, Marion Warner, Lillian Hayward, Al. Filson, George Hernandez, and George Larkin.

Nadia, an underpaid stenographer, is disgusted by the sordidness of her home life, and chooses the primrose path. She marries a millionaire who dies shortly after, leaving his fortune of considerable size, to her.

She falls in love with a worthy young man, but a slight misunderstanding arises, and she does not try to explain it. The young man marries another girl, and Nadia marries an octogenarian.

She tries to poison her husband, and then throws him over a cliff, but she cannot kill him. She tries to draw her former lover away from his wife, but failing in this, she throws her husband and herself over a precipice.

"THE WITCH"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

THIS latest of William Fox's adapted from Victorien Sardou's "The Sorceress," is in most respects and taken as a whole a strong feature. Its only noticeable weakness lies in its commencement.

A number of characters, easily mounting up to two numerals are introduced in rapid succession without the clarifying medium of closeups. And also the beginning of the picture launches out on a number of plots. Confusion is very apt to result from this overcrowding.

However, as feet go on, the story and the characters become firmly fixed in the spectator's mind and confusion is replaced by dramatic strength for Sardou's play is undoubtedly strong and with Nance O'Neil carrying the title role, the screen version will assuredly prove successful as a box office proposition, as well as an artistic success in the estimation of picture goers.

Miss O'Neil is seen to fine advantage when she steps within close range of the camera. Director Frank Powell has, however, chosen to award his star few closeups and sometimes one is apt to wish that there were more of them for the sake of bringing out the true force of the salient points of the story.

But thanks to the character of the play, it suffers only slightly from the lack of closeups. The plot is strong of itself and makes most satisfactory entertainment in its present state.

A large cast of adequate ability was assembled for Miss O'Neil's support and never is the picture allowed to suffer from an amateurish rendition of a comparatively unimportant part. The cast is well balanced throughout.

The photography furnished by Director Powell's cameraman is excellent and besides there are not a few equally fine light effects. The value of lights and shadows in increasing the strength of a scene is aptly demonstrated in "The Witch".

The settings are chiefly exteriors and in many of them well handled mobs appear. The first scenes show a terrific battle raging betwixt opposing Mexican forces and the realism portrayed here helps to discountenance the haze created by the many characters.

The military governor of a certain Mexican territory isolates the Witch because she is supposed to have dealings with Black Magic. The son of another official listed to marry a girl he does not love falls in love with the Witch, but he is discovered on the day of the wedding.

The thankless woman is brought to court and out of love for the official's son she swears that she employed magical motives in order to make him fall in love with her. The Witch is saved from being burned at the stake by effecting a cure on her lover's wife.

STATE RIGHTS



HANOVER FILM CO., 904 Columbia Theatre Building, N. Y. CITY

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"DEFENSE OR TRIBUTE?" IS NOW OFFERED ON STATE RIGHTS PLAN

THE Public Service Film Company, 1482 Broadway, New York City, announce that its five part drama, 'Defense or Tribute?" which for two weeks played to capacity audiences at the Park theatre, Columbus Circule, New York, is now on offer to state right buyers. The picture is also open for booking by exhibitors in the city and state of New York and in New Jersey.

The theme of the picture is far removed from any of those at present beore the public. The purpose of the producer appears to have been to keep you guessing reel by reel.

In fact, it is a series of dramatic contrasts. The producer, again and again, takes a nation, the Jews, the Gauls, the North American Indians, and others, shows them in a condition of unpreparedness and then permits a better armed foe to fall upon and subjugate them.

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TOM CHATTERTON

TOM CHATTERTON and Anna Little are associated with the "Mustang" brand of pictures, made at the American studios at Santa Barbara. Mr. Chatterton is the producer and takes the male lead in all the pictures he, Anna Little and Jack Richardson appear in and occasionally he also writes the story. In the recently released photoplay "Double crossed," which excited such favorable comment, he not only wrote and produced the play, but also played the leading man's part.



Before starting on his picture career with Thomas Ince, with whom he remained for two and one-half years, both as actor and director, he was well known on the speaking stage, his best remembered engagement being the three-year special assignment in the role of the Mayor in "The Man and the Hour" on tour. He also played with Cyril Scott and in vaudeville with Josephine Cohan. He was in stock at the Alcazar theatre at the same time that Bessie Barriscale and Rhea Mitchell were and was a great favorite with coast audiences. He played in stock companies all over the country. During his engagement at Inceville, Chatterton appeared in some of the big successes which came from that studio and he has concentrated all his energies into making his pictures with the American company notable.

He is a good looking chap, nearly six feet tall and with curly brown hair and a handsome, manly face. He is just as popular with the actor folk as he is with his audiences and with his vigor and determination, his dramatic ability and natural powers as a director, the "Mustang" brand of the American company is destined to become more popular all the time.

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The House of Darkness." (Biograph. Mon., Mar. 6.)—This reissue serves to introduce a cast which includes Lillian Gish, Lionel Barrymore, Claire McDowell and Charles H. Mailes, in an unusual story. A maniac escapes from the asylum.

He is afflicted with homicidal mania, but is peculiarly influenced by music. He forces his way into the doctor's home, where the doctor's young wife sits at the piano. He points a pistol at her and gives her five minutes to live.

In her terror she falls forward and her fingers strike the keys, producing a crash of sound which instantly has its effect on the lunatic. She continues playing until the madness dies out of his eyes and he hands her the pistol. She leads him back to the asylum, and thereafter plays for him every day until he is discharged as cured.

"The Mystery of Orcival." (Biograph. Three reels. Wed., Mar. 8.)—This is a highly involved, but absorbing detective story, in which the great Lecoq is the central figure.

The body of the young countess De Tremorel is found under a bridge, and the report goes out that both the Count and Countess have been murdered.

Soon afterward, Laurence, the mayor's daughter disappears, leaving a note that she has committed suicide. Lecoq is convinced that the Count has not been murdered, and by clever work discovers him alive, in company with Laurence.

Through papers discovered in a secret compartment in the Count's home, Lecoq discovers that the Count and Countess killed the Countess' first husband by slow poison, and were married immediately after his death. Then the Count developed a passion for Laurence, killed his wife and disappeared with the girl.

Discovered, Laurence hands her lover a pistol and tells him to cheat the guillotine, but he turns coward and refuses. She then kills him herself. Lecoq, who sees the act, justifies it, and the girl goes back to the man who has loved her through all.

Charles H. Mailes, G. Raymond Nye, Charles Perley, Jack Mulhall, Jack Drumeir, Gretchen Hartman, Vera Sisson and Eva Smith compose the cast.

"Politeness Pays." (Essanay. Three reels. Sat., Feb. 19.)—Reviewed at length elsewhere in this issue.

"The Despoiler." (Essanay. Three reels. Sat., Feb. 26.)—Reviewed at length elsewhere in this issue.

"The Intruder." (Essanay. Two reels. Tues., Mar. 7.)—Not shown for review; the story follows. This story is a sequel to "The Edge of Things." When Betty and Jarvis are married, Betty's former employer, Waldron, whom Jarvis had once thrashed in a quarrel, plans revenge.

One night the young married couple quarreled, and Jarvis goes to his club. Waldron visits Betty in her husband's absence and forces his caresses on her.

A burglar whom Waldron had once double-crossed, enters the house, and discovering the situation, takes the man outside and administers a beating, while Betty and her husband are making up.

In the cast are Richard Travers, Marguerite Clayton, and Ernest Maupain.

"Canimated Nooz No. 6." (Essanay. Split reel with scenic. Wed., Mar. 8.)—An animated cartoon burlesquing the news pictorials, together with scenes of the ice sports of Quebec.

"A Man's Work." (Essanay. Three reels. Sat., Mar. 11.)—Not shown for review; the story follows. Thomas Wimberton, son of the wealthy James Wimberton, becomes secretly engaged to Ellen Barth.

Ellen's sister Mary becomes involved with a released convict and this crook, recognizing James Wimberton as a fugitive from justice, sends Mary to blackmail him.

Next day Mary is found murdered, and the convict is shot by a detective while trying to escape.

This same detective recognizes Wimberton as a man wanted for murder, but when the father confesses, it appears that he had already been found innocent.

In the cast are Richardson Cotton, John Junior, Elizabeth Burbridge, and John Cossar.

"Maybe Moonshine." (Kalem. Tues., Mar. 7.)—Ham and Bud in a burlesque on a combination of the Kentucky feudists plot and the detective who poses as an artist to apprehend the moonshiners.

Ham is less in evidence than usual and the comedy furnished by Bud and his supporters is not up to Ham and Bud standard.

The opening scenes showing Gordon Griffith and Wesley Barry as Ham and Bud while young are cleverly done and laughable.

"When Hubby Forgot." (Kalem. Wed., Mar. 8.)—Hubby is absent minded and forgets where he places his wife's birthday necklace. The entire picture hinges on this incident and one is apt to grow tired as foot after foot passes through the machine displaying little or no variety. Ethel Teare is featured.

"A Race for Life." (Kalem. Sat., Mar. 11.)—Helen Gibson once more in a thrilling "Hazards of Helen" railroad drama that ends with a climax in which one of the recent western floods has been brought into play.

When properly edited this picture ought to carry a strong portion of suspense for there is material to build up to a mighty fine finale.

"The Redemption of Helene." (Lubin. Three reels. Thurs., Feb. 24.)—A fairly interesting story of the folly of a young country girl, who deserts her artist lover in order to become an actress, after the artist has brought near blindness upon himself by overwork.

Eventually he does go blind, but she returns to him. Helen Wolcott does good work as Helene, and L. C. Shumway gives a satisfactory impersonation of the artist. The plot, written by Julian Lamothe, has a few unconvincing spots, but contains enough human interest to atone for most of them. Photography and settings are very good.

"Billie's Revenge." (Lubin. One reel. Sat., Feb. 26.)—Billie Reeves, directed by Earl Metcalfe, is a slapstick comedy that ranks as an average performance. Pails of water and a hose are called into play with the usual results. There is but little padding, and the action moves rapidly.

"At the Door of Doom." (Lubin. One reel. Mon., Feb. 29.)—A mild thriller in the shape of the hero's rescue from drowning in a huge siphon, which has been constructed to furnish a city's water supply. L. C. Shumway has the male lead, and is supported by a fair cast.

"Hamlet Made Over." (Lubin. Sat., Mar. 4.)—This presents Billie Reeves in a good vehicle by Mark Sawn. Reeves is an actor and plays Hamlet, modernized to such an extent that the audience employs fruit and eggs of the ancient variety to stop the show.

Carrie Reynolds is Ophelia. This ought to register because it has moments that are really funny, despite the hoary appearance of the theme.

"Ophelia." (Lubin. Mon., Mar. 6.)—A drama concerning the proverbially jealous husband and how all his fears proved unfounded. E. K. Lincoln makes this part convincing by a natural interpretation of the role and his support, consisting of Ethel Clayton, Crauford Kent and Helen Wier, is of an unusually good sort for a program picture.

"The Dream of Eugene Aram." (Selig. Three reels. Mon., Mar. 6.)—This is a screen version of Thomas Hood's Poem. Tyrone Power does practically all the acting, and he does it with great intensity and effectiveness. The plot is most tragic, but the effect is not too depressing. The directing is exceptionally good. Roy Clark, a small boy, has a minor part, but he gives unusual promise of developing into a fine actor. This is the best three-reeler produced by this company for some time.

Eugene Aram, a school teacher of a hundred years ago, tells one of his pupils of a dream he had. He dreamed that he murdered an old miser for his money, and so vividly does he tell the story, that he must constantly remind the lad that it is only a dream. Next day, while the boy is still sleeping, two grim-faced men, having found the body of a dead old man, go to arrest Eugene Aram, having found incontrovertible evidence that he is the murderer.

"The Passing of Pete." (Selig. Sat., Mar. 11.)—A pointless Western of the old-school. A horse-back chase and a revolver fight are the two interesting features. Pete, a squaw-man, falls in love with a Spanish dancer, and for her sake, steals a bag of gold from a prospector. A posse gives chase, and kills the thief in a revolver duel. The robbed prospector then asks the dead man's wife to live in his cabin.

In the cast are Tom Mix, Victoria Forde, Sid Jordan, Betty Keller, and Ethylyn Chrisman.

MUTUAL PROGRAM

"Oscar, the Oyster Opener." (Falstaff. Tues., Mar. 7.)—This is a rather cleverly conceived comedy, well produced, with plenty of action.

Oscar, the oyster opener, and Pete, the restaurant proprietor are rivals for Mayme, the waitress.

They have many a squabble over her, which culminate when Mayme fixes her affections on a millionaire who comes into the restaurant and lets her wear the big pearl ring which he has just bought for his sweetheart.

Roused to jealousy, Oscar begins feverishly opening oysters in the hope of finding a similar pearl, when a richly dressed woman sweeps in and collars the "millionaire."

It then appears that he is her butler, who has been sent to have the ring repaired. Mayme faints, but just then Oscar finds in an oyster the pearl for which he has been searching twenty years. Mayme falls into his arms.

"The Silken Spider." (American. Three reels. Tues., Mar. 7.)—While this is a strong subject, well-acted, it is not suitable for children or squeamish audiences. Some of the situations and many of the subtitles are rather risque. George Periolat again demonstrates his versatility and power, and his efforts are given admirable support by Vivian Rich and Alfred Vosburgh. Louise Lester certainly does not approach the popular conception of a vampire woman, yet her acting does much to overcome her physical unsuitedness. King Clark, Warren Ellsworth, and Lillian Knight complete the cast. Frank Borzage did some good directing.

Ursula, the mistress of a millionaire, Leonard, goes on a trip with him, and he must marry her to get around the Mann act. Knowing that his will bequeaths most of his property to his daughter, Ursula plans to ruin Bona in her father's eyes. She hires a young man to make love to Bona, and a few months later the girl discovers that she is about to become a mother. Her father disowns her, but a minister marries her. Later the conspiracy engineered by Ursula is discovered, and Leonard relents.

"The Gay Blade's Last Scrape." (Beauty. Wed., Mar. 8.)—This nonsensical pot-pourri of farcical happenings makes fairly diverting entertainment. While many of the situations are dubious in themselves, the comedy spirit of the players saves them from being suggestive. John Sheehan and Carol Halloway have played similar pieces scores of times, and the balance of the cast, made up of Mary Talbot, Rea Berger, George Clancy, Edna Frawley, and Dixie Stewart, are all experienced farceurs.

Carol doesn't want to marry Lord Phoppie, but her ambitious mother insists. But the advent of a lady barber just before the ceremony leads to a series of misunderstandings that enable the hero to wed Carol.

"The Cruise of Fate." (Thanhouser. Three reels. Wed., Mar. 8.)—This is a thrilling melodrama, well produced and acted, but based on an ancient theme, which has been especially overworked in pictures.

The wealthy, money-grubbing husband, neglects his beautiful wife and she turns to another man. The husband discovers this, and in order to win back his wife's love, he plans a long cruise with her.

She accepts, but just as they are about to sail, the other man appears, and announces that the wife has invited him to be their guest. The husband cannot refuse, and so the triangle goes to sea.

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The yacht is wrecked, and the lifeboats depart with the crew, leaving husband, wife and other man alone on board.

There are only two life preservers, and the two men fight to see which shall have life—and the woman.

The husband is defeated, but the wife's eyes have been opened, and she declares she will die with him. The other man leaps overboard in the dark and swims for the lights of a tug.

He is picked up, and tells his rescuers that there is no one else on the wreck. But the husband has found a rocket which he sends up, and he and his wife are rescued.

The other man is properly punished. Mlle. Valkyrien is the wife, Thomas A. Curran the husband and Boyd Marshall the Other Man.

"Ambitious Awkward Andy." (Falstaff. Thurs., Mar. 9.)—Andy is a negro porter, anxious to rise in the world. He buys a book on "A Knowledge of All Trades," and not knowing it is a humorous work, takes all the suggestions seriously.

He resigns and first becomes a sleeping car porter, and by following the directions, does everything the wrong way, until he is chased off the train in front of a pistol.

Then he becomes chauffeur, dynamite blaster, and takes other odd jobs, but at last comes back to his old position, only to find it filled.

He shakes a brawny black fist under the nose of his successor, and the latter is "eager to resign."

So Andy gets his old job back. Walter Hiers and Riley Chamberlain head the cast.

"Love, Music, and Cannonballs." (Vogue. Thurs., Mar. 9.)—Not shown for review.

"Curlew Corliss." (Mustang. Three reels. Fri., Mar. 10.)—Art Acord, of "Buck Parvin" fame, in this release has a vehicle suited to him, and he is very good, especially in the comedy passages. The story is of the oldtime Western type, and is good of its kind. Others in the cast are Molly Shafer, Dixie Stratton, Lawrence Peyton, Pete Morrison, and Nita Davis.

Curlew Corliss, a happy-go-lucky cowboy, is in love with the school teacher, but his bashfulness will not allow him to propose. He is suspected of being the bandit who held up a stage coach, so he is refused when he finally asks the teacher to marry him. He does some sleuthing, and fixes the guilt of the robbery of the brother of the girl he loves. After advising this brother to leave the neighborhood, he is in a position to marry the girl.

"Persistent Percival." (Beauty. Sun., Mar. 12.)—There is a fillip of originality and a dash of the droll that would make this comedy amusing even in the hands of actors less capable. The absence of vulgarity and brick-bats is refreshing. In the cast are Orral Humphrey, Billy Frawley, Mary Talbot, and Edna Frawley.

Acting on his father's advice, Billy hires a guardian for himself. This protector annoys Billy by limiting his drinking, poker playing, and flirting, but wins his undying gratitude when he prevents his proposing to a widow with seven children.

"More Truth Than Poetry." (Vogue, Sun., Mar. 12.)—Not shown for review.

PATHE EXCHANGE INC.

"The Red Circle," No. 11. (Balboa. Two reels.)—"Seeds of Suspicion" is the title of this episode in the exciting adventures of June Travis, who is cursed with the red circle birthmark of the criminal Borden family, on her hand.

In her attempts to aid Gordon, the lawyer who has been falsely accused of embezzlement, the girl gets herself into a tight place. She goes with Lamar and Farwell, the merchant who has "framed" up the charge against Gordon, to Farwell's office.

There by a ruse, she sends both in chase of an imaginary thief, and in their absence, she and Gordon rifle the safe, taking securities which will incriminate Farwell.

These, with some of her own money she gives to the lawyer for the purpose of clearing himself of the charge. The theft is immediately discovered, and Lamar is compelled to suspect June.

He calls at her house but finds her out. In the meantime "Smiling Sam" arrives from Surfton, hidden in a trunk, and further compromises June. Ruth Roland, Frank Mayo and Corenne Grant head the cast.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Thirteenth Episode. Two reels. Week of Mar. 6.)—"The Powder Trust and the War" takes up Richard Stanton's battle with this particular trust and its smuggling arms to Mexico.

A thrill is supplied by a series of big explosions in the final scenes. Evidently Stanton is to remain as hero and in this role he is doing very well indeed. Tom and Bruce will be forgotten if he keeps up the pace.

"The Target." (Red Feather. Five reels. Mon., Mar. 6.)—Reviewed at length in the issue of Feb. 26.

"Their Only Son." (Nestor. Mon., Mar. 6.)—Ray, newly married, has been fooling Uncle Harry for the last ten years, telling him he has a son. Uncle comes to visit and Ray presses his midget partner Gus into service as his son.

A good picturization of a white haired plot that is benefited hugely by the presence of Gus Alexander, the unwilling deceiver. Others are Ray Gallagher, Billie Rhodes, and Harry Rattenberry.

"Sunlight and Shadow." (Imp. Tues., Mar. 7.)—A tale of the Northwest produced by Brinsley Shaw. Betty Gray, Paul Panzer and Harry Spingler are featured.

Miss Gray can look pretty and can cry copiously, but she overacts here and doesn't fit very well into the atmosphere of the Northwest.

While appealing to a certain extent the picture hardly convinces because of Miss Gray. The photography is quite poor.

"The Winning of Miss Construe." (Gold Seal. Three reels. Tues., Mar. 7.)—Reviewed at length in the issue of Feb. 19.

"False Friends and Fire Alarms." (L-Ko. Two reels. Wed., Mar. 8.)—Devotees of Billie Ritchie will enjoy this two reel farce for he is very much in evidence from first to last.

A horse race is one of the prominent features of the picture, in which Bill's horse hears the old familiar sound of the fire gong and leaves the race flat.

Gene Rogers and Peggy Pierce are also in the cast. The photography is not what is to be expected from L-Ko pictures.

"The Windward Anchor." (Laemmle. Wed., Mar. 8.)—An intense subject depicting a dream indulged in by an extravagant wife in which she sees the ends to which she might drive her hard working husband.

Lynn Reynolds wrote and produced it with the leads handled in a most pleasing manner by Myrtle Gonzalez and Frank Newburg.

"Lavina Comes Home." (Laemmle. Two reels. Thurs., Mar. 9.)—A story concerning the life of a circus girl, how she forsook the sawdust ring for the farm and finally married.

Director William Dowlan has overused closeups until they disrupt the continuity of the picture.

Furthermore the chief emotion of the entire cast seems to be weeping and this too is tiresome and has a deadening effect on the spectator. The circus scenes are good. Thomas Jefferson, Marcia Moore, Helen Wright and Richard Sterling are the leads.

"The Dumb Bandit." (Rex. Thurs., Mar. 9.)—A most novel number with rather an unconvincing story despite its unusualness.

There seems to be an unnecessary lot of walking across scenes and repetition of action, but on the whole it will please because of its originality. Grace Cunard wrote the scenario while Francis Ford and Edna Maison are the only members of the cast.

"The Doll Doctor." (Imp. Two reels. Fri., Mar. 10.)—Husband and wife have a falling out due to the former's unfounded jealousy.

A reunion occurs when he discovers he was wrong. This picture will not impress because of its shallow motivation, its weakly constructed plot and its inconsistent and poor direction.

Can a "struggling musician" wear a fur overcoat and fine afternoon clothes? Can't a man see a married woman without the husband flying into a fit? Violet Mersereau is good as the wife, but Harry Benham fails to convince as the husband. Jack Harvey directed.

"When Lizzie Disappeared." (Nestor. Fri., Mar. 10.)—All that need be said concerning this comedy is that Lee Moran is a traveling magician, while Eddie Lyons and Betty Compson are country sweethearts.

The complications arising in this creation of Al Christie's are very funny and while the plot is old some new situations give added zest. Ed Burns makes a decided hit as the magician's sleepy assistant while Ethel Lynn is also seen.

"Their Act." (Victor. Fri., Mar. 10.)—A novelty-comedy in which father is made to realize the histrionic ability of his daughter's suitor when they stage in company with another a holdup which the old man thinks is real.

Quite clever and a welcome change for the usual order of comedies. Harry Ham, Jean Taylor, Clarence Hodge and Mark Fenton are the leads.



SCENES FROM PATHE SERIALS: (Left above and center) "THE IRON CLAW"; (Left below and right) "THE RED CIRCLE"

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, March 6, 1916.

BIOGRAPH—The House of Darkness, D., 1000 (Re-Issue) 20158
LUBIN—Ophelia, C., 1000 20159
SELIG—Selig-Tribune, No. 19, Topical, 1000..... 20157
SELIG—The Dream of Eugene Aram, D., 3000..... 20153
VITAGRAPH—Panzy's Papas, C., 1000..... 20156

Tuesday, March 7, 1916.

ESSANAY—The Intruder, D., 2000..... 20160
KALEM—Maybe Moonshine (Ham Comedy), 1000..... 20162
LUBIN—A Change of Heart, D., 2000..... 20163

Wednesday, March 8, 1916.

BIOGRAPH—The Mystery of Orcival, D., 3000..... 20167
ESSANAY—Canimated Nooz Pictorial, No. 6, Cart., and 500 ft. Scenic, Split reel..... 20166
KALEM—When Hubby Forgot, C., 1000..... 20165

Thursday, March 9, 1916.

LUBIN—Soldier Sons, D., 3000..... 20170
SELIG—Selig-Tribune, No. 20, Topical, 1000..... 20173
VIM—Bungles' Elopment, C., 1000 20174

Friday, March 10, 1916.

KALEM—She Came, She Saw, She Conquered (Sis Hopkins Series), C., 1000..... 20178
KNICKERBOCKER STAR FEATURE—A Slave of Corruption, D., 3000 20175
VIM—Their Wedding Day, C., 1000..... 20180
VITAGRAPH—Beaned by a Bean-Shooter, C., 1000..... 20179

Saturday, March 11, 1916.

ESSANAY—A Man's Work, D., 3000..... 20181
KALEM—A Race for Life, D., 1000 (H. of H. Series).. 20188
LUBIN—Some Boxer, C., 1000..... 20184
SELIG—The Passing of Pete, D., 1000..... 20189
VITAGRAPH—The Human Cauldron, D., 3000..... 20185

UNIT PROGRAM

Week of March 6, 1916.

VITAGRAPH—Mrs. Dane's Danger, D., 4000.....U-1055
Bittersweet, C., 1000 .....U-1059

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, March 13, 1916.

BIOGRAPH—The Lady and the Mouse, D., 1000 (Re-Issue) .....
LUBIN—The Butler, C., 1000.....
SELIG—Selig-Tribune, No. 21, Topical, 1000.....
SELIG—The Regeneration of Jim Halsey, D., 3000....
VITAGRAPH—Putting Pep in Slowtown, C., 1000.....

Tuesday, March 14, 1916.

BIOGRAPH—A Grip of Gold, D., 2000.....
KALEM—Ham Agrees with Sherman (Ham Comedy), 1000 .....
ESSANAY—Title Not Reported.....

Wednesday, March 15, 1916.

BIOGRAPH—The Rejuvenation of Aunt Mary, D., 3000
ESSANAY—Title Not Reported.....
KALEM—The Eveless Eden Club (Ethel Teare Comedy) 1000 .....

Thursday, March 16, 1916.

LUBIN—The Gulf Between, D., 3000.....
SELIG—Selig-Tribune, No. 22, Topical, 1000.....
VIM—Nerve and Gasoline, C., 1000.....

Friday, March 17, 1916.

KALEM—A Flock of Skeletons (Sis Hopkins Comedy), 1000 .....
KNICKERBOCKER STAR FEATURE—Mismates, D., 3000 .....
VIM—A Pair of Skins, C., 1000.....
VITAGRAPH—Freddy Aids Matrimony, C., 1000.....

Saturday, March 18, 1916.

ESSANAY—Title Not Reported. .....
KALEM—The Girl Who Dared (H. of H. Series), D., 1000 .....
LUBIN—Dare Devil Bill, C., 1000.....
SELIG—Toll of the Jungle (Animal D.), 1000.....
VITAGRAPH—Miss Warren's Brother, D., 3000.....

UNIT PROGRAM

Week of March 13, 1916.

None reported for this week.

Table of Contents will hereafter be found opposite Accessory News Section Cover.

"The Quarter Breed." (Bison. Three reels. Sat., Mar. 11.)—A good western showing how a quarter breed overcomes a hopeless love and an inherent craving for drink.

There are several thrillers such as a runaway stage coach and a daring rescue, while the entire subject is constructed along interesting and convincing lines.

Leon Kent wrote and directed as well as played the title part. Others are Jack Livingston, Mina Cunard and Malcom Blevins. The setting of the western town is very good.

"His Brother's Pal." (Rex. Two reels. Sun., Mar. 12.)—Not shown for review. The story deals with Dan Halliday, a headquarters man and his brother Jack, a doctor.

Jack falls in love with the daughter of a notorious adventuress and through the ingenuity of Dan the woman's past is repressed and Jack never learns the truth.

Ben Wilson, Joseph Girard and Dorothy Phillips are the principals. The scenario was by Charlotte Walton Ayres.

"Love's Spasms." (Victor. Sun., Mar. 12.)—A comedy by Samuel Greiner that is too silly to furnish any great amount of laughter.

It shows the "mushy" time indulged in by the newly wedded couple, their falling out because of the appearance of a hair on the wife's chin and the subsequent reunion at the thought of the coming baby. Harry Myers and Rosemary Theby are the leads.

Until further notice it will be impossible for MOTION PICTURE NEWS *to print reviews of the educational subjects released under the Powers brand. Universal no longer exhibits these pictures at the trade showings.*

WEEKLIES

Hearst-Vitagraph News Pictorial, No. 15. (Tues., Feb., 22.)—Keel of torpedo boat Shaw laid at Vallejo, Cal.; teaching the blind in a Brooklyn, N. Y. training school; polar bears in New York City zoo; Belgium Relief ship Clematis damaged by wreck, Galveston, Tex.; baby is held by landlady when mother refuses to pay board bill, New Orleans, La.

Fire test in Stockton, Mass.; fashions by Fifth Avenue designer; U. S. troops on Mexican boarder; alligator catches snake, Lake Worth, Fla.; snow storm in Chicago; recruiting in London, Eng.; aviating near Paris, France; speed trial of U. S. S. Pennsylvania, Norfolk, Va.; cartoon of Krazy Kat and Ignatz Mouse by George Herriman.

Hearst Vitagraph, No. 16.—Big barn at Los Angeles equipped with fire escapes; Ambassador Morgenthau arrives in New York; Black Hand bomb explosion in Chicago; women in golf tourney at Palm Beach; ice yachts race for cup; police parade at San Francisco; latest fashions; members of Polar Bear club engage in winter sports; French government conducts funeral services for victims of German air raid; nine killed in New Haven wreck at Milford, Conn.; Bronx County Marathon of Mohawk Athletic Club; cartoon by George Herriman, etc.

"Pathé News," No. 15. (Pathé.)—U. S. S. Pennsylvania, newest dreadnaught, leaves Newport News for speed trials; ice boating at Red Bank, N. J.; new fashions in footwear; new rotary plow clears snow from Boston street car tracks; small mountain guns are distributed to the allied troops at Salonica; fiercest storm for generations breaks Holland's sea walls; King Constantine reviews the Greek army at Athens; damage of $1,500,000 caused by fire at Fall River, Mass.; three munitions ships destroyed by fire.

"Pathé News," No. 17. (Pathé.)—Ten killed, fifty injured in train wreck at Milford, Conn.; nine killed in collapse of opera house at Mexia, Tex.; President Wilson attends exercises in honor of George Washington, in Continental Hall, Washington; new recruits leave for training camp near London; new action by allied troops at Salonica; German soldiers regulate traffic over pontoon bridge at Brest Litovsk; 'Varsity oarsmen practice in zero weather at Seattle; seaproof suit, for shipwrecked passengers, is tested at Seattle; Irving Brokaw demonstrates his skill on skates, at Mill Neck, L. I.; demonstration in favor of preparedness at Chicago.

Selig-Tribune, No. 14. (Thurs., Feb. 17.)—Educational institutions of San Francisco practice preparedness; U. S. oil tanker, San Francisco; flood scenes in Pine Bluff, Ark.

English soldiers leave Vernon, France, for service at the front; Marjorie Sterret, who started the "Dime for a Dreadnought" fund, inspects U. S. S. Washington, Brooklyn Navy Yard; outdoor school in Winchester, Mass.

Ex-Secretary of War Garrison and his successor pro tem, Major General Scott; Walter L. Massie, so-called mind reader, conducts experiments at Providence, R. I.; oil gusher that did much damage while blazing at Humble, Texas.

Archbishop Mundelein who recently narrowly escaped death from poisoned soup in Chicago.

Selig-Tribune, No. 15. (Mon., Feb. 21.)—U. S. submarines arrive in Tampa, Fla.; Citizens of El Paso, Texas, in military training; schooner Excelsior is righted after having been capsized by collision, San Francisco, Cal.; Dartmouth College Winter Carnival, Hanover, N. H.; the dance craze captures Maori, New Zealand, in the shape of the Poi dance; congressional committee visits scene of floods in Cairo, Ill.; disaster caused by land slide in Seattle, Wash.; horse race in Brighton, Mass.; farmers of Indiana band together to rid themselves of wolves; other events.

Selig-Tribune, No. 16. (Thurs., Feb. 24.)—Army regulars drill at San Antonio, Texas; new snow plow at work in East Weymouth, Mass.; ground broken for new Auditorium in Portland, Ore.; the hotel Lenox, Boston, provides open air quarters for guests; Pauline Marron dances for camera, San Francisco; results of $1,500,000 fire in Fall River, Mass.; Washington, D. C., police chief talks to children; U. S. transport Sherman arrives in San Francisco, with soldiers home from duty in east; winter carnival in Cambridge, Mass.; Frank Moran training for battle with Jess Willard at Saratoga Springs, N. Y.; Huge flames sweep Brooklyn water front; cartoon.

Universal Animated Weekly, No. 8. (Wed., Feb. 23.)—Scenes of the recent fires in Fall River, Mass., and Brooklyn, N. Y., the combined losses of which totaled $6,000,000; fire drill in New Orleans; Bowery bread line in New York City; war aviator stumps for Parliament seat in machine, East London, Eng.

Women drilling in London; soldiers attend religious services in Montreal, Can.; Mexican troops; Universal stars in spring styles; national winter tournament at Gary, Ind.; bob-sleding at Oyster Bay, N. Y.; ice boating at Lake St. Clair, Mich.; skating at Saranac Lake, N. Y.; Dartmouth college men ski jumping, Hanover, N. H.; Shriners march in Tampa, Fla.; Hy Mayer's cartoons.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

HISTORICAL AMUSEMENT ASSOCIATION, INCORPORATED; conducting places of amusement of all kinds; Wilmington, Del.; capitalized at $750,000; incorporators are: Arthur H. Brooks, New York City, Estelle M. Freedman, New York City, and William C. Hamilton, New York City.

MOVING PICTURE TICKET CORPORATION OF DELAWARE. To increase the attendance at moving picture theatres through the method of Universal Movie Tickets; capitalized at $500,000 in Wilmington, Del.; incorporators are: David Simon, Pittsburgh, Pa.; Allen Kander, New York City; Franklin L. Mettler, Wilmington, Del.

THE REFLECTOGRAPH COMPANY; manufacture of films, moving picture machines; capitalized at $500,000 in Wilmington, Del.; incorporators are: Herbert E. Latter, Wilmington, Del.; Norman P. Coffin, Wilmington, Del.; Clement M. Egner, Elkton, Md.

In Illinois:

DIXIE FILM COMPANY; manufacture and operate motion picture photo plays; capitalized in Chicago at $5,000; incorporators are: Wm. R. Fairchild, Lee Roy Brigham, B. Iralson.

GARLAND AMUSEMENT COMPANY; operate places of amusement; capitalized at $5,000 in Chicago; incorporators are: Michael Cohen, Abe Cohen, M. McManus.

ADVERTISING FILMS CORPORATION; manufacture moving picture advertising films; capitalized at $2,500 in Chicago; incorporators are: H. A. Beals, H. E. Myers, A. J. Coleman.

In Maine:

PRINCESS THEATRE; general theatre, moving picture and entertainment business; capitalized at $10,000 in Lewiston; incorporators are: William P. Gray, Lewiston, James A. Connellan, Portland.

MYSTIC THEATRE; general theatre, moving picture and entertainment business; capitalized at $10,000 in Lewiston; incorporators are: William P. Gray, Lewiston; James A. Connellan, Portland.

MYSTIC THEATRE; general theatre, moving picture and entertainment business; capitalized at $10,000 in Lewiston; incorporators are: William P. Gray, Lewiston; James A. Connellan, Portland.

In New Jersey:

ALL AMERICAS EXPOSITION COMPANY, Camden, N. J.; real estate, amusements, etc.; capitalized at $100,000; incorporators are: William W. Matos, 606 Bulletin Bldg., Philadelphia, Pa.; Joseph Caccavajo, 1457 Belleview avenue, Camden, N. J.; Samuel Wesley Long, 1 Alhambra Apartments, Wilmington, Del.

In New York:

APOLLO ENTERPRISES, INC.; theatrical enterprises, manage theatres, moving pictures, halls, and general amusement business; capitalized at $1,000 in Manhattan; incorporators are: William L. Berk, 165 Broadway, N. Y.; Mary F. McCormick, 165 Broadway, N. Y.; Chas. Schwartz, 165 Broadway, N. Y.

WALTER PLIMMER FILM CORPORATION; manufacture and deal in films, moving pictures, tools, machinery, etc., for manufacturing films; capitalized at $100,000 in Brooklyn; incorporators are: Walter J. Plimmer 83 73rd street, Brooklyn, N. Y.; Freethoff Karlson, 7015 Ft. Hamilton Parkway, Brooklyn, N. Y.; Wm. G. Ryan, 964 72nd street, Brooklyn, N. Y.

UNION MOVING PICTURE BUSINESS; general moving picture business; capitalized at $330,000 in Manhattan; incorporators are: Horace Barnard, 167 E. 80th street, N. Y. C.; Wm. E. Bardusch, 330 No. Terrace avenue, Mt. Vernon, N. Y.; Robert H. Rucker, 27 Pine street, N. Y. C.; Carl Reed, 227 W. 74th street, N. Y. C.; Eugene W. Bolling, Westfield, N. J.

ARTWIL CORPORATION; moving picture and theatrical business; capitalized at $10,000 in Manhattan; incorporators are: Arthur Voegtlin, 25 W. 42nd street, N. Y. C.; Wm. J. Wilson, Mendham, N. Y.; Edwin Fuller, 18 W. 107th street, N. Y. C.

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Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, March 6, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, March 7, 1916.

AMERICAN—The Silken Spider, D., 3000..... 04529
FALSTAFF—Oscar the Oyster Opener, C., 1000..... 04532

Wednesday, March 8, 1916.

THANHOUSER—The Cruise of Fate, D., 3000..... 04533
BEAUTY—The Gay Blade's Last Scrape, C., 1000..... 04536

Thursday, March 9, 1916.

VOGUE—Love, Music and Cannon Balls, C., 1000..... 04537
FALSTAFF—Ambitious, Awkward Andy, C., 1000..... 04538
MUTUAL—Mutual Weekly, No. 62, Topical, 1000..... 04539
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, March 10, 1916.

MUSTANG—Quachire, D., 3000 04540
CUB—Jerry's Big Game, C., 1000..... 04543

Saturday, March 11, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, March 12, 1916.

GAUMONT—See America First, No. 26, and Keeping Up with the Joneses, Cart., Split reel..... 04544
BEAUTY—Persistent Percival, C., 1000..... 04545
VOGUE—More Truth Than Poetry, C., 1000..... 04546

RELEASES OF COMING WEEK

Monday, March 13, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, March 14, 1916.

AMERICAN—The Suppressed Order, D., 3000..... 04546
FALSTAFF—Theodore's Terrible Thirst, C., 1000..... 04549

Wednesday, March 15, 1916.

THANHOUSER—The Whispered Word, D., 2000..... 04950
BEAUTY—Plotters and Papers, C., 1000..... 04552

Thursday, March 16, 1916.

VOGUE—Comedy, Title Not Reported..... 04553
FALSTAFF—Rupert's Rube Relations, C., 1000..... 04554
MUTUAL—Muutal Weekly No. 63, Topical, 1000..... 04555
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, March 17, 1916.

MUSTANG—Curlew Corliss, D., 3000..... 04556
CUB—Comedy, Title Not Reported 04559

Saturday, March 18, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, March 19, 1916.

GAUMONT—See America First, No. 27, and Keeping Up with the Joneses, Cart., Split reel..... 04560
BEAUTY—Tips, C., 1000..... 04561
VOGUE—Comedy, Title Not Reported 04562

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Powder Trust and the War (Thirteenth of "Graft," Series), D., 2000 01266

Monday, March 6, 1916.

RED FATHER FEATURE—The Target, D., 5000..... 01249
NESTOR—Their Only Son, D., 1000..... 01250

Tuesday, March 7, 1916.

GOLD SEAL—The Winning of Miss Construe, D., 3000. 01251
IMP—Sunlight and Shadows, D., 1000..... 01252

Wednesday, March 8, 1916.

LAEMMLE—The Windward Anchor, D., 1000..... 01253
L-KO—False Friends and Fire Alarms, C., 2000..... 01254
UNIVERSAL ANIMATED WEEKLY—Weekly No. 10 01255

Thursday, March 9, 1916.

LAEMMLE—Lavinia Comes Home, D., 2000..... 01256
REX—The Dumb Bandit, D., 1000..... 01257
POWERS—Warriors of the Air, and A Romance of Toyland, Split reel..... 01258

Friday, March 10, 1916.

IMP—The Doll Doctor, D., 2000..... 01259
VICTOR—Their Act, Com.-D., 1000..... 01260
NESTOR—When Lizzie Disappeared, C., 1000..... 01261

Saturday, March 11, 1916.

BISON—The Quarter Breed, D., 3000..... 01262
POWERS—The Heart of a Nation (U. S. at Work, No. 12), Ed., 1000..... 01263

Sunday, March 12, 1916.

REX—His Brother's Pal, D., 2000..... 01264
VICTOR—Love Spasms, C., 1000..... 01265

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Iron Ring (Fourteenth of "Graft" Series) D., 2000..... 01284

Monday, March 13, 1916.

RED FEATHER FEATURE—The Pool of Flame, D., 5000 01267
NESTOR—The Deacon's Waterloo, C., 1000..... 01268

Tuesday, March 14, 1916.

GOLD SEAL—Born of the People, D., 2000..... 01269
REX—The Bold Bad Burglar, Com. D., 1000..... 01270
IMP—Her Invisible Husband, C., 1000..... 01271

Wednesday, March 15, 1916.

VICTOR—Orders Is Orders, Com., 2000..... 01272
LAEMMLE—Lonesomeness, D., 1000 01273
UNIVERSAL ANIMATED WEEKLY—Weekly No. 11, Topical 01274

Thursday, March 16, 1916.

BIG U—The Fatal Introduction, D., 3000..... 01275
POWERS—Sammie Johnsin, Strong Man, Cart., and Safety First, Ed., Split reel..... 01276

Friday, March 17, 1916.

IMP—Paterson of the News, D., 2000..... 01277
REX—The Cry of Erin, D., 1000..... 01278
NESTOR—Across the Hall, C., 1000..... 01279

Saturday, March 18, 1916.

BISON—The Iron Rivals, D., 2000..... 01280
JOKER—Muchly Married, C., 1000..... 01281

Sunday, March 19, 1916.

REX—Behind the Curtain, D., 1000..... 01282
L-KO—Live Wires and Love Sparks, C., 3000..... 01283

Table of Contents will hereafter be found opposite Accessory News Section Cover.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

1—31. When Kings Were the Law (Reissue), D. 1000
2— 1. The Chain of Evidence, D.....2000
2— 2. The Smugglers, D.....3000
2— 7. A Chance Deception (Reissue), D.....1000
2— 9. The Iron Will, D.....3000
2—14. Just Gold, D. (Reissue).....1000
2—15. His White Lie, D.....2000
2—16. Pique, D. 3000
2—21. His Mother's Son, D., (Reissue) 1000
2—23. The Guilt of Stephen Eldridge, D.....3000
2—28. The Burglar's Dilemma (Reissue), D..1000
2—29. What Happened to Peggy, D.....2000
3— 1. The Indian, D.....3000
3— 6. The House of Darkness, D. (Reissue).1000
3— 8. The Mystery of Orcival, D.....3000

ESSANAY

1—19. Cannimated Nooz Pictorial, No. 4, C..1000
1—22. The White Alley, D.....3000
1—25. Folly, D. 2000
1—26. Fable of Flora and Adolph and a Home Gone Wrong, C. 1000
1—29. Destiny, D. 3000
2— 1. The Rough Neck, D.....2000
2— 2. Dreamy Dud Lost at Sea, Cart., and Scenic .....Split reel
2— 5. The Primitive Strain, D.....3000
2— 8. The Man in Him, D.....2000
2— 9. The Fable of the Grass Widow and the Mesneree, and the Six Dollars, C..1000
2—12. Golden Lies, D.....3000
2—15. Gold Dust, D.....2000
2—16. Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Sc.....Split reel
2—19. Politeness Pays, D.....3000
2—22. The Bridesmaid's Secret, D.....2000
2—26. The Despoiler, D.....1000
2—29. The House of Surprise, D.....2000
3— 1. Vernon Howe Bailey's Sketch Book of London, and 500 ft. Scenic.....Split reel
3— 4. Beyond the Law, D.....3000
3— 7. The Intruder, D.....2000
3—11. A Man's Work, D.....3000

KALEM

2— 2. The Moth and the Star (Eleventh of the Stingaree Series), D.....2000
2— 4. The Lurking Peril (Fifteenth of the "Ventures of Marguerite"), D.....1000
2— 5. The Broken Wire (An Episode of the H. of H. Series), D.....1000
2— 8. Weurra-Weurra, C. 1000
2— 9. The Darkest Hour (Twelfth and Last of the "Stingaree" Series), D.....2000
2—11. The Trail's End (Sixteenth of the "Ventures of Marguerite" Series), D.1000
2—12. The Peril of the Rails (An Episode of the H. of H. Series), D.....1000
2—15. Ham Takes a Chance (Ham Comedy)..1000
2—16. A Molar Mix-Up, C.....1000
2—18. The Guiding Hand, D.....1000
2—19. The Perilous Swing, D. (H. of H. Series) 1000
2—22. Ham, the Diver, C.....1000
2—23. Earning His Salt, C.....1000
2—25. The Night Watch, D.....1000
2—26. The Switchman's Story (H. of H. Series), D. 1000
2—29. Winning the Widow, C.....1000
3— 1. A Riddle in Rascals, C.....1000
3— 4. The Girl Telegrapher's Nerve (H. of H. Series), D. 1000
3— 7. Maybe Moonshine, C.....1000
3— 8. When Hubby Forgot, C.....1000
3—11. A Race for Life, D. (H. of H. Series.1000

KNICKERBOCKER STAR FEATURES

1—21. Houses of Mystery, D.....3000
1—28. The Heart Breakers, Com.-D.....3000
2— 4. The Crime of Circumstance, D.....3000
2—11. The Big Brother, D.....3000
2—18. Child of the West, D.....3000
2—25. Who Knows? D.....3000
3— 3. The Master Smile, D.....3000
3—10. A Slave of Corruption, D.....3000

LUBIN

2— 7. The Diamond Thieves, D.....1000
2— 8. The Last Shot, D.....2000
2—10. Sold to Satan, D.....3000
2—12. Billy's Lucky Bill, C.....1000
2—14. A Song from the Heart, D.....1000
2—17. The Uplift, D.....3000
2—19. A Temporary Husband, C.....1000
2—21. The Repentant, D.....1000
2—22. Four Narratives, D.....2000
2—24. The Redemption of Helene, D.....3000
2—26. Billie's Revenge, C.....1000
2—28. At the Door of Doom, D.....1000
3— 2. Her Wayward Sister, D.....3000
3— 4. Hamlet Made Over, C.....1000
3— 6. Ophelia, C. 1000
3— 7. A Change of Heart, D.....2000
3— 9. Soldier Sons, D.....3000
3—11. Some Boxer, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

1—17. Why Love Is Blind.....3000
1—22. When the Circus Came to Town (Ninth of the Chronicles of Bloom Center), C. 1000
1—24. Tom Martin—A Man, D.....3000
1—29. Apple Butter (Tenth of the Chronicles of Bloom Center), C.....1000
1—31. Diamonds Are Trumps, D.....3000
2— 5. The Desert Calls Its Own, D.....1000
2— 7. The Dragnet, D.....3000
2—12. A Mix-Up in Movies, C.....1000
2—14. The Black Orchid, D.....3000
2—19. Making Good, D.....1000
2—21. Virtue Triumphant, D.....3000
2—26. A Safe Risk, C.....1000
2—28. The Grinning Skull, D.....3000
3— 4. The Uncut Diamonds, D.....1000
3— 6. The Dream of Eugene Aram, D.....3000
3—11. The Passing of Pete, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

1—28. Busted Hearts, C.....1000
2— 3. A Sticky Affair, C.....1000
2— 4. The Getaway, C. 1000
2—10. Bungles Rainy Day, C.....1000
2—11. The High Sign, C.....1000
2—24. Bungles Enforces the Law, C.....1000
2—25. Love and Lather, C.....1000
3— 2. The Serenade, C.....1000
3— 3. The Artist's Model, C.....1000
3— 9. Bugles' Elopement, C.....1000
3—10. Their Wedding Day, C.....1000

VITAGRAPH

1—24. The Cold Feet Getaway, C.....1000
1—28. Peace at Any Price, C.....1000
1—29. The Ruse, D.....3000
1—31. Jane's Bashful Hero, C.....1000
2— 4. The Wrong Mr. Wright, C.....1000
2— 5. Bill Peter's Kid, D.....3000
2— 7. Betty, the Boy and the Bird, C.....1000
2—11. Freddy's Last Bean, C.....1000
2—12. From Out of the Past, D.....3000
2—14. You're Next, C.....1000
2—18. In Arcadia, C.....1000
2—19. The Man He Used to Be, D.....3000
2—21. Hughey, the Process Server, C.....1000
2—25. Freddy's Narrow Escape, C.....1000
2—26. The Road of Many Turnings, D.....3000
2—28. Her Bad Quarter of an Hour, C.....1000
3— 3. Tubby Turns the Tables, and Odd Acquaintances .....Split reel
3— 4. La Paloma, D. 3000
3— 6. Panzy's Papas, C.....1000
3— 9. Beaned by a Bean Shooter, C.....1000
3—11. The Human Caldron, D.....3000

UNIT PROGRAM—VITAGRAPH

1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C.....1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*
3— 6. *Mrs. Dane's Danger, D.....4000*
Bitter Sweet, C.....1000

MUTUAL FILM RELEASES

AMERICAN

1—14. The Secret Wire, D.....2000
1—14. Spider Barlow Meets Competition, D..1000
1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderbolt, D.....1000
1—25. The Man in the Sombrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000
2—15. A Modern Sphinx, D.....3000
2—22. Life's Harmony, D.....3000
2—28. The Happy Masquerader, D.....3000
3— 7. The Silken Spider, D.....3000

BEAUTY

1—23. Mischief and a Mirror, C.....1000
1—26. Some Night, C.....1000
1—30. Walk This Way, C.....1000
2— 2. Billy Von Duesen's Wedding Eve, C..1000
2— 6. The Laird o' Knees, C.....1000
2— 9. Won by One, C.....1000
2—14. Billy Van Deusen and the Vampire, C.1000
2—16. Ella Wanted to Elope, C.....1000
2—19. The Battle of Cupidovitch, C.....1000
2—23. Too Much Married, C.....1000
2—27. Cooking His Goose, C.....1000
3— 1. Johnny's Jumble, C.....1000
3— 5. Dad's College Widow, C.....1000
3— 8. The Gay Blade's Last Scrape, C.....1000
3—12. Persistent Percival, C.....1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CLIPPER

1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

1—14. Jerry in Mexico, C.....1000
1—28. Around the World, C.....1000
2—4. The Defective Detective, C.....1000
2—11. Jerry's Millions, C.....1000
2—18. Too Proud to Fight, C.....1000
2—25. Going Up, C.....1000
3— 3. The Desperate Chance, D.....1000
3—10. Jerry's Big Game, C.....1000

FALSTAFF

1—13. Reforming Rubbering Rosie, C.....1000
1—18. Grace's Gorgeous Gowns, C.....1000
1—20. Pete's Parisian Princess, C.....1000
1—25. Lucky Larry's Lady Love, C.....1000
1—27. Beaten at the Bath, C.....1000
2— 1. A Clever Collie's Coming Back, C....1000
2— 3. Harry's Happy Honeymoon, C.....1000
2— 8. Booming the Boxing Business, C.....1000
2—10. Snow Storm and Sunshine, C.....1000
2—20. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split reel
2—22. Ruth's Remarkable Reception, C.....1000
2—24. Perkin's Peace Party, C.....1000
2—29. Rustie Reggie's Record, C.....1000
3— 2. Maude Muller Modernized, C.....1000
3— 7. Oscar the Oyster Opener, C.....1000
3— 9. Ambitious, Awkward Andy, C.....1000

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RELEASE DATES FOR READY REFERENCE

GAUMONT

1—30. See America First, No. 20, Sc., and Keeping Up with the Joneses, Cart. Split reel
2— 6. See America First, No. 21, Sc., and Keeping Up with the Joneses, Cart. Split reel
2—13. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart. Split reel
2—20. See America First, No. 23, Sc., and Keeping Up with the Joneses, Cart. ....Split reel
2—27. See America First, No. 24, Sc., and Keeping Up with the Joneses, Cart. ....Split reel
3— 5. See America First, No. 25, and Keeping Up with the Joneses, Cart.....Split reel
3—12. See America First, No. 26, and Keeping Up with the Joneses, Cart. Split reel

MUSTANG

1— 7. The Hills of Glory, D.....2000
1—15. Water Stuff, C.-D.....3000
1—21. Wild Jim Reformer, D.....2000
2— 4. The Extra Man and the Milk-Fed Lion, C.-D.....3000
2—11. According to St. John, D.....3000
2—18. When the Light Came, D.....3000
2—25. Double Crossed, D.....3000
3— 3. Margy of the Foothills, D.....3000
3—10. Quagmire, D. 3000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

1—11. The Name of the Law, D.....3000
1—19. The Phantom Witness, D.....3000
1—26. The Burglar's Picnic, D.....3000
2— 2. The Knotted Cord, D.....3000
2— 9. The Spirit of the Game, D.....3000
2—16. Outwitted, D.....3000
2—23. The Reunion, D.....3000
3— 1. What Dorris Did, D.....3000
3— 8. The Cruise of Fate, D.....3000

VOGUE

2— 3. Sammy Versus Cupid, C.....1000
2— 6. Fickle Madge, C.....1000
2—10. Paddy's Political Dream, C.....1000
2—13. Igorrotes' Crocodiles, and a Hat Box, Split reel
2—17. At the End of His Rope, C.....1000
2—20. Heaven Will Protect a Woiking Goil, C..1000
2—24. Flooded with Trouble, C.....1000
2—27. The Candy Cook, C.....1000
3— 2. Love, Dynamite and Baseball, C.....1000
3— 5. All Balled Up, C.....1000
3— 9. Love, Music and Cannon Balls, C....1000
3—12. More Truth Than Poetry, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of February 14, 1916.

Siberia, the Vast Unknown, Sc., and Watching Flowers Grow, Ed., Split reel.....Pathé
Luke Foils the Villain, C., 1000.....Phunphilm
The Shrine of Happiness (Col.), D., 5000, G. R. Play
The Red Circle, No. 10 (Dodging the Law), D., 2000 .....Balboa

Week of February 21, 1916.

By the Zuyder Zee (Col. Sc.), and Along the Deschutes River, Sc., Split reel.....Pathé
Starved to Death in a Restaurant, C., 1000 Starlight
The Red Circle, No. 11 (Seeds of Suspicion), D., 2000.....Balboa

Week of February 28, 1916.

Iron Claw, No. 1 (Vengeance of Legar); D., 2000 .....Pathé
Luke, and the Rural Roughnecks, C., 1000 Phunphilms
Siberia, the Vast Unknown, No. 2, Sc., 1000..Pathé
The Red Circle, No. 12 (Like a Rat in a Trap), D., 2000.....Balboa

Week of March 6, 1916.

Iron Claw, No. 2 (The House of Unhappiness), D., 2000.....Pathé
Gleeful Guardians, C., 1000.....Starlight
Along the Columbia River, Sc., and Quaint Volendam (Holland), Col. Sc., Split reel..Pathé
The Red Circle, No. 13 (Branded as a Thief), D., 2000.....Balboa

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

1— 1. The Dawn Road, D.....2000
1— 8. On the Trail of the Tigress, D.....2000
1—15. Across the Rio Grande, D.....3000
1—22. Buck Simons Puncher, D.....2000
1—29. A Daughter of Pennance, D.....2000
2— 5. Phantom Island, D.....2000
2—12. His Majesty, Dick Turpin, D.....2000
2—19. A Recoiling Vengeance, D.....3000
2—26. The Stampede in the Night, D.....2000
3— 4. The One Woman, D.....3000
3—11. The Quarter Breed, D.....3000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

12—28. As the Shadows Fall, D.....2000
1916.
1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D.....3000
1—11. The Boob's Victory, C.-D.....2000
1—18. The Reward of Chivalry, D.....3000
1—25. Discontent, D. 2000
2—1. Three-Fingered Jennie (No. 3, Lord John) 3000
2— 8. Yust from Sweden, D.....3000
2—15. The Family Secret, Com.-D.....2000
2—22. The Dupe, D.....3000
2—29. The Eye of Horus (Lord John's Journal No. 4), D. 3000
3— 7. The Winning of Miss Construe, D....3000

IMP

1— 7. The Law of Life, D.....3000
1—21. Vanity, Thy Name Is——, C. D....2000
1—25. Hired, Tired and Fired, C.....1000
2— 4. The Soul Man, D.....1000
2— 8. Artistic Interference, C.....1000
2—11. The Trail of the Wild Wolf, D.....2000
2—15. Cinders, D.....1000
2—18. Count and Counterplot, D.....2000
2—25. "I'll Get Her Yet," C.....2000
2—29. Some Heroes, C., and The Land Above the Clouds, Scenic.....Split reel
3— 3. The Hoax House, C.-D.....2000
3—7. Sunlight and Shadows, D.....1000
3—10. The Doll Doctor, D.....2000

JOKER

1— 1. Lemonade Aids Cupid, C.....1000
1— 8. Those Female Haters, C.....1000
1—22. The Whole Jungle Was After Him, C.1000
1—29. Mrs. Green's Mistake, C.....1000
2— 5. Wanted—A Piano Tuner, C.....1000
2—12. Leap and Look Thereafter, C.....1000
2—26. Married on the Wing, C.....1000
3— 2. Love Laughs at the Law, C.....1000

LAEMMLE

1— 6. Missy, D. 2000
1— 9. Blind Fury, D. 1000
1—20. Just Plain Folks, D.....3000
1—23. Her Dream Man, D.....1000
1—27. The Red Lie, D.....3000
1—28. The Inner Soul, D.....2000
2— 4. The Wise Man and the Fool, D.....2000
2—10. The Living Lie, D.....3000
2—13. Arthur's Last Fling, C.-D.....1000
2—16. As Fate Decides, D.....1000
2—24. John Pellet's Dream, Com.-D.....1000
2—27. Her Greatest Story, D.....1000
3— 2. The Heart of Bonita, D.....2000
3— 5. The Blackmailer, D.....1000
3— 8. The Windward Anchor, D.....1000
3— 9. Lavinia Comes Home, D.....2000

L-KO

1—12. Gertie's Busy Day, C.....1000
1—16. Flirting a la Carte, C.....1000
1—19. Saving Susie from the Sea, C.....1000
1—23. Mr. Idiot's Assassination, C.....2000
1—26. Knocks and Opportunities, C.....2000
1—30. Cupid at the Polo Game, C.....1000
2— 2. Sea Dogs and Land Rats, C.....1000
2— 6. A September Mourning, C.....2000
2— 9. Her Naughty Eyes, C.....1000
2—13. Firing the Butler, or The Butler's Fire, C. 2000
2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000
3— 1. Blue Blood but Black Skin, C.....2000
3— 5. Gertie's Awful Fix, C.....1000
3— 8. False Friends and Fire Alarms, C....1000

NESTOR

1—17. Mingling Spirits, C.....1000
1—21. Flivver's Famous Cheese Hound, C...1000
1—24. Her Steady Carfare, C.....1000
1—28. Flivvers in the Dance of the Shivvers, C. 1000
1—31. When Aunt Matilda Fell, C.....1000
2— 4. Flivvers, the Smoke Eater, C.....2000
2— 7. Mixed Kids, C. 1000
2—11. A Quiet Supper for Four, C.....1000
2—14. When the Losers Won, C.....1000
2—18. Flivvers' Dilemma, C.....1000
2—21. The Disappearing Groom, C.....1000
2—25. Her Friend the Doctor, C.....1000
2—28. Cupid Trims His Lordship, C.....1000
3— 3. The Lion's Breath, C.....1000
3— 6. Their Only Son, D.....1000
3—10. When Lizzie Disappeared, C.....1000

POWERS

1— 8. Uncle Sam at Work, No. 3 ("Are We Prepared?") 1000
1—13. The Rubber Rompers, Vaud., and Transporting Timber in Sweden, Ed..Split reel
1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play).1000
1—20 Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud, Act.....Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart.Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart. .....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000
2—26. "Preparedness" (U. S. at Work, No. 10.) .....
3— 4. "To Arms" (U. S. at Work, No. 11)..
3— 9. Warriors of the Air, and a Romance of Toyland .....Split reel
3—11. Uncle Sam at Work, No. 12, Ed....1000

REX

1—16. The Little Mascot, D.....2000
1—18. The Silent Member, D.....1000
1—30. His Own Trap, D.....3000
2— 1. In Dreamy Jungle Town, C.....1000
2— 4. A Child of Circumstance, D.....1000
2—11. The Missing Locket, D.....1000
2—15. The Strong Arm Squad, D.....1000
2—18. Borrowed Plumes, D.....1000
2—20. Dolly's Scoop, D.....2000
2—23. Turtle Doves, Com.D.....1000
3— 3. In the Heart of a Shell, Juv.-D.....1000
3— 5. Saved by a Song, D.....2000
3— 9. The Dumb Bandit, D.....1000
3—12. His Brother's Pal, D.....2000

VICTOR

1—14. The Ring and the Rajah, D.....1000
1—19. Her Better Self, D.....2000
1—21. A Sea Mystery, D.....1000
1—26. Across the Line, D.....1000
2— 2. Son o' the Stars, D.....3000
2— 9. High Flyers, C.-D.....2000
2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000
3—10. Their Act., Com.-D.....1000
3—12. Love Spasms, C.....1000

Table of Contents will hereafter be found opposite Accessory News Section Cover.

The British Edition of Motion Picture News goes to all the renters and to a selected list of 5000 exhibitors throughout the United Kingdom.

Advertising rates very low. Sample copies on request.

PUBLICITY DEPARTMENT

The Ivan Film Productions, Inc.

126 WEST 46TH STREET
Phone Bryant 4200
NEW YORK CITY

JACQUES KOPFSTEIN
Director of Publicity

24th February, 1916.

Mr. Wm. A Johnston,
President, Exhibitors' Times, Inc.,
729 Seventh Avenue, New York.

My dear Sir:

I want to take this opportunity to commend the Motion Picture News on its splendid foreign circulation.

Answers to our advertisements in the News have come to us from all parts of the globe, England, Italy, France and Switzerland. This is a field we did not expect to reach thru an American trade paper.

Were our products not already disposed of for the entire world for the coming year, I am certain from the character of the replies and the nature of the correspondence, we would be in a position to conclude the sales of important territory with some of the foreign subscribers of the Motion Picture News. As it is, we have turned the correspondence over to the firm who have purchased all our foreign rights.

It is a big thing for a manufacturer who produces pictures which are sold on the states-rights plan, to find that when using an American trade paper to reach domestic exchanges and exhibitors, he is given in addition an opportunity of speaking to the foreign market.

I can readily see from the results we have obtained, why it was deemed advisable to put out a special weekly British Edition of Motion Picture News, and I trust and hope this new venture will meet with the success it merits.

With best wishes ever, I am,

Cordially yours,

jk/5 JACQUES KOPFSTEIN.

For rates and other information address:
Advertising Department, Motion Picture News
729 Seventh Avenue, New York City

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

1—24. Jeanne Dore (Sarah Bernhardt)...5 parts
1—31. Secret Love (Helen Ware).....6 parts
2— 7. Undine (Ida Schnall).....5 parts
2—14. Hop, the Devil's Brew (Lois Weber).....5 parts
2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely).....5 parts
3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley).....5 parts
3—13. Strength of the Weak (Mary Fuller).....5 parts

FOX FILM CORPORATION

1— 2. Green-Eyed Monster.....5 reels
1— 9. A Parisian Romance.....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent.....5 reels
1—30. The Ruling Passion.....5 reels
2— 6. Merely Mary Ann.....5 reels
2—13. The Fool's Revenge.....5 reels
2—20. Fighting Blood.....5 reels
2—27. The Witch.....5 reels
3— 6. The Marble Heart.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. A Man of Sorrow.....5 reels
3—27. A Wife's Sacrifice.....5 reels

IVAN FEATURE PRODUCTIONS

11—A Mother's Confession (Chrystine Mayo and Austin Webb).....5 reels
12—Concealed Truth (Gertrude Robinson and James Cooley).....5 reels

1916.

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....5 reels
3—The Immortal Flame (Maude Fealy)..5 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Streng...5 reels
2—23. When Love Is King.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels
3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels

POPULAR PLAYS & PLAYERS

1—17. The Lure of Heart's Desire (Edmund Breese).....5 reels
2—28. The Soul Market (Mme. Petrova)...5 reels

B. A. ROLFE PHOTOPLAYS, INC.

2— 7. The Upstart (Marguerite Snow)....5 reels
2—21. The Price of Malice (Hamilton Revelle).....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
3—27. Her Great Price (Mabel Taliaferro).5 reels

QUALITY PICTURES

1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. A Corner in Cotton (Marguerite Snow).....5 reels
3—20. The Wall Between (Francis X Bushman and Beverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

2—14. Life's Blind Alley (Harold Lockwood and May Allison), D., American.....5 reels
2—17. The Dead Alive (Marguerite Courtot), D., Gaumont.....5 reels
2—19. Silas Marner (Frederick Warde), D., Thanhouser.....7 reels
2—21. I Accuse (Gertrude Robinson and Alexander Gaden), D., Gaumont..5 reels
2—24. The Oval Diamond (Barbara Gilroy and Harris Gordon), D., Thanhouser.....5 reels
2—26. The Craving (William Russell and Helene Rosson), D., American..5 reels
2—28. A Law Unto Himself (Crane Wilbur), D., Centaur.....5 reels
3— 2. Embers (Arthur Maude, Constance Crawley), D., American.....5 reels
3— 4. The Heart of Tara (Margaret Gibson), D., Centaur.....5 reels
3— 6. According to Law (Mildred Gregory and Howard Hall), Gaumont.....5 reels
3— 9. True Nobility (E. Forrest Taylor and Helene Rosson), American.....5 reels
3—11. The Flight of the Duchess (Gladys Hulette), Com., Thanhouser.....5 reels
3—13. In the Web of the Grafters (Norbert Myles and Edythe Sterling), D., Signal.....5 reels
3—16. The Fugitive (Florence LaBadie), D., Thanhouser.....5 reels
3—18. Overalls (Rhea Mitchell and Wm. Stowell), Com. D., American 5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

1—17. My Lady Incog, Com.-D.....5 reels
1—20. Nearly a King, C.....5 reels
1—27. The Spider, D.....5 reels
2—24. Out of the Drifts (Marguerite Clark), D.....6 reels
3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Man Who Found Himself (John Barrymore), D.....5 reels
3—23. The Longest Way Round (Hazel Dawn), D.....5 reels
3—27. Audrey (Pauline Frederick), Com.-D..5 reels

JESSE LASKY COMPANY

1—13. The Golden Chance, Com.-D.....5 reels
1—31. Pudd'nhead Wilson, Com.-D.....5 reels
2— 3. Tennessee's Partner, D.....5 reels
3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels

MOROSCO PHOTOPLAY COMPANY

1— 6. Tongues of Men, D.....5 reels
2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Maria Gray (Constance Collier), D.....5 reels

PALLAS

1—24. The Call of the Cumberlands, D..5 reels
2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels

RED FEATHER PRODUCTIONS

1—31. The Path of Happiness (Violet Mersereau).....5 reels
2— 7. A Knight of the Range (Harry Carey).....5 reels
2—14. The Sphinx (Kelcey and Shannon).5 reels
2—21. Sons of Satan.....5 reels
2—28. The Lords of High Decision (Cyril Scott).....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan).....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

2— 6. D'Artagnan (Orrin Johnson).....5 reels
2—13. Honor's Altar (Barriscale, Stone, Edwards).....5 reels
2—20. Peggy (Billie Burke).....7 reels
2—27. The Last Act (Bessie Barriscale)..5 reels
3— 5. Hell's Hinges (William S. Hart)..5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

2— 6. Acquitted (Wilfred Lucas).....5 reels
2—13. His Picture in the Papers (Fairbanks).....5 reels
2—20. Betty of Greystone (Dorothy Gish).5 reels
2—27. Don Quixote (DeWolf Hopper)....5 reels
3— 5. Daphne and the Pirate (Lillian Gish).....5 reels

KEYSTONE-SENNETT PRODUCTIONS

2— 6. His Hereafter (Charles Murray)....2 reels
2— 6. Fido's Fate.....2 reels
2—13. Better Late Than Never.....2 reels
2—13. His Auto Ruination.....2 reels
2—20. The Bright Lights (Normand and Arbuckle).....2 reels
2—27. His Pride and Shame (Ford Sterling).....2 reels
2—27. Cinders of Love (Chester Conklin).2 reels
3— 5. A Village Vampire (Fred Mace)..2 reels
3— 5. The Judge (Charles Murray).....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

HEART-VITAGRAPH NEWS PICTORIAL

Issued every Tuesday and Friday.

VITAGRAPH

1—24. The Island of Surprise.....5 parts
1—31. A Night Out.....5 reels
2— 7. The Crown Prince's Double.....5 reels
2—14. The Writing on the Wall.....5 reels
2—21. Kennedy Square.....5 reels
2—28. For a Woman's Fair Name.....5 reels
3— 6. The Hunted Woman.....5 reels
3—13. The Hero of "D.2".....5 reels
3—20. The Two Edged Sword.....5 reels
3—27. The Supreme Temptation.....5 reels

LUBIN

1—20. The Wonderful Wager.....2 parts
1—24. Gods of Fate.....5 parts
1—31. Souls in Bondage.....5 reels
2—28. Her Bleeding Heart.....5 reels

SELIG

1—10. No Greater Love.....5 parts
2— 7. Thou Shalt Not Covet.....5 reels
3— 6. Unto Those Who Sin.....5 reels

ESSANAY

1—17. Captain Jinks.....5 parts
2—14. Vultures of Society.....5 reels
2—28. The Discard.....5 reels

WORLD-EQUITABLE PROGRRM

EQUITABLE

2—14. The Clarion (Carlyle Blackwell)....5 reels
2—21. The Question (Marguerite Leslie)...5 reels
2—28. The Price of Happiness (Mary Boland).....5 reels
3— 6. Passers By (Charles Cherry).....5 reels
3—13. Man and His Angel (Jane Grey)....5 reels
3—20. The Struggle (Frank Sheridan).....5 reels
3—27. Her God (Gail Kane).....5 reels

WORLD

2—14. Love's Crucible (Frances Nelson)...5 reels
2—21. A Woman's Power (Mollie King)...5 reels
2—28. The Pawn of Fate (George Beban)..5 reels
3— 6. As In a Looking Glass (Kitty Gordon).....5 reels
3—13. To Him That Hath (Robert Warwick).....5 reels
3—20. The Hand of Peril (House Peters)..5 reels
2—27. The Unpardonable Sin (Holbrook Blinn).....5 reels

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"The Adventures Of Kathlyn!"

Filmland's Initial Revival of the FIRST and MOST SUCCESSFUL Movie Serial Story Featuring KATHLYN WILLIAMS Supported by THOMAS SANTSCHI and a Notable Cast!

Cut to Eight Thrilling and Spectacular Episodes. A Menagerie of Wild Beasts, Thousands of Performers. Soul-stirring Situations Devised by HAROLD McGRATH, Scenario by Gilson Willets.

Packing Them in at the Fine Arts Theatre, Chicago!

Consider the Following Press Notices

Characterized by excellent photography, it moves briskly from one point to another. "Kathlyn" has come back. The close-ups of wild animals are thrilling and effective.—Kitty Kelly, Chicago Tribune.

A great photodrama, clean, thrilling and worthy. A series of spectacular scenes and situations unsurpassed.—Chicago Post.

A thrilling feature that has captured the public. —Chicago American.

"The Adventures of Kathlyn," revival in eight reels, is an idea that has captured the public. A sensational feature drama that is crowding the Fine Arts Theatre.—Luella O. Parsons, Chicago Herald.

"The Adventures of Kathlyn," a revival of the famous Movie serial, is proving a tremendous success.—Chicago News.

Eight reels of suspense, logical story, beautiful scenic effects.—Chicago Journal.

SELIG POLYSCOPE COMPANY

CHICAGO AND EVERYWHERE

STATE RIGHTS RELEASES—CURRENT AND COMING

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation.....6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption .....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice .....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
Feb.—The Unwritten Law.....5 reels
The Woman Who Dared.....5 reels

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, Inc.
Heart of New York.....5 reels

CORT FILM CORPORATION
The Melting Pot.....5 reels
The Whirl of Life (The Castles)....6 parts

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....4 parts
The Black Spot.....4 parts
Victoria Cross .....4 parts
O-18 .....4 parts
His Vindication .....5 parts

E. & R. JUNGLE FILM CO.
Uncle's Little Ones.....1 reel
The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventures of Sally.....1 reel
The Jungle Kid.....1 reel

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton....5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (Ebba Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)...4 reels
The Doctor's Secret (Betty Nansen)..4 reels
A Woman's Conquest (Elsie Frolich).4 reels

HANOVER FILMS
Dec.—Marvellous Maciste .....6 parts
Should a Baby Die?.....5 parts

HERALD FILM CORPORATION
2— 7. Charlie in Cuckoo Land, Com.-Cart..1 reel
2—14. Charlie Throws the Bull, Com.-Cart..1 reel
2—21. Charlie in India, Com.-Cart.....1 reel
2—28. Charlie the Chef, Com.-Cart.....1 reel

HIPPODROME FILM CO.
At the front with the Allies.....

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

ARTHUR S. KANE
Somewhere in France.....5 parts

KULEE FEATURES
Germany On the Firing Line.....6 parts

SOL. L. LESSER
The Ne'er Do Well.....10 parts

WILLIAM MORRIS
On the Battlefields of France.....5 parts

MUTT AND JEFF INC.
Mutt and Jeff, Cartoon comedies...1 reel

B. S. MOSS
Three Weeks .....5 reels
Salamander .....5 reels
One Day .....5 reels

F. O. NIELSEN
Guarding Old Glory .....5 reels
Just Out of College .....5 reels
Thorns of Passion .....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl .....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

PUBLIC SERVICE FILM CO.
Defense or Tribute.....5 reels

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels

SUPREME FILM CO.
The Cowpuncher .....6 parts

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

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(BRUCE F. BUNDY)

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COMMENCING WITH

THE IMPERSONATION

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We have secured advertisers to talk to YOU. Listen to them!

You Can't Help Reading

Every Man is an Actor N.Y. Tribune Nov.25

PUTTING PUNCH IN A PICTURE

Fairbanks Wins a Belt on Boxing Bout Given for the Movies.

CROWD AT RING TAKES TO ACTING

Minor Pugilist Refuses To Be Content with a Bit Despite Pleas of the Director.

By HEYWOOD BROUN.

Deep down in his heart every man is an actor. Douglas Fairbanks put the punch in a picture play at the Sharkey A. C. last night, and 800 volunteers helped him just for the fun of it.

"A Submarine Pirate" Returns.

Submerging its captive spectators in a sea of mirth and taking them down into those depths of laughter where they can only gasp for breath, "A Submarine Pirate" returns to the Knickerbocker Triangle bill this week. As has been said, this is about the thrilliest comedy and the most convulsing melodrama on the screen and is its own excuse for a repeat engagement.

Henry Woodruff, famous for his good looks, and Tsuru Aoki, a Japanese actress of many powers, are [illegible] of India, "The Engli[illegible]

Thrilliest Comedy Eve. Sun. N.Y. Dec.13

ALL STAR FILM BILL IS TRIANGLE OFFERING

Weber, Fields, Collier and Bernard to Be Seen at the Knickerbocker.

The day of the all star motion picture has arrived to compete with the familiar all star cast of the speaking stage. One of the first of the series was seen yesterday at the Knickerbocker Theatre. The part included William [illegible] and Fields, Roscoe Arbuckle, Sam Bernard, Joe Weber, Lou Fields, Marie Dressler, Eddie Foy, Raymond Hitchcock, Sam Bernard, Joe Weber, Lou

About Triangle Plays

Henry Woodruff, famous as a matinee idol, will be on the Triangle bill at the Knickerbocker this week in an Ince film called "The Beckoning Flame." "The Missing Links," featuring Norma Talmadge and Robert Harron, will be the Griffith contribution, and "A Submarine Pirate," with Syd Chaplin, will be given a return showing.

"The Missing Links" is a story of small town life, and the links in question [illegible] that figure as in

A Matinee Idol N.Y. Tribune Dec. 12

Mr. Hopper a Fine Don Quixote

With nothing of the Gilbert and Sullivan lilt to aid him, but stalking silently across the motion picture screen, De Wolf Hopper demonstrated to a large audience in the Knickerbocker Theatre last evening that as a faithful interpreter of his talent the legitimate has nothing on the "movie." In fact, many who saw the Fine Arts Film Company presentation of the scenario of Cervantes' "Don Quixote," with Mr. Hopper in the t[illegible] rôle, appeared to be of opinion that [illegible] saw the we[illegible] of a dist[illegible]pled by Chris-

their mounts or threw themselves from the saddles could well be imagined, and many of those who lay still as death as prescribed by the scenario undoubtedly found that part of their acting less difficult than that which had immediately preceded it.

Another attractive feature on the Triangle programme this week is "The Desjoiler," which is a dramatically vivid cross section of one of warfare's horrors. Judging from the uniforms and the general tenor of the story portrayed the scene is laid in a section of the Balkans, where a squadron of Turkey's irregular cavalry led by a German officer strikes terror into

The Legitimate has nothing on the Movie N.Y. Herold Dec. 20

AERIAL STUNTS IN TRIANGLE BILL

"Dizzy Heights and Daring Hearts" Proves Exciting.

"Don Quixote," with De Wolf Hopper, is held over in the motion picture programme at the Knickerbocker Theatre this week. The story of Cervantes is excellent film material, inasmuch as it affords opportunities for gorgeous setting and rapid action. Unfortunately, the story of the crack-brained knight lacks cumulative interest. At any rate, the picture version does, and one becomes rather tired of episodes before the end of the film.

"Dizzy Heights and Daring Hearts," the Keystone feature of the week, is a marvellous stunt picture. It combines exciting and amusing features in a highly diverting manner. Airships are made to loop the loop, turn turtle, walk on their hind legs and do all the thousand and one tricks incapable of accomplishment except by the aerial fleet [illegible] Mack Sennett.

[illegible]ny things [illegible] is the

Marvellous Stunt Picture N.Y. Tribune Dec. 26

"THE WOOD NYMPH."

Fine Arts (Five Parts)—Triangle.

Featuring Marie Doro.

CAST.

Daphne	Marie Doro
William Jones	Charles West
Fred Arnold	Wilfred Lucas
Mr. and Mrs. David Arnold,	Frank Campeau, Cora Drew
Pete	Fred Graham
Hippolyta	Pearl Elsmore

Directed by Paul Powell.

From a scenic standpoint alone this Fine Arts production is one well worth seeing. A magnificent forest fire gives the picture a spectacular interest, while the many scenes of the lovely Marie Doro taken in beautiful forest backgrounds are a treat to the eyes.

The story, which is part idyll, part satire and part drama, is an inconsequential one, but artistic direction more [illegible]eak [illegible]

[illegible]se Mr. Arnold [illegible]brother, Fred [illegible]s the woods [illegible]takes her to [illegible]has fallen in [illegible]that she is [illegible]at camp th[illegible] scenes.

Bill Jones [illegible]Mr. Arnold [illegible]and so a r[illegible]and the pic[illegible] Some of [illegible]picture are [illegible]and Bill Jon[illegible]picture. "Da[illegible]whether Bill [illegible]he is/ results [illegible]which has be[illegible] Another deli[illegible]court of a [illegible]brother.

Director [illegible]st [illegible]

Well Worth Seeing Morn. Telegraph Jan. 9









To Be

Gems.

nes Island, opposite t
e, and will have to b
ence H. Armour, of
red the yacht Drusilla
J. Drexel Paul, of Phila
Mrs. Armour and a pa
a month among the Flo
g and shooting. Mr. and Mrs.
at the Breakers.
Sloane, of New York, has joined
Mr. Henry T. Sloane, at the
ana.
der M. Orr, of New York,
mber of the firm of the naval
at designed Mr. Payne Whit-
the Captiva, will go by aut
Miami to-morrow, returning
gton Birthday ball. After
to Miami to stay for the
son.
Samuel P. Colt, of New
idence, arrived to-day wi
the private car Ideal. Mr.
in the car. The members o
e Countess Eleanor Moroni
Mrs. Harold J. Gross, of
nd Mrs. I. S. Waldon, of P
Mr. James Cox Brady, of
arted yesterday for Havana
will stay for a few days.
rrivals to-day at the B
lare Mr. and Mrs. E
sen, Mr. Vincent
rs. George Edward
ard S. Brown, Mr.
of New York, a
Jr., of Chicago

e Daily Fashio

the South or for s of
ion draped
under bri

many artistic
pa t a film presented by
William A. Brady and made by the World
Film Corporation. The film ran the gamut
of pictures of studios in Paris, city streets,
country lanes and farm life, with horses,
sheep and a collie dog that acted close to
e camera like a veritable star. It barked
dinner and found a stray wounded
in the briars.
s in Normandy among jolly peas-
h Mr. Beban as a young Norman
e mingled with romance and
on when the artist from Paris goes
ere for a rest and falls in love with the
farmer's wife. The farmer is an artist in
embryo and he and his wife go to Paris.
There tragedy follows and the artist comes
to New York.

MELODRAMA OF WAR AT THE KNICKERBOCKER

KNICKERBOCKER THEATRE. — BULLETS AND BROWN EYES, by J. G. Hawns and Thomas H. Ince.

Will o' the Wisp.....William Desmond
Countess Olga.....Miss Bessie Barriscale
Michael.....Wyndham Standing
Count Ivan.....J. J. Dowling
King.....J. Barney Sherry
Grand Duke.....Roy Laidlaw

ocratic maiden amid the
in an imaginary war
imaginary European
essie Barriscale
behave in a way
on in the new
"Bullets and
feature of the
Theatre.
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fare without
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of war color in
to provide bel-

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ments of a nun
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Prince Boris,
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bride.
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STIRS AUDIENCE.

Plays at Concert at the
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d in his dual
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Glazounoff.
his country
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it the 'cell
lin.
her soloist
t night were M
ho sang Ard
cio," and Luca Botta, tenor, w sals. Wh
head in the aria "Cie o e mar," fro is as
Gioconda." The orchestra, under the d
tion of Richard Hageman, played th
er's "Rien
No

Garden
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Messrs

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...has been subjected ...ing her screen career.

AT THE KNICKERBOCKER.

Love and war divide interest in the story of "Bullets and Brown Eyes," the new Triangle feature at the Knickerbocker Theatre. It features Bessie Barriscale and William Desmond, and gives both exceptional parts.

War makes Countess Olga (Miss Barriscale) and Prince Carl (William Desmond) enemies, but mutual attraction triumphs in the end.

By his reckless daring Prince Carl, of Friesland, wins the name of "Will o' the Wisp." He is a thorn in the side of the Grand Duke of Marstow's army, and every effort is made by that commander and his men to capture the dashing leader of hussars. The two armies are facing each other, separated only by a valley. The general commanding the army of the North sends Carl to devastate the valley. He dashes away with his command to execute the order. An aero scout ...e enemy brings information to ...ing force, who set out in pursuit.

In the ... of the foray Prince Boris enter... monastery of St. Guildas, who... a beautiful woman in the ... nun. Something ... tracts his ... to slip ... expe... he...

...ng Miz... Lizzie.

Hence Miss Hajos has ... tion in the Probate Court ... Suffolk County to have the spelling of her first name changed from Mizzi to the more phonetic Mitzi, and furthermore that she be permitted to eliminate the last name al...

...bear ... Henry ...however, ...e, as he ...he shorter ...h advertising. ... Miss Mizzi ... for a little ...ucy roles.

been written especi... charming star it ... served her to bet...

It is a thrilling ... conditions, and a ... of the working ... corporations as th... exist in many S... enacts the role o... ter of a mine w... head of Russia ... templating the ... corporation. T... have been shot do... for their refusal ... conditions of th... she who finally ... the corporation ...

The Strand To... comedy and ne... rounded out the ...

...age question, instead of ... measures, will occupy ... Messrs. August Bal... w Miller, Algernon ...nd the other expon... ...hbred development. ... may be classed as ... she lays no claim ... the profession. ...he merely plays ... in "In Old Ken... affords her the ... atmosphere and ...ttract attention ... jockey license. ...f the plains of ... on she strea... she is in no ... is not inter... rough-riding. ... jockey is the ... racing stables ... Murray, whose ...e's sons in an... ...bles of Ellensburg ...

Actress Applies for License as

...ockey Club, having fini... ...bors Saturday completin... ...s of next Summer's rac... ...e, will now tackle ou... ...difficult problems tha... ...nfronted the stewards ... ...e application of Miss ... ...av for a jockey li...

...Miss Mary Pickford re... ...Edwin Mordant f... ...Miss Edith Shayne ... ...Eugene O'Brien ... ...Antonio Majori ... ...Ernesto Torti ... ...Cesare Gra...na ... ...Jack Pick...re ... ...W. T. Ca...o ... ...N. ... ...Mrs. A. ... ...Miss Frances ...ra

...ws a ...ng of ... new pictur...ld yes... ...it at the Bro...way The... she appeared in ... seven reel ...ted "Poor L'...e Peppina," ...busers for the first time. It was ...st anniversary of the Paramount ...ases at the Broadway.

...he time being the beginning of Wash...on's Birthday events, she emulated the ...her of her country by being first in al...st everything.

...he picture may be viewed by future ...erations, who will find it as new as ... spectators for the next week, but ...y found it impossible to get seats for ...erday's exhibitions.

...was Miss Pickford's first impersona... of an Italian girl. The story begins ... a scene in Italy, where Peppina has ...n taken when a baby by an Italian ...apper when he carries out a grudge ...nst her American father. She grows ...s a peasant, doing the family laundry ...he brook and other tasks in the rude ...age of the kidnapper. She wears the ...ty costumes of the workday and feas...

...Adams' schedu... ...of the season. This will ... play by Sir J. M. Barrie ...

...yea... ...It Mr. Hayman and Mis... ...had conference, at which it wa... ...d tha... between now and the en... ...iss Ada...s' season she will make ...our of the ...ncipal cities, playing on... "The Little M...ster," so that she ma... appear in all the places where she ha... been booked. Miss Adams' tours for th... last four or five years have been e... tended until the end of July, but this yea... she will give her final performance ... "The Little Minister" in June, and d... vote the summer to the preparation of th... new Barrie play for presentation in Ne... York next autumn. Her present engag... ment at the Empire Theatre has aga... been extended, this time until March 1... The remaining performances of "The Li...tle Minister" will be the only appea... ances of Miss Adams in New York th... year.

Mr. Hayman last night divulged som... thing of the nature of Mr. Barrie's ne... comedy. "The play," he said, "is wri... ten throughout in a comic vein, with a... underlying strain of unusually deep fee... ing. The playwright has devoted his man... script to a familiar subject; in fact, to... topic now filling the newspapers, only ...

"F... featu... rum, hea... plays at ... sterday... story of ... and h... the sor... Home." It has ...rs of Le... Hardy ... who comes from ... ers and who falls ... daughter of the ... King, ... om he is em... ploy... e is no... sole aspirant to... er hand, howe... for Blake, the ...p superintende... also harbors a desire of winning th... girl. The latter shows a prefe...ce for Lem until through the ... onspiracy of Blake, he is placed ...nder a stigma. But before the final reel everything is set right, and the lovers triumph.

The new picture is perhaps the best in which Farnum has thus far appeared, and gives the actor several opportunities to display his talent as an emotional actor. He is surrounded by a strong cast of screen players.

...E STRAND.

...in "The Black ...





The Sable Lorcha

CAST.

Soy.....Tully Marshall
Robert Cameron } .....Thomas Jefferson
Donald Cameron }
Sup Ying.....Charles Lee
Clyde.....Elmer Clifton
Miss Cameron.....Loretta Blake
Directed by Lloyd Ingraham; supervised by D. W. Griffith.

In one respect "The Sable Lorcha" is the most interesting of the Triangle plays that has yet been seen, in that it is a marvel of the art of skilful story telling. Chester B. Clapp prepared the scenario from a novel by Horace Hazeltine. Strictly speaking, it is not a picture play at all, but an extraordinarily engrossing mystery story done on the screen. As a melodrama it would have been mediocre, but as a narrative it has all the fascination of a Conan Doyle detective story. Moreover, it has a climax which, while not as stirring as the big scene in "The Lamb," is almost as thrilling and infinitely more terrible. And to get the big thrill the producer bor-

daughter's happiness.

The two Keystone comedies are warranted as sixty-minute laugh provokers. Weber and Fields buffet each other about as of yore. Sennett has provided a plot that furnishes unaccustomed thrills for the comedians and a cast that includes such well-known film funmakers as Mac Busch, Mack Swain and Chester Conklin. Swain and Conklin also appear in "Saved by Wireless," which is described as a modern miracle of highspeed action, incredible feats and marvelous photography, some of it taken from an aeroplane in full flight. "Saved by Wireless" is a secret service thriller with many comedy touches.

Saved by Wireless



Plays and Stars Constantly Before the Public



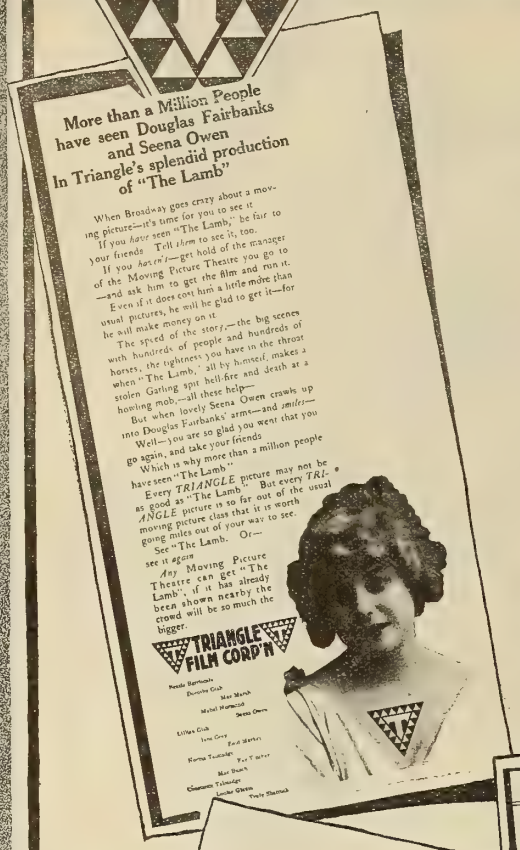
that is wonderful.

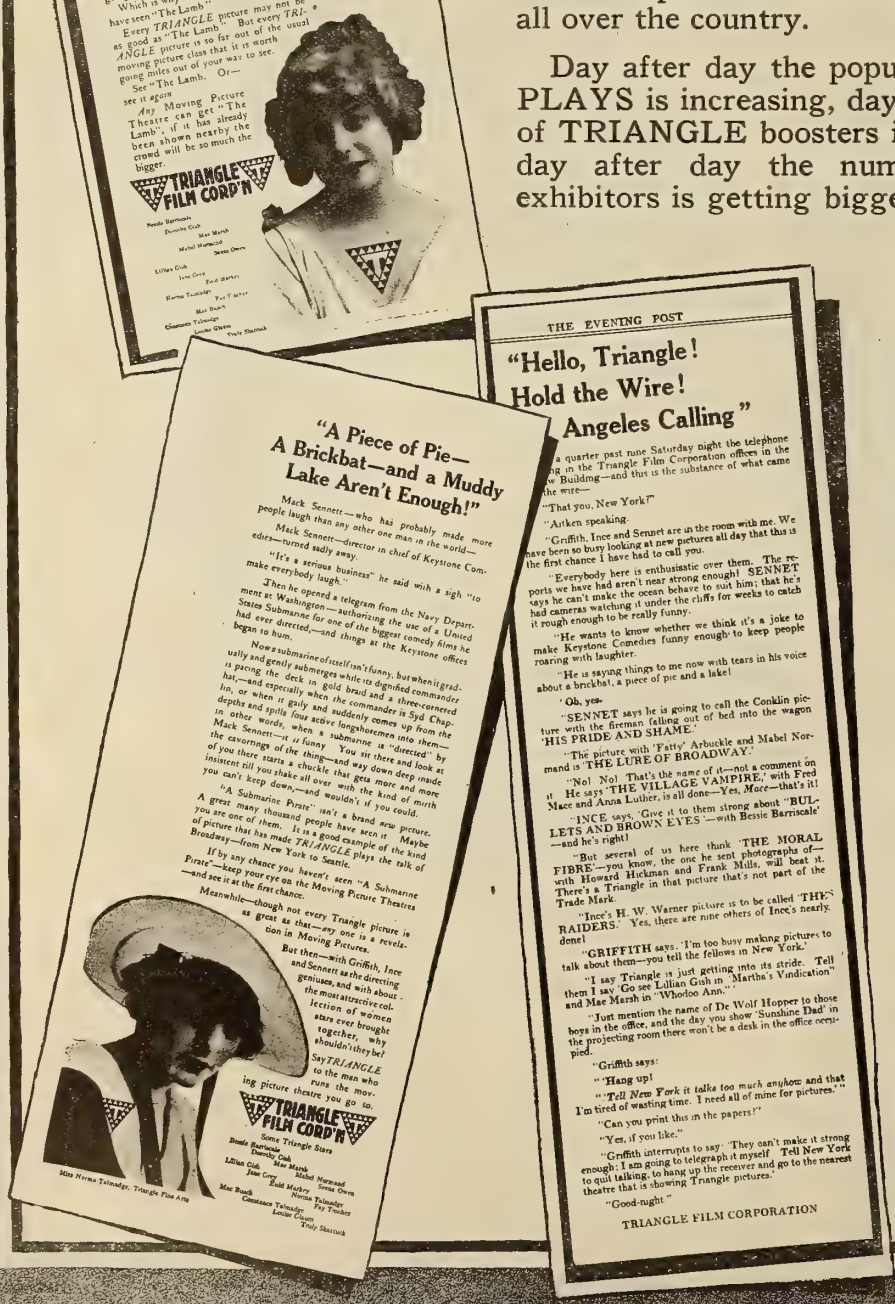
The star number of the bill is "The Coward," staged by Thomas H. Ince. It tells the story of a young Southerner who is afraid to go to war when his country calls him. He is really not so much afraid of war as he is afraid of fear. His father, an old colonel, played by Frank Keenan, is admirably depicted in the style for which Mr. Keenan is famous.

The hit of the picture, however, is made by Charles Ray, who plays the coward. His struggle with his fear is admirably done. His efforts to overcome his fear are plainly shown and also his relief when a greater fear, the threat of his father to shoot him, seizes him and he enlists. Once in the ranks his fear comes on him again and he deserts, his old father taking his [illegible] on the fighting line. [illegible] blood that is in the boy shows [illegible] holds up an entire staff

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By Owen Davis

STARRING Vera Michelena

STAGED BY MARSHALL FARNUM

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Motion Picture News

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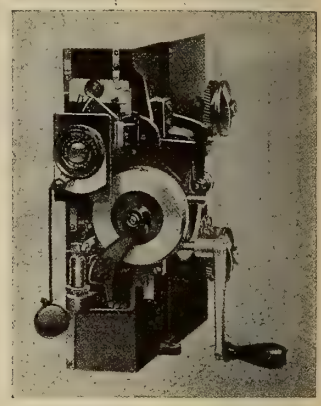
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For Motion Photography



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Every instrument is backed by an ironclad guarantee, the purchaser takes no risk when he buys a Universal Camera.

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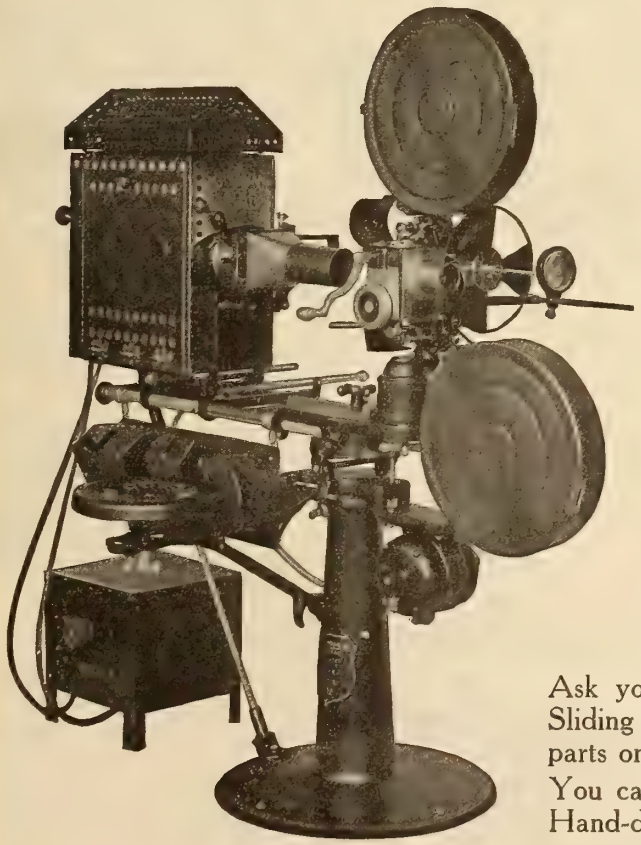
The Universal Camera Co.
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Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

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Ask your dealer to explain to you about the New Sliding Disc, the Extra Balance Wheel and other new parts on this Late Model Machine.

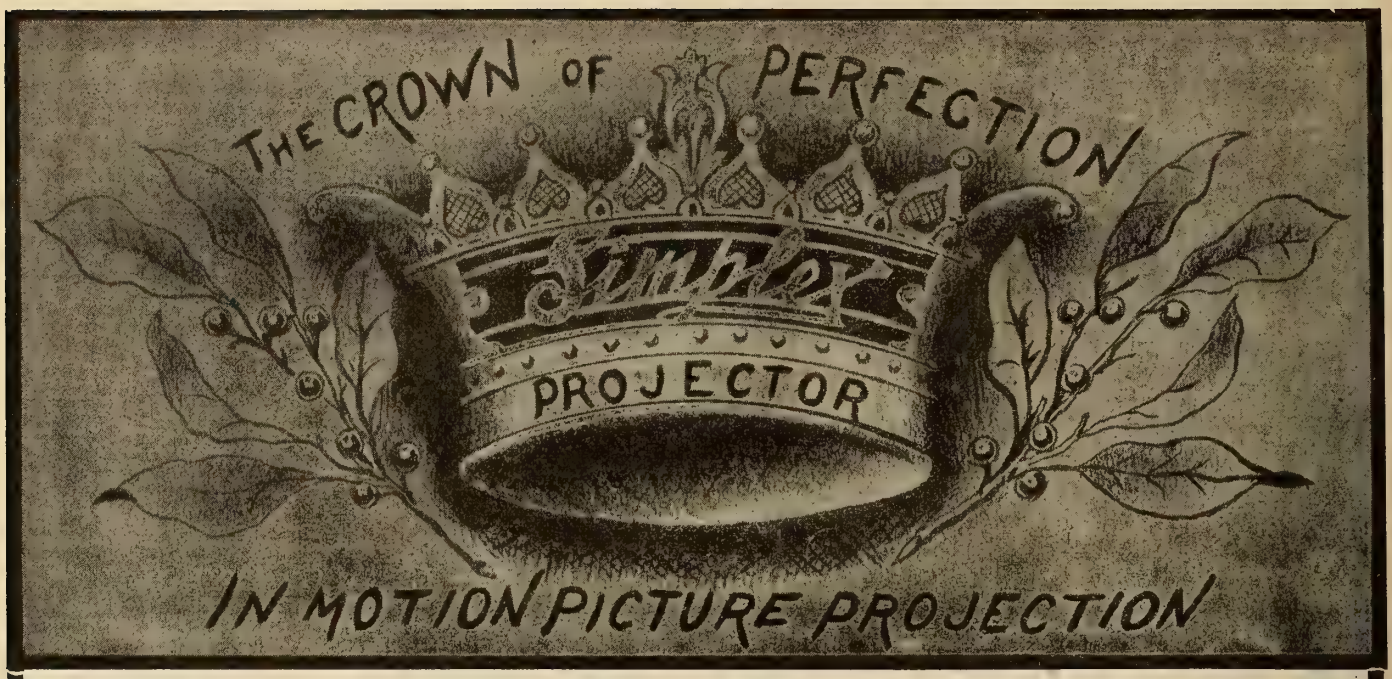
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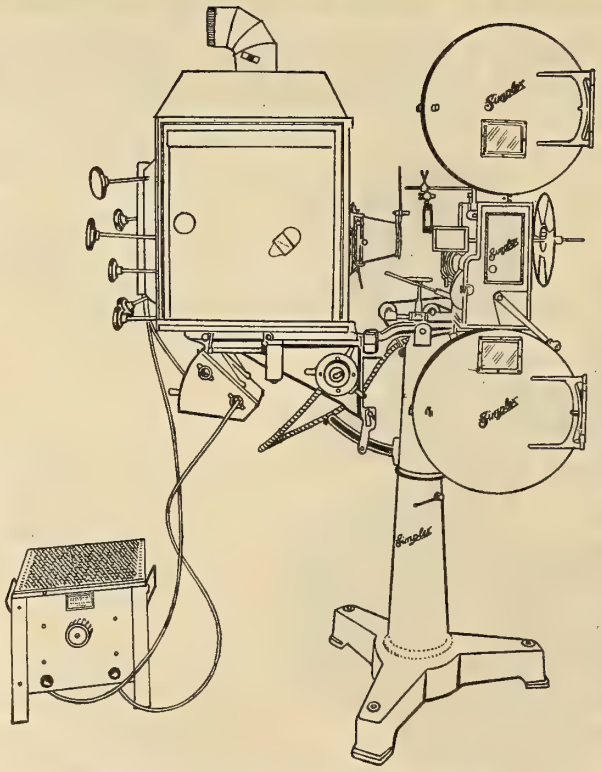
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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

61—Can the ordinary 110 volt rheostat, usually furnished with a moving picture machine or other projector lamp, be used with the same results on D. C. as with A. C.?

Ans.—No, there will be a considerable difference in the results of the ampere flow at the arc with the same rheostat.

Assume that you have a non-adjustable rheostat which will allow 40 amperes at the arc on a 110 volt D. C. circuit, with a drop of 50 volts across the arc and that you have to operate with this rheostat on 110 volt A. C. lighting system.

Considering what you have been told, of which I will remind you, that the D. C. arc has a 50 volts drop, the rheostat consumes on D. C. 60 volts, whereas with the A. C. arc you require only about 35 volts, the rheostat will have to consume from 10 to 15 volts more than it did for the 40 ampere current flow that you sent through it on D. C.

The result of this additional voltage forced on the rheostat to take care of means that the amperage at the arc with A. C. will be slightly greater.

The extent of the increase in amperes at the arc depends upon the nature of the resistance material from which the rheostat is made.

Taking for granted that the rheostat is one of the ordinary grid iron or nickel steel wire type, the forcing of 10 to 15 extra volts on the rheostat which normally had a rating of 60 volt drop, calls for an increase of approximately 15 to 20 per cent. greater current flow.

In other words, the 40 ampere D. C. rheostat if it is non-adjustable would allow a current flow of about 45 to 47 amperes, which would in time overheat, and destroy the rheostat.

Modern rheostats furnished with projectors, are, however, made adjustable so that when used on A. C. additional resistance can be cut in series with the arc, keeping the amperes at the proper value, without danger of overheating and blowing of the fuses.

62—It has been stated that when a rheostat is cold it passes a greater amount of amperes than when it is hot. Is this effect of greater importance when a D. C. rheostat is used with A. C. without having previously been readjusted for A. C.?

Ans.—Yes, A D. C. rheostat will pass from 20 to 25 per cent more current when it is cold than when hot, therefore, when it is used on A. C. with an arc voltage, from 15 per cent to 20 per cent lower than with D. C., the ampere rush on A. C. will be so great that there is danger of blowing the fuses unless the carbons are immediately moved very far apart and kept apart until the rheostat becomes heated.

The wise operator knows that unless his fuses are very large he must either cut in more resistance when first starting the arc, or double the carbon separation normally maintained, for the first few minutes until the rheostat becomes heated.

Copyright, 1916, by J. H. Hallberg.

MC CAULEY, TRAVELING REPRESENTATIVE FOR ENTERPRISE OPTICAL, IS MARRIED AND OFF ON HIS HONEYMOON

JOHN E. McCAULEY, special traveling representative of the Enterprise Optical Manufacturing Company of Chicago, was married Thursday morning, February 24, to Josephine Moore, of Chicago.

O. F. Spahr, general manager of the Enterprise Optical Manufacturing Company, was present at the ceremony and assisted in giving Mr. and Mrs. McCauley a most royal send-off on their honeymoon.

For the past several years Mr. McCauley has travelled the middle western and western states, first as representative of the Amusement Supply Company of Chicago and later representing the Enterprise Optical Manufacturing Company.

He is sure to have the best wishes for matrimonial bliss from all the motion picture dealers, operators and exhibitors in this territory by whom he is widely known and very popular.

PYLE OF BARTOLA IS ON TEN DAYS' TRIP THROUGH SOUTH

CHARLES C. PYLE, general sales manager of the Bartola Musical Instrument Company, left Friday, February 25, for a ten days' trip through the South, during which time he will visit Chattanooga, Birmingham, Atlanta and Jacksonville.

SPECIAL BARTOLA INSTRUMENT FOR CONCERT AND DANCE MUSIC IN MOVIE INN

THE Movie Inn, one of Chicago's most popular restaurants and the headquarters for those engaged in the motion picture industry, is about to install a large Bartola musical instrument especially constructed for furnishing concert and dance music.

Proper Standard for Music Accompaniment to Films?

By E. F. Licome, W. W. Kimball Company, Organ Makers

A Knotty Question for Solution—"Much May Be Said on Both Sides," as the Ancient Sir Roger de Coverley Remarked Some Years Back—Mr. Licome Advances Views of Interest to Musicians and Mr. Luz Makes Statements in Answer Worth Consideration of the Unbiased

WHAT is the proper standard for music used in accompaniment for pictures? How ridiculous the music is in 90 per cent. of our neighborhood theatres. Even some of the theatres employing large orchestras lose sight of the great value of proper musical accompaniment.

A standard is that which is recognized and established by persons qualified to judge as being an example for comparison.

It is hardly necessary for me to explain how a pianist or organist for a picture theatre is selected. The exhibitor asks him to play; if he selects a good melodious tune with a good swing he is thought satisfactory. Then the next question, the price. "How cheap will you work?" Now, I claim this is decidedly the wrong way to engage a musician.

Sometimes a pianist or organist plays a few tunes splendidly; but when he sits down to play a picture, it is another story. A good pianist has got to be a person of at least ordinary intelligence or you will never make a picture player out of him, and the only way you or your patrons can judge is by a two or three days' trial. Many players require the picture before them to give their best efforts.

I predict before long every feature film will have its own special music and the exhibitor will be compelled by the producing company to use this music at the performances. Some of the large companies are supplying music for their productions, but I do not know whether they compel the exhibitor to use it. (See Mr. Luz's note.)

Exhibitor Often Careless About His Music

The exhibitor frequently is decidedly careless regarding his music. Many times I have seen a good dramatic climax spoiled by the pianist playing a waltz or one step. How this would pain the producers and officials of the producing or distributing company. They all have seen it time and time again. In fact it is the customary thing. It seems they are doing all they can to improve the musical accompaniment of their pictures.

Richard A. Rowland of the Metro Corporation had occasion to make some forceful remarks after hearing some poor musical accompaniments on an organ with "Pennington's Choice." I spoke to the player a short time afterward, but I couldn't make him see his mistake.

I believe it is universally conceded that an organ is a necessary adjunct to a picture house. There are several thousand in this country and they are being added to every day.

Why is the organ becoming so popular? Because the music furnished is soothing, soft most of the time, except where it is necessary to work up climaxes when it can be made as loud as desired. When it is used with an orchestra of four men, it gives the effect of three times as many musicians in the pit.

In most of the houses of 600 or less seats, the piano is played too loudly. Get your pianist to wire down the soft pedal and you will have a better effect with your pictures.

Don't, for heaven's sake, engage a pianist or organist because he is cheap—a good player is the means of bringing many people to your box office. A bad one even more surely drives them away. Give him a two or three days' trial. After your pictures, he is the next important part of your establishment.

There are a number of talented pianists, organists and conductors who, I feel certain, would write a few articles occasionally. Why do not such men as E. F. Johnston and J. Van Cleft Cooper at the Broadway Theatre, New York City; Herbert Henderson at the Knickerbocker Theatre; Seth Bridham, G. Arthur Depew, C. A. Young, Globe Theatre, Boston; Henry G. Spiller of the Leader Theatre, Philadelphia; and Dr. Percy J. Starins, tell us how they play pictures?

EDITOR'S NOTE.—*Mr. Licome's article gives us food for thought and his every point is well taken. His prediction regarding the compulsory playing of special music for special pictures has set me thinking. I should feel myself flattered if he would interest himself in a good method of getting a picture with proper musical illustration to the exhibitor.*

IT is to be assumed that every exhibitor would be highly pleased with such a condition were it possible for him to use it with what musical equipment he has or can obtain.

My musical ambitions always lead me to strive for the very highest attainment in picture theatre entertainment, but knowledge of the business end as a financial institution has proven that there is a great gap between the best results possible for some and those for others.

Consequently, to fill this great gap so as to benefit the smaller exhibitor as well as the larger, has proven a great problem. That picture theatre music is making great strides of advance is a foregone conclusion.

Competitive efforts in combining musical entertainment with pictures, will naturally be solved by the employing of only capable musicians, for every exhibitor that has advanced, has done so by the survival of the fittest. In many of my past articles I have urged the musician interested in picture playing to "make hay while the sun shines," and prepare himself not for what it is today, but what it will be in the years to come.

I myself have for a long time used a method of compulsory playing of certain music to pictures, and while I have had excellent results from some, I am still not absolutely satisfied. Until musical compositions suggested to the composer by general screen action and picture theatre conditions are more extensively published, the work will remain difficult, and have a tendency for discouraging the good musician.

Different Conditions Require Different Musical Needs

One musical program may be well suited to a certain organist, one man instrument player, one man orchestra or ten to eighteen man orchestra, yet, when sent to the second theatre, it may be too easy for one, and for the other too difficult, so we come to that one great question in picture music, namely, is it good policy to destroy any musician's originality?

If certain music were made compulsory by the producing company, it would mean that they were destroying any opportunity for musical competition among the exhibitors and that could certainly not benefit the musician.

We should never lose sight of the fact that the best musical organizations of any country play a repetoire selected with a special purpose in mind.

This does not mean that they cannot play anything placed before them, but they feel they can better show their musical capabilities with this pre-prepared repetoire.

Every enthusiastic musician in the world has made through the course of his musical career a thorough study of the correct interpretation of thousands of musical compositions for concert playing.

The picture theatre has opened a new and very large field for his services. Is it then too much work for him to study the musical interpretation of thousands of musical compositions for picture playing? The most important thing at the present time to overcome in picture playing is found in the present arrangements of musical publications.

The publishers' desire that their numbers have a grandioso climax and effects which very often are detrimental to the picture screen action, while the numbers played would otherwise be very well suited.

I feel positive that any capable musician with a well selected repetoire of music, can set a better musical program for himself and the organization with which he is acquainted, than a stranger, if he is told in a proper manner what certain temperamental appeals the action suggests. Such a method certainly assures the exhibitor that his musicians will not try to play that which they are not capable of. I have personally known many good musical organizations that made very sour attempts at playing certain

(*Continued on page* 1516)

"Sixteen years N.P.Co of knowing how"

POWER'S CAMERAGRAPH

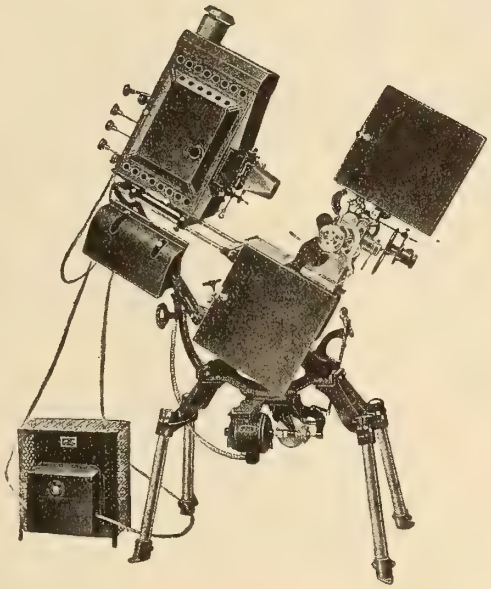
Has maintained its supremacy since the inception of the motion picture business, through sheer force of merit. In it are to be found more good points than can be discovered elsewhere, and it approaches closer to absolutely perfect projection than any other machine.

PROJECTION

Power's has developed this to the highest point of efficiency, pictures without flicker, clear and steady.

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Interchangeable, easy of access and constructed of the best material that money can buy, and all made by us, bearing our name and guarantee.



INTERMITTENT MOVEMENT

Exclusive with Power's, is many times stronger than any other make, longer period of picture on screen is obtained, films are better protected, and quicker of motion, and greater definition and clearer pictures are accomplished.

NO MORE DARK SCREENS

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THESE ARE BUT A FEW POINTS WHICH MAKE FOR POWER'S SUPREMACY

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Ninety Gold Street New York City

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

CORRECT SETTING OF CARBONS FOR DIRECT CURRENT

C. & R., Hunter, N. D.—*As we do not appear to get the necessary light from our carbons, please advise, in an illustration, the correct setting for our carbons for a D. C.*

We also have trouble in getting clear pictures, as they appear to be streaky and flickery. Please advise us the way to adjust our Power's 6-A machine to overcome this.

ANSWER.—With D. C. in capacities from 35 amperes up available at the arc there should be absolutely no difficulty in securing a perfectly flat and uniformly illuminated field of light on the screen.

The setting which I recommend for D. C. is herewith illustrated

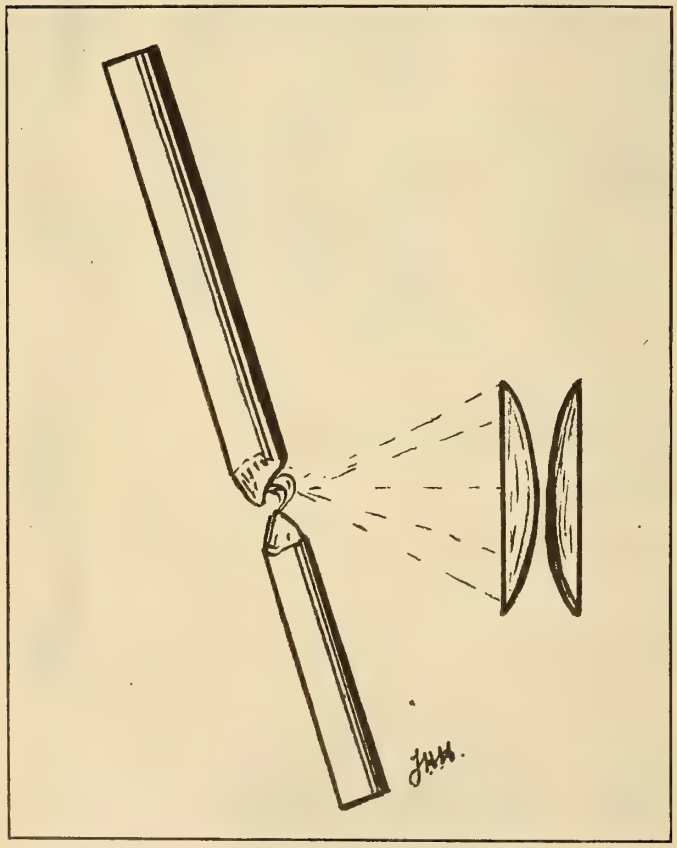


FIG. 1

in Fig. 1, and for best results I recommend cored carbon top and bottom.

If the current is not over 35 amperes a 5/8-inch carbon in top and 1/2-inch in the bottom, both cored, will give good results. For amperages ranging from 35 to 50, I recommend 7/8-inch top and from 9/16-inch to 5/8-inch cored bottom. Above 55 amperes a 7/8-inch cored top, with either 9/16-inch or 5/8-inch cored bottom, will give best results.

If the arc should show a tendency to flare forward, the remedy is to quickly move the upper carbon ahead of the lower so that the centre of the upper carbon will be about 1/8-inch ahead of the centre of the lower carbon and leave it this way until you observe that the back of the crater on the upper carbon is thoroughly heated, which is effected by the flame of the arc dividing itself so that part of it will go on the back of the upper carbon.

Then when the arc is steady, draw the upper carbon slowly away from its forward position until it is in perfect alignment with the lower carbon, and keep the carbon separation between 1/4-inch and 3/8-inch for normal currents between 35 and 50 amperes.

The correct centering of the carbons and locating of the arc relative to the condensers is thoroughly illustrated and described in July 10, 1915, issue of the Accessory News Section, under question 9, Motion Picture Projection Simplified.

Shutters like those used on Powers 6-A are illustrated and described in the Accessory News, issues July 17, 24, 31, August 7 and August 14. The streaks from them appearing on the screen following below or above the title on an otherwise properly projected picture are caused by the shutter blade covering or uncovering too late, allowing the intermittent to start the picture and to maintain it in motion while the shutter is not covering the ray of light.

This happens if the gears between the intermittent movement and the shutter shaft are worn or loose, which allows slamb or lost motion to the shutter. The remedy is readjustment of the shutter, or making the shutter blade slightly wider, or replacing the train of gears to take up for the lost motion.

IF ARC IS MAINTAINED TOO LONG POWER AND AMPERES ARE LOST

B. C., Fulton, N. Y. —*I have a 35-ampere Fort Wayne A. C. to D. C. set, running with only field resistance. At present it falls below average—30 amperes at best, being all we can get, and at the arc the heated core spot on the negative carbon will jump out to the edge, and sometimes the arc will flutter rapidly as though it were low frequency A. C.*

The ammeter at the same time fluctuates between 25 and 30. The commutator of the dynamo having been just recently turned down, and for a time it was better. The motor also heats extremely. It is a 3-horsepower 2-phase induction motor running at 1,800 r. p. m.

Now, what I would like to know is, what makes the motor heat and cause the generator to act at the arc in that manner? I understand we should have a continuous, steady light and be possible to overload it 4 or 5 amperes and get good results.

ANSWER.—Your Fort Wayne Motor Generator should give a perfectly steady light and current at the arc, and the upper or positive crater should maintain a steady brilliant glow, giving you a uniformly illuminated field of light on the screen.

First of all, I recommend you to use a 5/8-inch cored carbon in the upper or positive holder, and a 1/2-inch cored carbon in the lower or negative holder, because you can secure a steadier illumination with cored carbons than with one cored in top and solid in bottom.

The next suggestion will be to have you test the polarity to make sure that the upper carbon is positive. To do this, start the generator—light the arc for about 20 seconds—pull the switch.

If then the upper carbon is the hotter, your connections at the

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We want you to try our

SPEER CARBONS



You Can't Go Wrong

DO IT NOW!!

Mr. Murphy of St. Louis is one of our converts—we let him tell his experience to you!

St. Louis, Mo., February 3rd, 1916.

Dear Sirs:

I have been running a motion picture machine for the past seven or eight years and have been using all makes of carbons, but never used any Speer carbons until a week ago. I have given them a good trial and will say that I think they are the best carbons on the market today. They give a much steadier light and are much better than any I have used.

In closing, I remain,

Yours for success and good business,

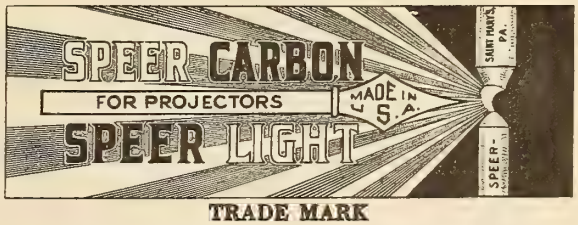
(Signed) E. J. MURPHY,

Monroe Theatre, 2816 Chippewa St., St. Louis, Mo.

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½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
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⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)



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IN TWELVE HOURS

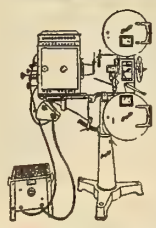
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The Quality Carbons of the World

Reflex D. C. Carbons Have a Specially Constructed Negative with Copper Coated Core

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If not, send in your order now.

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⅝ x 6 copper coated cored, $3.75 per 100 carbons
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If your dealer cannot supply you with REFLEX carbons, send cash with your order, or instruct us to ship C. O. D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.

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Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

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1329 VINE STREET, PHILADELPHIA, PA.

carbon clamps are O. K. If, on the other hand, the lower carbon is the hotter, reverse the wires, either at the carbon clamps or at the machine switch, so that the (positive) *upper* carbon is sure to be the *hotter.*

Having made sure that your connections are right, keep the arc between ¼ inch and ⅜ inch long at the most. This will prevent your maintaining too long an arc, which would in consequence thereof make the light unsteady, and at the same time reduce the amperes.

I take for granted, of course, that your commutator has been properly turned down and that the carbon brushes make perfect contact and slide freely in the holders and that there is no sparking at the generator, because you do not complain of sparking.

By using improper carbons, other than those specified, the arc will be unstable. This will throw an intermittent varying load on the generator, and the motor will on that account work under greater strain, and this may account for the motor getting warm.

Also remember, if your arc is maintained too long—that is, over 50 volts—you are losing power and amperes, but the motor at the same time has to generate a higher voltage so that it may be overloaded.

Kindly follow the suggestions given herewith, and if you should not overcome your trouble, then write in again for further advice.

STRELINGER'S BRUSH ELECTRIC SETS GIVE COMPLETE SATISFACTION

S. & I., Millersburg, Ky.—*We are thinking of installing our own electric plant in our picture house, and are writing you for your opinion of the Charles Strelinger Company's brush electric set, of Detroit, Mich., for moving picture current; while we have not decided on any particular kind, have been reading of this particular set, and it seems to be all O.K. from reading about it. Have never seen one of them in operation.*

ANSWER.—Your inquiry has been carefully considered, and it affords me great pleasure in recommending in the highest terms the electric plant manufactured and sold by Chas. Strelinger Company, of Detroit, Mich., under the name of the Brush Electric Lighting Set.

I have personally handled many of these plants, and several have been exported to foreign countries, where they are working thousands of miles away from the factory, and giving the very best of satisfaction without any trouble whatsoever, and, although some of them were put out through me over four years ago, no orders for repair parts have come in, which indicates that they are giving splendid satisfaction and last a long time and give no trouble.

You can have absolute confidence in the concern you mention.

PHILADELPHIA OPERATORS, LOCAL 307, ELECT BACHE PRESIDENT AND STEVENS SECRETARY AND TREASURER

AFTER a hotly contested fight the annual election of Local 307, Motion Picture Operators Union of Philadelphia, resulted in the choice of the following officers:

President, B. F. Bache; vice-president, J. J. Stevens, Jr.; financial secretary and treasurer, John A. Harris; recording and corresponding secretary, Walter G. Murray; sergeant at arms, Abbott Oliver; delegate to Central Labor Union and Labor Trades Department, Harry Rose; business agent, Louis Krause.

Local 307 is in a flourishing condition with two hundred and twelve members to its credit.

On May 12, the association will be five years old, and is going to celebrate this happy occasion by a banquet.

Having survived several threatened disruptions, and holding, it is claimed, the present unique distinction of the only Local in the United States that is run without friction, "307" feels justified in planning the biggest kind of a time on its fifth birthday.

M. C. Higgins, of Youngstown, Ohio, assistant international president of the International Association of Theatre Stage Employees, will be the guest of honor.

The committee in charge of the banquet, William Hamilton, Edward Hilmling, Charles Smith, A. O. Kurtz, with Walter G. Murray as chairman, have several plans in view, amongst which is a biographical sketch of Philadelphia's film leaders, to be given as a souvenir at the affair.

The members, however, are working to make the ball of Local 8, I. A. T. S. E., a financial and social success. This dance will

be given at Eagle's Temple on April 24. Ormi Hawley, the popular screen star, has promised to lead the march.

Local 8 is really the parent body from which the operators' association was evolved. Both locals dwell together in harmony, having their headquarters on the same floor at 1233 Vine street. The Moving Picture Operators Association of Philadelphia, an independent organization, with headquarters at 231 North Eigthth street, chose at its recent annual election these officers: President, Philip Quigley; vice-president, William Jackson; John Hughes, treasurer; Robert Froelich, financial secretary; William C. Drost, recording secretary; sergeant at arms, James Garvey; trustees, William Wells, L. Klenk, Robert Myers; house committee, Edward Abrams, Lawrence H. Barrett, James Garvey.

This association, which has been successfully organized for the past three years, gave its annual entertainment on Sunday evening, February 13, at a special hall 133 North Eighth street.

The sweethearts, wives and friends of the operators gathered in force and enjoyed to the full the excellent vaudeville, fine motion pictures and delicious refreshments provided by the management for their entertainment.

THREE THOUSAND AT BALL HELD UNDER THE AUSPICES OF NICHOLAS POWER COMPANY IN BROOKLYN

MONDAY evening, February 21, the Cameragraph Club, composed of heads of departments in the large factory of the Nicholas Power Company, manufacturers of motion picture projecting machines, made merry at their annual ball, held in Arcadia Hall, Brooklyn.

The ball was attended by over three thousand friends of the club and will long be remembered as one of the most successful affairs of the season.

Dancing commenced at an early hour, and during the intermissions a series of Vitagraph motion pictures and several acts of excellent vaudeville were shown and received with great enthusiasm.

One of the pleasing features of the evening was the singing of Marie Hauth Cordorva, Brooklyn's wonderful soprano. John E. Rogers, Al Edwards, Mildred Demonti and George Holden completed the program and were equally well received. The pictures shown were projected by a latest model Power's 6B machine, and an atmospheric screen was used through the courtesy of Mr. Schotts of that company.

The grand march, directed by Messrs. McKinnon and Milligan, was led by Nicholas Power, president of the company which bears his name, accompanied by Hannah Bird and followed by the president of the Cameragraph Club, Theodore Uhlemann and Mrs. Uhlemann.

Each lady in the march received a large bouquet of carnations, and with many spot lights focused on the marchers, a very pleasing effect was produced.

Among those present were Charles Kessel, of the New York Motion Picture Corporation; F. E. Bourne, of the Park Potter Company; F. J. Beecroft, *Dramatic Mirror;* George Blaisdell, *Moving Picture World;* Charles Condon, *Motography;* John Cavanaugh, *Export American Industries;* Frank Ortaga, Cine Mindual; Mr. Hornstein, Picture Theatre Equipment Company; John Lahoud, of Venezuela; Messrs. Edw. Earl Treasure; John Francis Skerrett, general manager; Will C. Smith, assistant general manager; William Barry, Arthur Lang, Fred. J. Bird, E. E. DeHart, Jacob Ornstein, P. J. Leoni, Joseph Cuccia, from the office of the Nicholas Power Company, and many others.

S. S. Cassard and Hector J. McKinnon are to be congratulated on the very efficient manner in which they handled the ball.

CHAMBER OF COMMERCE ISSUES LIST OF CONCERNS WITH PLANTS IN FRISCO

Special to MOTION PICTURE NEWS

San Francisco, Feb. 24.

THE Chamber of Commerce has issued a long list of new concerns that have established plants in San Francisco during the past year, many as a direct result of the Exposition, and included are a number of film concerns.

Among the latter are the following: Atlas Educational Film Company, Commercial Educational Film Company, Commercial Film Company, K. and D. Film Company, the Movca Film Service, Inc., and the Sierra Motion Picture Mfg. Co.

The film that first made motion pictures practical remains, to-day, through its consistent excellence, a big factor in their success.

It is easily identified by the stencil mark

"EASTMAN"

in the film margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

What we tell you, is true; What we promise, we'll do.

We tell you that—

THE RADIUM GOLD FIBRE SCREEN IS "THE WORLD'S BEST PROJECTION SURFACE."

We promise that—

IF YOU ARE NOT SATISFIED AFTER YOU'VE GIVEN THE RADIUM GOLD FIBRE SCREEN A FAIR TRIAL, WE'LL RETURN THE MONEY YOU'VE PAID US IF YOU CARE TO RETURN THE SCREEN.

If we didn't know the quality of Our Product We Couldn't Talk Like This, Could We?

YOU'RE TAKING NO CHANCES
WHEN YOU BUY A
RADIUM GOLD FIBRE SCREEN

Radium Gold Fibre Screen, Inc.
220 W. 42d St., New York City

Hot Off the Press

Yours for the Asking

Our new 1916 illustrated catalogue of motion picture machines, supplies, and equipment, is of interest to every Exhibitor whether large or small.

EXHIBITORS SUPPLY CO.,
122 S. Michigan Ave.
CHICAGO.

Distributors of Simplex, Power's, Motiograph and Edison Machines and genuine parts.

Allison & Hadaway Corp.
Manufacturers of
The Panchroma Twin Arc
Adopted by all of the leading studios.
235 5th AVE. NEW YORK.

Send in a picture of your theatre and let our artist show how it can be improved with an electric sign.
FEDERAL SIGN SYSTEM
(ELECTRIC)
Lake & Desplaines Streets,
CHICAGO, ILL.

Information with regard to Cinema business in Europe given free of charge.
G. KACZKA,
32 Rue de Moscou, Paris

TransVerteR
Means a superior projection light under perfect control of operator.
HERTNER ELECTRIC & MFG. CO.
432 Prospect Ave., Cleveland, Ohio, U. S. A.

Write for big catalog
Novelty Slide Co.
115 E. 23 St. New York

FULCO FULCO FULCO
Moving Picture Exhibitors
Get your supplies from FULCO the house that carries everything you need.
E. E. Fulton Co., 156 W. Lake St., Chicago
FULCO FULCO FULCO

Speedeo
Arc Controller
will feed your projection arc — save money — and maintain better illumination than you have ever known
Canadian Inquiries To
DOWSLEY & ROSS - Winnipeg
CHARLES POTTER - Toronto
Speed Controller Company, Inc.
257-259 William Street NEW YORK

E. E. FULTON COMPANY OF CHICAGO INAUGURATES NOVEL CITY SERVICE

THE E. E. Fulton Company, of Chicago, the dealers in moving-picture supplies, has inaugurated a novel city service system that is already proving successful.

The hundreds of exhibitors in and around Chicago can now get the fastest possible delivery on rush orders, beside intelligent, personal attention from supply experts. C. H. Fulton and A. T. Crawmer are in charge of the new department.

As soon as an order is telephoned in, the "Fulco-car," shown in the accompanying illustration, is at once dispatched to the theatre, carrying the goods ordered, together with trained men to make an immediate installation. The aim has been to handle orders with the efficiency and speed of a city fire department.



THE AUTO USED BY E. E. FULTON FOR CITY DELIVERY AROUND CHICAGO

The exhibitors of the Chicago territory are much pleased with the innovation, and have complimented the enterprise of the Fulton concern.

The Columbus theatre, shown in the background, is one of the latest additions to the Ascher Brothers' string of houses.

The entire equipment of this theatre was installed by the E. E. Fulton Company. The man standing in front of the machine is C. H. Fulton, who superintended the installation, and who is the head of the city delivery department.

KLIEST BUYS THE HOWLAND, PONTIAC, MICH., AFTER LEASING THE HOUSE FOR A YEAR

E. HOWLAND has made the announcement that he had sold the Howland theatre, Pontiac, Mich., to A. Julius Kliest, who has been the lessee of the house for a year. The Howland was built in 1905 and cost approximately $60,000.

Christian W. Brandt, Detroit theatrical architect, will superintend the erection of an addition to the theatre which will cost $20,000, and work will begin on the erection of the addition at once.

The theatre proper is 70 x 140, running from west Pike street to the alley and the addition will be put on the rear of the present structure.

When completed the Howland will have a seating capacity of 1,650 and have 800 seats on the main floor.

It will be redecorated, reseated, and thoroughly renovated from foyer to stage door. The playhouse will run as usual while the addition is being built and in August the partition will be taken down and the whole house thrown into one.

It is then the seating and decorating will be done, the theatre being closed for three weeks.

Speaking of the venture A. Julius Kliest said:

"When we took over the Howland we had two projects before us. We could either take the Howland lease or build a theatre of our own on a main street site.

Realizing that with one theatre in a city of this size costing $60,-

COSTS LESS!!!
Gives Best Light!!
Smallest and Lightest!
Fits in any Booth and can be installed by Your Operator
Send for Free Bulletin No. 1

HALLBERG
20th CENTURY MOTOR GENERATOR



Costs Only **$249** With Regulator for Operating (1) Arc at the time at
30 to 70 Amp. D. C.

$20 extra for control for (2) 30 to 40 amp. arcs—or $50 extra for control for (2) 30-40 amp. arcs on fine switchboard with volt and amp. meters and special field rheostat—No live part on front of boards.

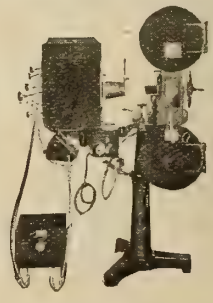
For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

Weight, 450 lbs. Height, 15"
Width, 15" Length, 28"

Other Sizes and Styles of All Kinds—Quoted Upon Request

I am distributor of "SPEER CARBONS," all makes of moving picture machines and furnish everything complete for the theatre, new and used apparatus.

IMPORTANT NOTICE
All quotations on Imported Carbons are withdrawn. Write for new prices.



Distributor of
Power's-Simplex-Baird
M. P. Machines

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG Swedish Electrical Engineer
34 East 23d St. The House of Quality New York

000, another high-priced house would not pay, we determined to take a chance on the Howland."

When the Kliest interests secured the Howland it had been through the hands of a string of managers, none of whom had been able to make a success of the house.

From the moment Kliest opened the doors after thoroughly redecorating the theatre it was an unqualified success, much of which is due to the personality of the young manager.

August Julius Kliest is not yet twenty-two years old and was not of age when he assumed the managership of the Howland over a year ago. He at once recognized what Pontiac people wanted in the way of amusement and set obout to give it to them.

How well he has succeeded is marked by the purchase of the theatre and the plans already out for its enlargement making it one of the largest theatres in the state devoted to vaudeville and pictures.

The Howland is a handsome building and until the Kliests took control it was a dramatic house. It will now be equipped to play either the largest road shows or the most pretentious acts in vaudeville.

Members of the profession who have seen the plans and cuts of the new house state it will be as well equipped and as handsome a theatre as there is in the state, Detroit or Grand Rapids not excepted.

The house remains under the personal management of A. Julius Kliest, who is backed in the deal by his father, Aug. Kliest, owner of a theatre at Mt. Clemens and formerly owner of the Eagle theatre here, which is now controlled by Julius Kliest.

Other Detroit capitalists are interested in the deal, but their names are not given out in this connection.

KNICKERBOCKER, NASHVILLE, IS EQUIPPED WITH TWO EDISON-SUPER KINETOSCOPES

WASSMAN'S new theatre, the Knickerbocker, Nashville, Tenn., is equipped with two Edison-Super Kinetoscopes, the very latest motion picture projectors, costing $625 apiece, will be used in the Knickerbocker.

The machines are a radical departure from all Edison models. New principles are involved and new methods of doing all things have been brought into play.

A Kimball organ, one of the largest of its kind ever seen in Nashville, being built at a cost of twenty-five thousand dollars, will also be installed in the new theatre.

When completed the Knickerbocker will be one of the handsomest and most costly moving picture theatres in the city of Nashville.

The actual cost of this new house when completed will be eighty-five thousand dollars. The seating capacity will be 1,400. The Triangle Film Corporation productions will be shown at this house.

PHILIPPI OBTAINS TWO REELS ON INDUSTRIAL SUBJECTS FOR CHICAGO ENTERTAINMENT

Special to MOTION PICTURE NEWS

Chicago, Feb. 24.

E. H. PHILIPPI, chairman of the Industrial Movies Committee of the Chicago Advertising Club, and a member of the Industrial Moving Picture Company, was instrumental in obtaining two reels of pictures for the entertainment of the club on February 17.

These films illustrated the methods employed by the Sulzberger and Sons Company to cure and pack pork, and also shows the complete process of the canning department.

The film was made by the Industrial Moving Picture Company of Chicago, and is one of a series of advertising pictures that the enterprising movies committee is showing the Advertising Club.

HALLBERG ENTERTAINED FRIENDS IN TWO BOXES AT MADISON SQUARE GARDEN MOVIE BALL

J. H. HALLBERG, the motion picture machine and equipment distributor, of 36 East Twenty-third street, New York, had two boxes at the recent Madison Square Garden Movie Ball.

He entertained a number of friends, among them former Fire Chief Croker, of New York; Asa Cassidy, president of the Miner Lithographing Company; Robert M. Schmid, production manager for the Trautman, Bailey and Blampey Lithographing Company; C. M. Budd and E. Early. The ladies were Mrs. Cassidy, Mrs. Budd, Mrs. Hallberg, Miss Doughty, Miss Day and Miss Murray.

WALSH GETS WESTERN SCENES WITH 5,000 CATTLE

RAOUL A. WALSH, director of the William Fox Company, who is appearing in a Western photodrama which is nearing completion, has returned from New Mexico with some of the most remarkable photographs ever taken of a cattle round-up.

Mr. Walsh hastened to New Mexico some time ago when he heard that a herd of 5,000 cattle was to be brought in from the ranges by cowboys, and he cast several of his big scenes so that they would fit in with the round-up.

GOODS DELIVERED SAME DAY ORDER RECEIVED

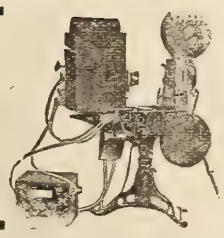
We carry a very heavy stock of Power's machines and parts and can fill your order without a moment's delay. We can supply you with everything that is needed in a Modern Picture Theatre.

We are Agents for the Famous **VELVET GOLD FIBRE SCREEN** which is truly a revelation as a projection surface. Let us demonstrate to you.

American Slide Co., 165½ N. High St., Columbus, O.

The American Standard

is the ideal motion picture machine. Ideal from the operator's viewpoint because made of comparatively fewer but stronger and better parts, yet containing all those mechanical features and exclusive devices supporting the fundamental idea around which the Master Model is built: that of perfection of projection with greatest ease of operation.



Master Model Projector

Ideal, too, from the exhibitor's viewpoint, because projection troubles cease when Master Models are in the booth. No breakdowns, no heavy repair bills to swell the low initial cost.

AMERICAN STANDARD M. P. M. CO.
110-112 W. 40th Street, New York

MOTION PICTURE MACHINES, We Have To Offer,

1—No. 6A complete with motor drive and all attachments	$185.00	1—Powers Dissolving double lamps with No. 6 head	$145.00
2—No. 6A machines complete with lenses	155.00 each	One with No. 5 head	100.00
1—No. 6 machine complete	120.00	One Mirroroid Screen, 13'6" by 18	50.00
1—Simplex machine complete	200.00	One National Ticket Dispenser	5.00
2—No. 5 machines	70.00 each		

All of the above are slightly used and are guaranteed absolutely perfect. Sold subject to prior sale. A MIRROROID Screen for your house is not only the BEST, but is the CHEAPEST because it lasts. Tell us what size you need and will figure with you.

Our New projection machine is nearing its completion. The Stern Manufacturing Co. Philadelphia, Pa.

Building and Furnishings

Edited by Nathan Myers

Facts About the Balcony in Theatre Construction

This Part of the Motion Picture House Must Be Designed to Gain Maximum Number of Seats Consistent with the Laws of Optics and Have No Undue Pitch—It Is Better to Build a Theatre with Smaller Seating Capacity and Have Every Seat Desirable

A CORRESPONDENT, an architect of lesser experience in theatre building, has written asking a word about the balcony. That part of the house seems to cause him more fear than any part of the house.

He speaks of "the position of the balcony"—whatever that might be—"how it shall be supported, the arrangement of the seating and the aisles, the front row boxes, etc."

As there can be no relation in placing of the balcony of any house other than its usual place to the rear of the house, our inquirer must refer to the position of the balcony as to section or elevation.

The balcony or balconies must be designed to gain maximum number of seats consistent with the law of optics and not undue pitch.

To exemplify. The first balcony shall project as far toward the stage and as low at the front as will be permitted for a clear line of sight of those standing in back of the last row of seats. Said line of sight might be on a plane about the line of the asbestos curtain and not less than fifteen feet high.

The second determining factor is the rear seats of the first balcony. They must be kept as low as possible, only enough to enable a clear line of sight of all balcony patrons to the foot lights of the stage. The same ideas apply to the upper balcony or gallery.

Small House with Good Seating Arrangement

The writer wishes to point out this one very important point—that it is far better to build a smaller seating capacity house and have every seat desirable than to build a larger and more costly proposition where many of the seats are as good as dead, only to pull down the entire investment, by a dead overhead charge.

The writer has in mind a theatre that has been completed but less than five years that is almost a total loss largely by poor design. The top balcony is but a step ladder. Its slope is so steep that no patron will seek it a second time.

In this instance its omission would have resulted in a great deal lower cost. The first balcony seats would have been far more desirable and the house would have been a success, for its location is good.

How has the extra balcony killed this theatre's possible use for pictures? By making the throw of the light rays too acute. The pictures resulting from its booth are distorted beyond remedy. The throw is unnecessarily long.

How shall balconies be supported? Where cost will allow steel construction, the first balcony must be designed with cantilever steel girders or trusses avoiding if possible all columns in front of the last row of seats.

Good engineering makes this feasible where there is reasonable space between the rear wall and the rear seats.

Boxes in Front Row of Balcony

The upper balcony can be likewise constructed. The less expensive way of supporting the top balcony with tie rods to the roof trusses must be avoided in good construction. These tie rods, though very thin, are obstructions to sight and their placement is poor economy.

We covered in a recent article in MOTION PICTURE NEWS about all that can be said on the question of seating, and we would refer our correspondent to that article. We would but emphasize the substantiality of the chairs.

Many authorities differ on the advisability of placing boxes to the front row of the balcony. It is found not to work to the best advantage in all houses, especially where motion pictures are shown.

The writer has, however, one good word to say for such arrangement. It keeps the cheaper crowd from the front rail where they are tempted to throw things upon the heads of those below, emulating our dear Charlie in "The Night in the Show."

Balcony boxes may be arranged in many ways. On the general slope of the balcony is the more usual and least expensive. They may be placed on a slightly lower plane with an aisle to the rear.

Such section makes the seats more reserved, which is very desirable. For picture houses, the writer cannot enthuse over balcony boxes.

NATHAN MYERS.

PEARCE BUYS WURLITZER FOR NEW THEATRE IN CANAL STREET, NEW ORLEANS

J. EUGENE PEARCE, head of the Pearce enterprises in New Orleans, has purchased a Wurlitzer organ costing $3,500 for his new theatre in the 1000 block in Canal street.

The American Seating Company has been awarded a contract for about 400 seats. Mr. Pearce says his new house will adopt an all-feature policy.

The admission will be ten cents except in a case of a special feature. The house is yet unnamed, but a naming contest will be inaugurated within a few weeks.

THIRTY-FIRST ANNUAL BENEFIT OF TORONTO THEATRICAL MECHANICAL ASSOCIATION

THE Thirty-first annual benefit of the Theatrical Mechanical Association will be held in the Royal Alexandria theatre, one of the largest and finest theatres in Toronto, on Friday afternoon, March 3.

A special orchestra, augmented by musicians from the various theatres, which in all will number fifty pieces, will provide the musical program under the leadership of James E. Blea, while special acts and films will be provided by the various companies and exchanges in town.

LEARS SUPPLY COMPANY BUYS FIXTURES FROM ST. LOUIS AMPHITHEATRE FOR OPEN MARKET

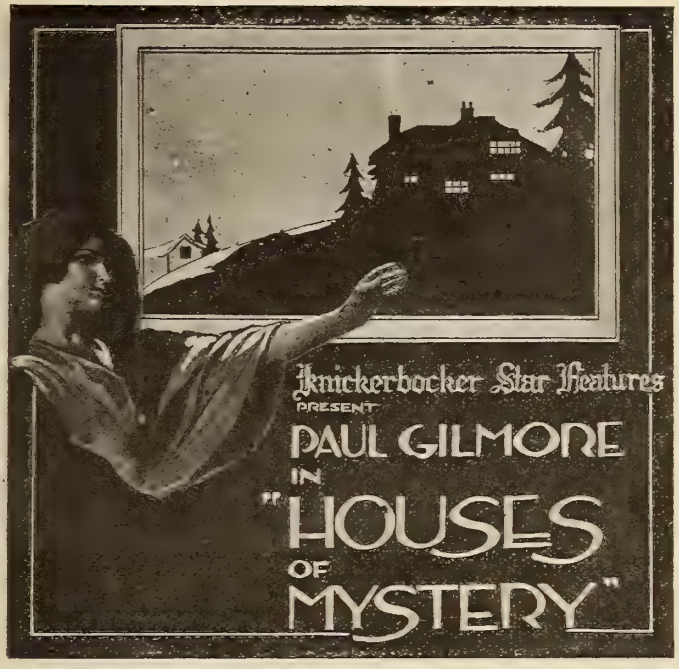
THE Jai-Ali building in St. Louis, one of the largest amphitheatres in the Middle West, is to be dismantled.

It seated over five thousand people and was built about ten years ago at a cost of $200,000. The Lears Theatre Supply Company, St. Louis, has bought the entire fixtures and will place them on the open market.

POSTER FOR "HOUSES OF MYSTERY" MADE AROUND THE THEME OF THE PLAY

IDEALISM in picture posters is still new enough and young enough to be interesting. Instead of the conventional still, as the six-sheet for the three-real feature, "Houses of Mystery," released through the General Film Company, a poster was built around the theme of the play that is both interesting and artistic.

The poster handled in deep purples and blues, with brilliantly



ONE OF KNICKERBOCKER'S LATEST POSTERS

lit high lights, is one of the many interesting productions created by the Sterling Advertising Service, under the direction of Joseph S. Edelman.

Mr. Edelman, formerly advertising director of the World Film Corporation, is well known in the commercial advertising world, and many exceptional pieces of film advertising has been produced under his direction.

COLUMBIA FILM MANUFACTURING COMPANY MOVES IN ADVANCE BUILDING, CLEVELAND

Special to MOTION PICTURE NEWS

Cleveland, O., Feb. 26.

THE Columbia Film Manufacturing Company has just moved into the Advance building, where it will occupy half of one entire floor. This company was started by two enterprising film men, named Loew and Morgan, in a small way in the Columbia building less than two years ago.

Today it has a complete plant for taking, developing and printing motion pictures and has contracts with several small producing companies.

The Columbia company has been engaged to assemble, develop and print the Johnny and Emma Ray comedies made by the Reserve Photo Plays Company, Cleveland's first producing organization.

By the way, the first two Cleveland made comedies have been screened for the benefit of the local critics and are being sent to New York for marketing.

The equipment of the Columbia Film Manufacturing Company includes a modern projection room to which any company or exhibitor may take pictures. A small charge is made for the operator's time.

WORLD FEATURES AND TRIANGLE PICTURES SHOWN AT LIBERTY, PITTSBURGH

IN addition to its showing of Triangle films, the Liberty theatre, Pittsburgh, Pa., is also exhibiting World Film Features every Wednesday and Thursday.

World Features are also being shown in these other theatres in Pittsburgh: The Alhambra, the Lyric, Temple, and William Penn, and the Olympic.

A Different Kind of Studio

We are devoting one of the largest and best equipped studios in the world—not to the making of films, but to the production of artistic and durable

Stage Settings for Motion Picture Theatres

Our enormous facilities and long experience enable us to quote the *lowest possible prices.*

Write for interesting particulars.

SOSMAN & LANDIS COMPANY
Pioneer scenic artists for 37 years.
417-419 So. Clinton St., CHICAGO

Make Your Lobby Display Attractive

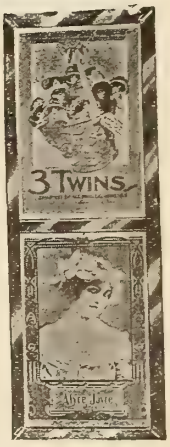
There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms.

Write for catalog.

The NEWMAN MFG. CO.
717 Sycamore Street, Cincinnati, Ohio
Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
68 W. Washington St., Chicago, Ill.
Coast representative, G. A. Metcalfe, 117 Golden Gate Avenue, San Francisco, California.





"BRAZEL"

Inexpensive advertising novelties are exclusive ideas, catering to the Motion Picture trade. If you want the kind with a punch—that hits the bull's-eye — and is different from the rest, line up with us now.

Catalog 10c.

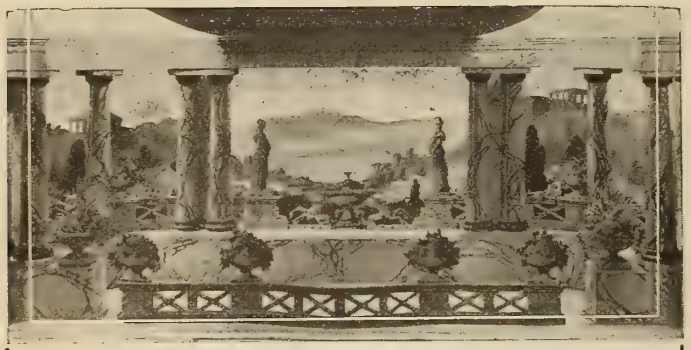
Brazel Novelty Mfg. Co.
1706-1708 Ella Street Cincinnati, O.

THE
"KLIEGLIGHT"
The Best Lights for Motion Picture Photography

WRITE FOR PARTICULARS

UNIVERSAL ELECTRIC STAGE LIGHTING CO.
KLIEGL BROS., Props.
240 West 50th St., New York





One of our many new stage settings for moving picture theatres.

Write us and our representative will call on you with a complete line of models.

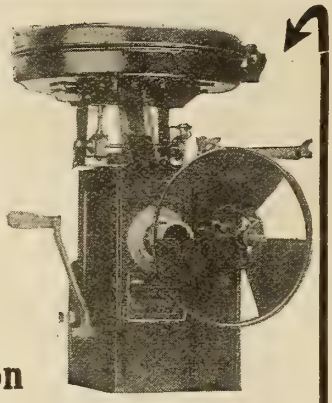
EUGENE COX SCENE PAINTING STUDIO 1734 Ogden Ave., Chicago

FEASTER

No-Rewind Magazine

Quickly attached—no alteration to projector.

Perfect operation.



Feaster on Simplex Head

WRITE YOUR DEALER

Feaster Corporation

1482 Broadway, New York

ALL THE PLAYERS



of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.00 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each.

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CRESCENT THEATRE, NEW ORLEANS, SETS HIGH THEATRE STANDARDS

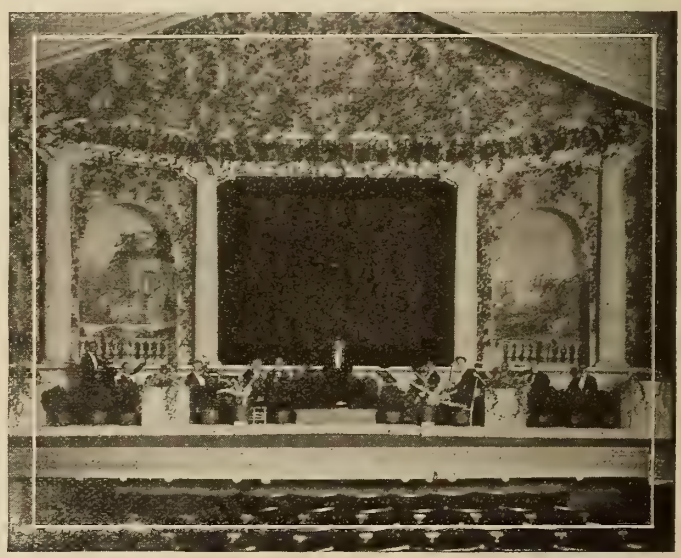
THE Crescent theatre in New Orleans, for many years a legitimate house, was converted to screen drama and the Paramount program on January 6, after approximately $20,000 had been spent by the Paramount promoters on stage settings and other improvements to visibly mark the change and passing of the old order of things.



EXTERIOR OF THE CRESCENT THEATRE, NEW ORLEANS

On January 9, the Sunday after the opening, nearly as many people were turned away as came in, and excellent Sunday audiences have been the rule since.

Virtually the only fault the management has to find is that Orleanians are not yet accustomed to motion picture matinees. On the whole, however, Manager W. F. Bossner, exhibition specialist who went from New York and Boston to wake things up in New Orleans, is well pleased with the undertaking, and states that the Crescent and the Paramount program will be a permanent feature for the Crescent City.



STAGE SETTING OF THE CRESCENT THEATRE, NEW ORLEANS

The lighting effects and the stage settings are patterned after and are said to be a replica of the Strand theatre in New York.

Under the capable direction of Sydney J. Dinkel and an orchestra of a dozen pieces, soft music is rendered at the beginning of the performance, gradually reaching the crescendo as hundreds of twinkling incandescents bring to view an enchanted, rose and vine-covered garden.

Then there is heard distinctly the soft plash of two waterfalls, plush curtains part, and the picture is on.

Delighted audiences rarely fail to interrupt the program at this point with repeated applause.

If for but one reason alone, the excellent balance of the bill, the Crescent will be a success in New Orleans. Manager Bossner gives his audiences a comic picture, an educational or travel subject, a song, and the feature picture, usually of four or five reels. With excellent music, the average theatregoer could hardly want more.

By close observation it has been shown that audiences at the Crescent are composed of the best people in the city—those who in the old days attended regularly the high class legitimate attractions.

The announced mission of the Crescent in New Orleans, while primarily it will undoubtedly be a financial success, is to create new motion picture standards in a territory admittedly in need of such elevation, is the announcement.

And that the Crescent has succeeded in its purpose after two months of operation is shown by the fact that there has been an increased demand for pictures of the better sort all over the territory. The Crescent has not taken away any business from other houses—rather it has increased patronage.

MARCH 18 IS DATE FOR UNIVERSAL BALL

TWO important changes have been announced by the committee of arrangements for the Universal Film Manufacturing Company's fourth annual ball.

The date, which was first set for March 11, has been changed to Saturday evening, March 18, and by the request of many of the Universalites, the committee has decided to have this a masked ball, which bids fair to eclipse anything of the kind held this season, each member of the Universal staff having the privilege of inviting two guests, while the company itself will have 1,500 specially invited guests.

It is expected that over three thousand persons will attend.

There is every indication that the Grand Central Palace, which has been procured for this occasion, will be packed full, and with an orchestra of 40 pieces to furnish the music, all the employees of the Universal should have one of the greatest times in their life.

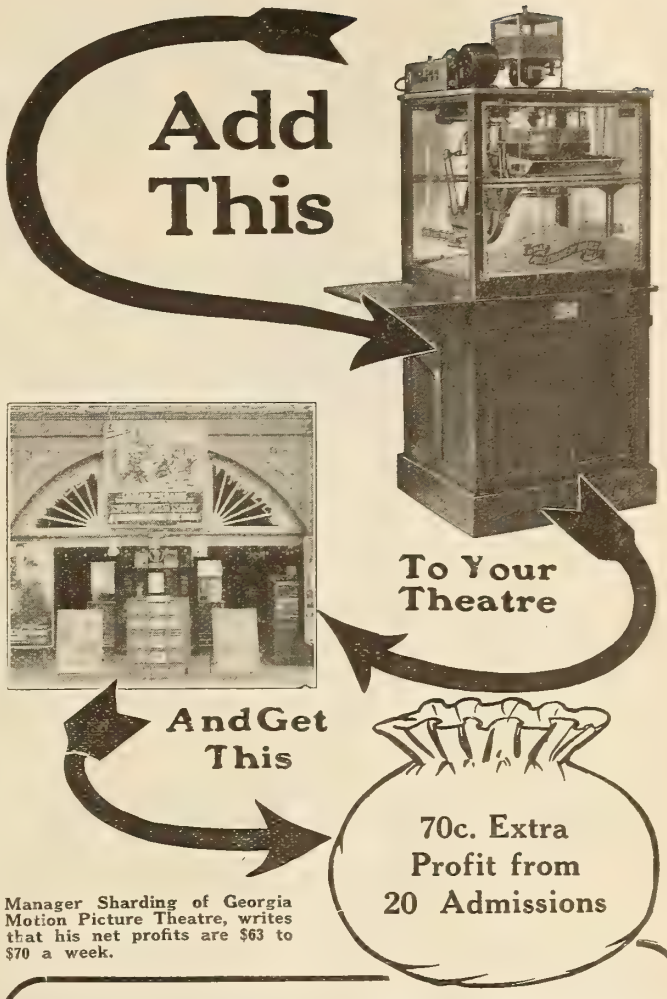
Prizes will be offered for the best costumes worn by the Universalites at this ball and there promises to be great rivalry for these.

Although nearly all concerned are busily engaged in preparing their costumes, they are keeping their identity a close secret and planning for one grand surprise on the night of the big event.

There are over 400 employees of the Universal Film Manufacturing Company in the East, and as each is entitled to two guests, this will swell the attendance up to 1,200, and with the special guests of the Universal, coming from all parts of the country, the big hall will be jammed to its capacity.



THE SHOW ROOM OF MENGER & RING



Manager Sharding of Georgia Motion Picture Theatre, writes that his net profits are $63 to $70 a week.

Motion put the money in the motion picture business and the BUTTER-KIST Pop Corn Machine acts the same way in making people stop, look **and buy!** Hundreds of theatre owners are now operating this "little gold mine." And you are missing from $300 to $3000 EXTRA yearly **profits** without it.

This wonderful machine will make big Extra Profits for any theatre, large or small.

"Profits as high as $112 per week," writes F. G. Pickett of the Hippodrome Theatre at Fairmount, W. Va.

"Profits $5.25 to $8.50 a day from Butter-Kist machine in our lobby," writes H. G. Heck of Utica, N. Y.

Scores of theatres paying rent, light and heat from Butter-Kist sales.

Butter-Kist Pop Corn Machine

makes the famous crackling white pop corn **with the toasty flavor.** Folks can't resist its **coaxing fragrance.** Draws people to your theatre. Occupies only 26 by 32 inches of floor space! Plenty of room in the lobby or down near the stage. **Move a chair and you have room for it.**

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Automatically pops, removes the unpopped kernels, and butters each fluffy white morsel evenly—then super-heats it to a **tantalizing crisp!**

We're advertising this matchless treat to millions—line up your theatre with this big new national success.

A Small Payment

starts this machine popping you extra profits and increasing theatre attendance. Balance soon paid out of Butter-Kist earnings.

Mail the Money-Making Coupon

and get our handsome book, "The Little Gold Mine," that gives photos, letters, **proof of profits,** easy terms and full details. **It's F-R-E-E!** You lose cold cash every day you delay. Sign and mail the coupon AT ONCE.

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Holcomb & Hoke Mfg. Co., 509 Van Buren St., Indianapolis, Ind. Send FREE postpaid, your photo-book, **"The Little Gold Mine,"** and figures that prove what the "Butter-Kist" profits are in theatres, stores, etc.

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Business .....

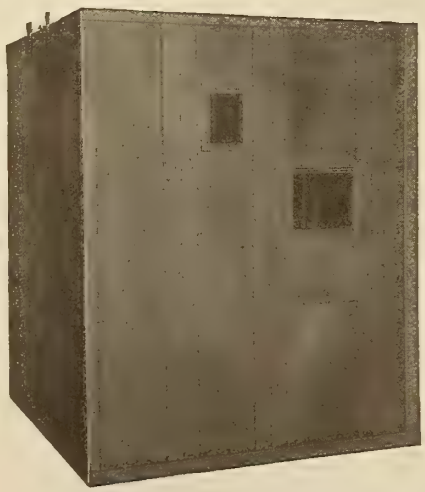
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THOROUGH STUDY REQUIRED FOR MUSIC PROGRAMS

By Ernst Luz

I RECEIVE many inquiries regarding the setting of music to pictures which are very difficult to answer. I can give but a few outlines which can help the beginner, and the rest must come from the best of all teachers, "Experience."

The repertoire of music you are familiar with is a very important factor in cuing pictures. The larger your repertoire, the more musical suggestive inspiration will appeal to you when you see the picture.

When you are compelled to limit your program to a small collection of music, regardless of the picture requirements, you are in reality not cuing a picture. The picture theatre of today is no longer a nickelodeon, but a theatre where audiences demand the same thrills and pathos that have been given them in two-dollar productions.

To cue pictures it is consequently necessary that you be familiar with an extensive library of music and that you continue to add to that knowledge. There are many who think it impossible to follow the picture and play good music, but in most instances you will find that these persons are those who are endeavoring to adapt the picture to their musical ability, instead of improving themselves so as to be able to adapt themselves to the picture requirements. There is a vast difference between playing music and making a noise that sounds like music.

The picture's greatest value to music lies in the fact that it requires musical research and a musical study other than the setting together of different notes or tones for the purpose of creating consecutive harmonious sounds, pleasing to the ear. It means a study of music to learn its temperamental effect upon humanity. If a dog bark or cat cry is annoying and a church bell or chime is soothing, there must be a reason, for they are both sounds equivalent to some tone, and music is in a sense nothing more than that.

Music of merit, which was never appreciated in places of public entertainment has found a home in the photoplay theatre. All music means something and carries a certain inspiration; if you desire to cue pictures properly, you must know what it means. In my early experiences in playing pictures with an orchestra, it was not uncommon for me to be told that my music was very sad or "jolly good." Those were the days when the picture theatre audience did not want deep pathos. Today if they don't get two cries, the performance is not good.

Keep looking for good music always, then study its paramount appeal, after which you will be in a position to study the cuing of pictures.

The next step is the division of the picture into incidents, not scenes. To those having some literary ability this will not be difficult.

After dividing your picture into incidents, music must be selected to give proper temperamental weight to the series of scenes as well as synchronizing with the screen action. Many of these incidents do not suggest any particular kind of music. At such times you should endeavor to improve your musical program and keep it from becoming tiresome or monotonous. If you have playing a slow, heavy number and the succeeding number is again to be slow and pathetic, use a light number between (the incident permitting of such number) and you will be making the two slow numbers doubly effective.

Heavy dramatic effects can only be obtained with music of great depth and seriousness. Such numbers as a rule are difficult to play.

To locate the heavy (Hy) or sad appeal as well as the dramatic, romantic or pathetic, you must allow yourself to be enthused, for nothing but a thorough temperamental study of music will help you to accomplish this. I have heard many obtain beautiful pathetitc effects with slow waltz movements, while others failed to do so when playing Schumann's Träumerei.

When hurried or exciting action is lengthy, I quite often suggest galops. This is done for program reasons. Galops are more musical and not as monotonous to the ear as are hurries or agitatos and are equally as exciting.

I know galops are laborious to play, but every occupation requires its labor, and in the picture theatre the audience's entertainment should be paramount.

By following the music plots in Motion Picture News and

reading the music notes you will create a foundation for a future originality of your own, which every picture musician should cultivate. Save these plots and when you get the picture let me hear what success you have had with it. Criticisms are always welcome.

It is difficult to explain picture cuing in a general way, and success will only come to those who overcome one obstacle at a time. The music plots are worth saving, for unless the picture is good as also musical possibilities I do not submit the plot.

L. AND R. FEATURE OPENED IN WASHINGTON, D. C., BY ROSENBERG

THE L. and R. Feature Film Company has opened an exchange in Washington, D. C., in the Bank of Commerce Building, with M. Rosenberg as manager.

The territory covered by the office will include the District of Columbia, Maryland, Delaware, Virginia, West Virginia and North Carolina, handling state rights features.

Just at present the "Spoilers" is doing big business from that office in Washington as well as the territory generally. Though scarcely well acquainted as yet, Mr. Rosenberg finds exhibitors responsive and feels he has made a logical and favorable location.

SAN MATEO, CAL., GIVES FIGURES SHOWING MORE CLEAR DAYS FOR PICTURE WORK THAN LOS ANGELES

Special to MOTION PICTURE NEWS

San Francisco, Feb. 24.

A WELL planned campaign has been inaugurated to attract moving picture producers to San Mateo, Cal., a suburb of San Francisco, and some very interesting data has been secured to illustrate some of the advantages of that city, especially from the climatic standpoint.

During 1915 San Mateo had 187 absolutely clear days, as compared with 118 in Los Angeles, while there were 58 cloudy days, as compared with 83 in the Southern city.

The average temperature for the year at San Mateo was 65.2, and that of Los Angeles 64.1 degs.

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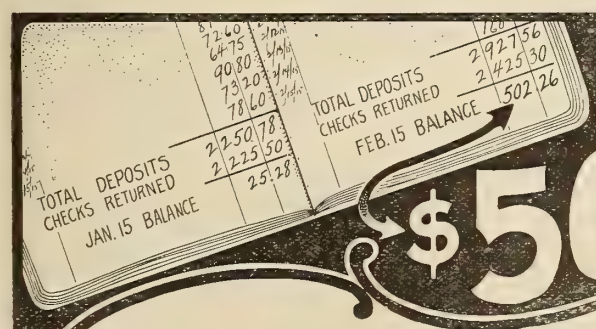
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$502.26 TO THE GOOD IN 30 DAYS!

We get so many letters written in an enthusiastic vein that they are common, but a few days ago we got the biggest "gloom killer" we ever received. It was from a dealer and covered three and a half pages single spaced.

This is an actual experience but, or course, the exhibitors had many things in their favor, such as location, house capacity and an exceptionally good building—but their old screen almost put them on the "rocks."

The following will give you the drift of it:

About the first of the year a salesman for one of our eastern dealers stopped off at a busy little city and called on what he thought was the livest exhibitor in town (judging from outward appearances). This house was directed by two seemingly alert business men, but the salesman did not talk long before these men poured out their tale of woe. Both claimed that they had planned and schemed day and night trying to get the people coming, but all they ever got out of it was a mere living—THAT'S ALL.

Mr. Salesman went over every detail with them looking for flaws when he discovered the "joker"—it was one of these light eating, eyesight destroying screens. He at once suggested a Minusa Gold fibre screen, "Built by Brains," explaining that it saved 50 per cent. of the light because of its greater reflective power, and that it would NOT cause EYE STRAIN. He told them about the greater patronage they would enjoy because of the NATURAL BRILLIANT picture a "Minusa" shows, but these men were hard to convince. Finally they said, "We'll take one last chance, but we had about decided to sell out."

The famous "Minusa" was installed on the 16th day of Jan. A month later Mr. Salesman dropped in to see how things were—these near-quitters were so happy they almost kissed him. Then they displayed their bank book which showed they were $502.26 TO THE GOOD after using the "Minusa" for 30 days.

These men were like many others, exerting every effort in perfecting their "House," forgetting the most vital part of the theatre—the SCREEN.

Moral: If you would have a healthy bank balance, get a "Minusa."

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"SCREENS BUILT BY BRAINS"

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

THE Star theatre at Taft has changed hands and is now being conducted by Claude Kennell and two associates as the Optic theatre. C. E. Ellis, one of the new owners, is the operator.

A moving picture theatre is to be opened at Wheatland in a short time under the direction of C. R. Beilby.

The Valencia theatre at San Francisco is being renovated and a pipe organ to cost in the neighborhood of $10,000 is to be installed.

Parra's theatre, Bakersfield, has been sold to Charles Freear, of that city, by M. R. Parra, who has conducted the house for the past eight years.

The York theatre at San Francisco has been reopened under the management of Hannell & Matthews as a ten-cent house.

Neptune's Gardens at Alameda are being renovated and will be opened shortly as Surf Beach, with a large list of attractions, including a moving picture theatre. C. L. Williams, a film exchange man of San Francisco, is interested in the project.

CANADA

The Theatorium theatre, Toronto, is about to change hands for the third time this season. The new manager or managers are men well known in local film circles.

Mr. Murch, of Toronto, a well-known exhibitor, has purchased the Orpheum theatre, on Queen street, from George Doods, who has owned the house for many years. Mr. Murch formerly owned the Chateau theatre of that city.

Mr. Coffey, assistant manager of the big Strand Theatre, Toronto, has enlisted for active service in one of the Canadian battalions, leaving his position vacant for the time being.

The Regal theatre, Beamsville, Ontario, has had a change of policy, which includes a switch to Universal service.

Mr. Wyatt has taken over the Monarch theatre in Toronto from Messrs. Herman, the former managers, and is continuing Universal service, with the addition of the Red Feather features.

The Grand theatre, the leading vaudeville house in Calgary, Alberta, will hereafter show moving pictures during the last half of each week, and elaborate preparations were made for the new policy.

Charles L. Cadwalader, one of the leading artists of the Lee Lash Studios in New York, was commissioned to paint a special stage setting for the house, and produced a very charming "Japanese Garden."

The orchestra, under Will H. Davis, has been enlarged by the addition of several musicians for the picture half of each week, while Orpheum vaudeville continues for the first three days, as before.

Manager R. J. Lydiatt opened with prices ranging from 10 to 25 cents. The first performance was held under the auspices of the Calgary Canadian Club, which conducted a benefit for the local Returned Soldiers' Club, an institution designed for the many veterans who are now returning home after having been wounded in the European war.

A feature is to be made of the Saturday morning "Children's Hour" at the Grand, with special pictures for the children, and a matron and young lady ushers in attendance.

As a result of the recent visit of Alexander Pantages to Vancouver, the local Pantages theatre has just been thoroughly renovated and redecorated, over a thousand dollars being spent on this work. The new mural decorations are in pale blue, cream and gold. New carpets have been put in, as well as several new stage settings and drops.

Admission to the Opera House in Courtenay, B. C., have been reduced to 15 cents, and the house is now open three nights a week.

A suburban theatre, to be erected at Main street and Broadway, is about to be commenced in Vancouver, and it is expected that the house will be ready for occupancy in about four months.

The site for the building measures 100 by 100 feet, and on this plot will be put up a building of two stories, with offices on the second floor, with stores and the theatre itself on the ground floor. The building will cost in the neighborhood of $75,000, and the theatre will have a seating capacity of about one thousand.

It will be controlled by the National Amusement Company, Ltd., and F. H. Gow is slated to be manager, with an interest in the house. Mr. Gow is at present manager of the Broadway theatre, near the location of the new building.

ILLINOIS

The Gem motion picture theatre at Centralia, owned by H. M. Ferguson, was recently damaged by fire. The blaze started in the projection room. The damage is estimated at $1,000.

Plans have been completed for a new theatre at Champaign. It is to be built by a number of business men headed by T. D. Wilson.

A. L. Thielbar, of Peoria, has assumed the management of the Dreamland motion picture theatre at Canton. He plans a number of improvements and will increase the program from three to four reels daily.

J. D. Williams, proprietor of the New Grand motion picture theatre at Panama, has just about completed his new building.

Guy Durbin, of Chambersburg, is contemplating opening a motion picture show.

Frank Jogodginski, owner of the Colonial motion picture theatre at LaSalle, contemplates improvements in the projection department of his photoplay house.

Fred. Walkau, Jr., of Bloomington, is erecting a motion picture theatre there.

INDIANA

The Princess theatre, at Mishawaka, is closed while repairs are being made.

KENTUCKY

The Novelty theatre, Fourth avenue and Green streets, Louisville, closed for a few days recently so that the interior might be renovated. It opened again Sunday, February 27, under the name of the Rex theatre. C. N. Koch remains in charge. The interior has been redecorated and the seats rearranged to allow more space in aisles and between rows to insure the comfort of patrons.

The Amazu theatre, Middlesboro, opened March 6 and the management announces that Triangle plays will be shown at matinees every Monday and Thursday at prices of five and ten cents. On the same nights, the Triangle films will be shown at the Manring theatre, under the same management as the Amazu, at ten and twenty cents. An orchestra has been engaged to accompany these films.

J. S. Purnett, proprietor of the Majestic theatre, Shelbyville, has canceled his lease of the Hartford building in which the picture show was operated, and has sold the equipment to George Mann, of Bardstown, who will open a picture show in that town.

MASSACHUSETTS

Max I. Mydans has purchased the property at 573 Massachusetts avenue, running through to Austin street, Cambridge. The present block and livery stable will be demolished to make way for a fireproof theatre which will seat 2,540, with entrances on Massachusetts avenue, Austin and Norfolk streets.

The Olympia Theatre Company, of Boston, has taken a twenty-year lease on the building and will show motion pictures in it as well as vaudeville and perhaps stock. The structure will cost $300,000.

John J. Dineen, William Donohue and Raymond Hill have opened their newly constructed picture house in South Lawrence. This is the first theatre of its kind in that place.

NEVADA

The new Hippodrome theatre at Goldfield, built by W. C. Clark, who will manage the house, was opened Saturday, February 19. The theatre has a seating capacity of approximately one thousand, and the admission fees are ten, fifteen and twenty-five cents.

NEW HAMPSHIRE

L. A. Rhodenzier is now in active charge of both the Star theatre and White's Opera House, picture shows in Concord.

Two stores on the Monitor block, Hinsdale, have been converted into a 200-seat picture theatre, which is now in operation.

NEW YORK

The Bofan Amusement Corporation has leased a tract of ground at the northwest corner of Eighth avenue and Fortieth street, New York City, and as soon as the present lease has expired will erect a two-story theatre and store building. The lease was made for Louis W. Weill for a term of twenty-one years at an aggregate rental of $300,000.

The Martin, the fourth picture theatre to be built in Oneonta, has opened with a feature program at ten cents admission.

John J. Wittman and James J. Haggerty have sold their theatre at 945 Freeman avenue, New York City. The new owners, whose names are not known, will continue to operate the house.

OHIO

The Grand Amusement Company will shortly erect a 1,000-seat picture house in Mansfield. The property, lying on the northwest corner of Dickson avenue and Walnut street, cost the present owners close to $80,000.

Work is under way on the picture house being constructed by William Wolf on West Liberty street, Hubbard.

Elmer Bauer and Jean Lingen have reopened the Royal theatre on Water street, Sandusky. The house has been dark for some time, but two weeks' work on remodeling it has put it in fine shape.

OREGON

Plans have been prepared by W. W. Lucius for the construction of a motion picture theatre in the Alisky building, Portland. The theatre is to have a seating capacity of 350 persons. A. H. Fleischman will operate it. The work is to cost between $10,000 and $12,000.

PENNSYLVANIA

Stephen S. Kackula, 315 West Tenth street, Erie, is building a picture theatre in that city.

Julius G. Hansen is enlarging and renovating his Gem theatre at Tenth and Spring streets, Reading.

VERMONT

F. H. Dernell, formerly manager in Rutland for the Postal Telegraph-Cable Company, and for the past five years manager of the office of that company in Burlington, has purchased a moving picture theatre in Vergennes. Mr. Dernell will retain his position in Burlington.

Plans for putting the Colonial theatre building on West street, Rutland, in better condition, including a complete renovation of the place, a change in management and the reopening of the theatre as a motion picture house of the first type, have been perfected by Mrs. Caroline Fuller Nutting, part owner of the building.

YOU WOULD NOT HESITATE

If you could know exactly how much you could increase your BOX OFFICE RECEIPTS by installing a NEW UP TO THE MINUTE MACHINE to provide a "PAINTED ON THE WALL" class of pictures, and especially if you knew about our EASY PAYMENT PLANS, by which you can make a new machine pay its own way.

We carry a big stock of POWER'S 6-A and 6-B, NEW 1916 MODEL MOTIOGRAPH AND SIMPLEX MACHINES and all supplies (except films and posters) for the Moving Picture Theatre.

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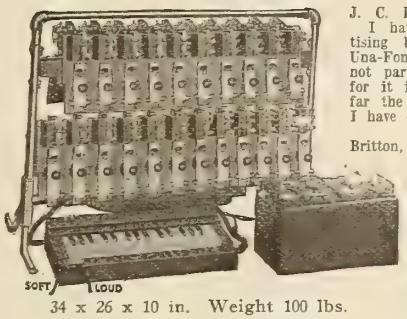
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Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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PHOTO PLAY MUSIC CO., Publishers, New York Theatre, 1530 Broadway, New York City

THEATRES SPRING UP IN NEW ORLEANS OVER NIGHT

Special to Motion Picture News

New Orleans, Feb. 25.

EVENTS of the past week in motion picture circles in New Orleans have crowded one upon another in such rapid fashion that no one knows just when or at what hour some new program or picture house will be opened.

The latest thing in picture circles there that has set the row agog is Jack Miller's stunt of stealing thunder by building an honest-to-goodness Strand theatre in New Orleans in what will apparently be six months earlier than the Strand theatre planned for Baronne street by the Newmans and other Orleans capitalists.

Mr. Miller, manager of the Hippodrome theatre, Baronne street, has announced that he has signed a long term lease on the three-story building at 1008 Canal street, which will be the future home of his Strand theatre. It will open in two weeks' time.

The Newmans, Harold and Leonard, along with other capitalists, who include some of New Orleans' near-millionaires, thought they were going to give New Orleans its first Strand, but Mr. Miller's early bird stunt apparently has nipped their plans in the bud.

The buck has been passed to the Newmans, and it's their move next, so an interesting announcement from them is naturally coming.

The Triangle and Paramount programs still hold the centre of the screen stage in New Orleans, partly due to their newness and to the fact that both are being projected in what were two of the best-equipped legitimate houses one month ago.

Other exhibitors in the Crescent City are virtually being driven to the wall, so to speak, but are offering their patrons the very strongest features of the remaining programs.

An announcement fraught with interest to everyone in the industry in New Orleans has been made by the Triangle theatre during the past week. The admission to this house has been reduced for fourteen days from twenty-five cents to 10 cents. The regulation eight or nine-reel program is being projected at the lowered price.

Picture-wise, the town is further progressing. Besides Jack Miller's new feature house for Canal street, L. Billiet opened on February 1 a new 350-seat house at 327 St. Charles street, The College theatre. These two are the newest, but the wagering is safe that the month of February will bring out one or two more new houses, and that these will offer excellent bills in up-to-date and pleasing surroundings.

The town is picture-mad. People ponder, talk and read about motion pictures to such an extent in the Crescent City that other amusements have been laid away for the nonce, and a long nonce, it would seem from present indications.

In its motion picture department, the New Orleans *Times-Picayune* broke all records for length and breadth of film matter in its Sunday issue, January 30. This newspaper printed no less than two pages, sixteen columns, or in other words, 24,000 words of matter mighty interesting to its fans. The *Times-Picayune* Photoplay Department is now firmly established.

"The Juggernaut," a V-L-S-E release, played to capacity houses at a Canal street picture show this week on its tenth consecutive run in the Crescent City.

PITTSBURGH SCREEN CLUB BALL FILMED BY TWO COMPANIES

Special to Motion Picture News

Pittsburgh, Pa., Feb. 25.

GUESTS of the Pittsburgh Screen Club ball held on Monday, February 14, will be interested in the announcement that excellent motion pictures of the event were made by two companies.

Th Universal made one film which is being booked by Charles F. Miller of the Independent exchange, and the other was made by the Photoplay Entertainment Company and is being booked by the Hudson Exchange of Pittsburgh.



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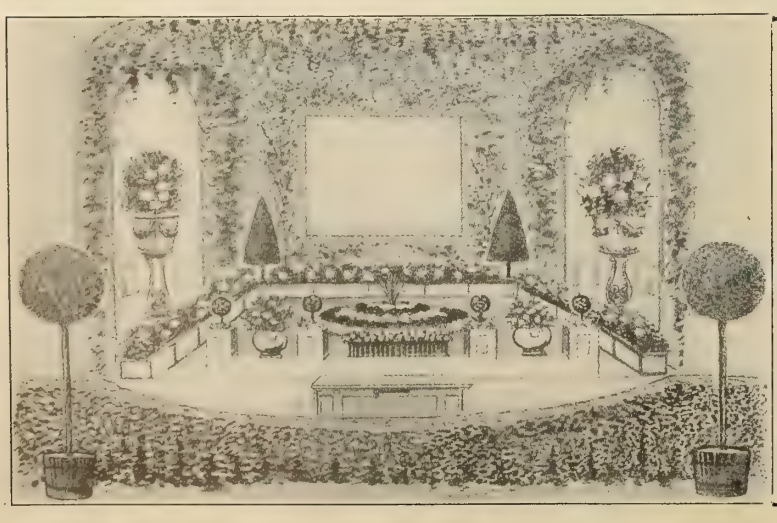
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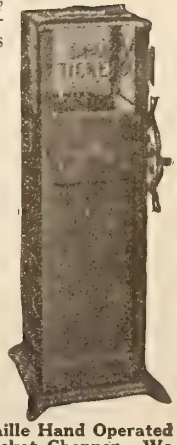
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Proper Standard For Music Accompaniment To Films

(*Continued from page* 1498.)

musical numbers which I know were good and which no orchestra good or bad ever played poorly under proper conductorship.

Any musical score that will not allow for necessary substitution, will make picture music a hardship, unless thoroughly rehearsed or set up with such such simple music that neither musician noo audience could possibly enthuse over it.

Music Different, Temperamental Appeal the Same

I have personally played three entirely different musical programs to the same picture in the course of a fortnight, and every one was not only good music, but appropriate for the picture. Note the fact that the music was different, but the plot of cues were alike. While the music was different, its sentimental and temperamental meaning was the same.

As a matter of fact, the notes we played were different, but from a picture point of view, the music was alike.

This should prove that to destroy the original possibilities of many minds in picture music cannot materially assist. A different yet appropriate musical program might be an inducement for picture theatre patrons to see a picture a second time which I am sure would not be so were every detail of the production the same at both presentations.

We must never forget that the Metropolitan Opera House in New York, has more than one conductor for the reason that one is great in conducting Wagner, while the other is better adapted to Italian operas.

That does not mean that they are not all good musicians as well as great conductors. The same holds good among picture theatre musicians, and I am positive that good results cannot be obtained by compelling any one to do that which they are not capable of doing, or that which will destroy their musical musical enthsiasm.

The last word is picture music has not by any means been spoken as yet and while musical agitation is at the present time at its very height, I should like to hear from all our readers as to what they would consider a great help in their personal endeavors in picture music.

I am sure the producers of feature photoplays will listen to a method that could be selected after such campaigns, and do all in their power to assist the individual exhibitor in getting the best possible musical results.

NEW ALADDIN IN BALTIMORE IS SOLD FOR $10,000 BY MRS. BAMBERGER

A DEAL was closed for the purchase of the New Aladdin theatre, 930 and 932 West Baltimore street, Baltimore, on Thursday, Fabruary 24, which is rather of more than passing interest due to the high price paid for the good will of a motion picture theatre of the smaller class.

The business was purchased by the Investment Company of Maryland from Mrs. William B. Bamberger. While the consideration is withheld it is understood to have been in the neighborhood of $10,000.

The New Aladdin has 499 seats and was recently increased to its present size and entirely renovated. The place was purchased less than a year ago by Mrs. Bamberger, and through her able management of it the business has been built up from a losing proposition to a very profitable investment.

THE BROADWAY, PHILADELPHIA, GOES TO INCORPORATED COMPANY

THE Broadway, a large picture and vaudeville house at Broad street and Snyder avenue, Philadelphia, situated on a lot 157 feet wide by an irregular depth, has been conveyed by Samuel Hopkins to the Broadway Amusement Company.

The assessed value of the theatre is $160,000, and the conveyance was made subject to a mortgage of $165,000.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

Mr. Luz is an expert. It is because of his knowledge that several houses, which in the past have failed, are now making wonderful successes.

Why not take advantage of his knowledge?

* * * * *

Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

This department is open to all.

Music Plot for California Feature "The Unwritten Law"

By J. F. Hammond, Jr. Projection Time One Hour and Forty Minutes

THE California Motion Picture Company's feature, "The Unwritten Law," has been plotted by the producers of the film for readers of the "News." This film has not been seen and has therefore not been compared with the film by the editor. The music suggested is of the very highest class and should consequently add class to the production.

You will note that the plot has been set up in the same form as the plots appearing weekly in Motion Picture News. This picture had its first public trade showing in New York on February 24.

	Description of Music.	*Number Suggested.*	*Cue to Stop Number.*
		PART 1.	
1.	Inter. (Light Rom.)	"Chanson Sans Paroles" (Von Goens)	Until Cabaret.
2.	Desc. (Ballet)	"Dance of the Hours." (Ponchielli)	Until McCarthy's Saloon.
		PART 2.	
3.	Hy. Lento-Dr.	Moonlight Sonata, 1st, 2nd, 3rd bars (Beethoven)	Until John gives ball.
4.	Waltz (Light-Leg)	Waltz from Ballet "Dornroschen" (Tchaikowski)	Until John's defeat is telephoned.
5.	(Dr. Minor Andante)	"Andante con Moto from C dur Symphony" (Schubert)	Until scene fades out.
6.	Adagio, (Major-Leg.)	Adagio Cantabile from Sonata "Pathetique" (Beethoven)	Until John takes dog from child.
		PART 3.	
7.	Inter-Legende (Friml)		Until John takes letter to mail.
8.	Repeat No. 5		Stop as John Lights cigar.
9.	Hurry (F F)	Moonlight Sonata, Presto Agitato (Beethoven)	Begin pp and work up as fire develops.
10.	Andante (Light)	Prelude (Chopin) E Minor	Play very softly as scene fades out, and continue until Larry enters.
11.	Andante (Light)	Unfinished Symphony, Andante from First Movement (Schubert)	Until Larry leaves.
12.	Repeat No. 1		Until John enters saloon.
13.	Repeat No. 5		As John comes home.
		PART 4.	
14.	Andante (Minor-Leg)	"Elegie" (Massenet)	As John writes note.
15.	Agitato (MF)	G. Minor Symphony, First Movement (Mozart)	As John and Larry fight.
16.	Repeat No. 14		At flash to Kate and child.
17.	Repeat 15 F		
18.	Inter (Andte-serious major)	"Romance" (Rubinstein)	Until child is removed to hospital.
19.	Andte con moto (Dr. Minor)	Andrea Chenier Selection (Giordano) 2nd Page, (Schirmer Edition)	Connects 4 and 5.
		PART 5.	
20.	Continue No. 19		Until Kate Reappears.
21.	Inter (Modto)	"Adoration" (Borowski)	Until Larry is shown in back of saloon.
22.	Repeat No. 19		Until Kate Reappears.
23.	Repeat No. 18		Until dancer hears of license.
24.	Allegro Agitato (Dr.-Hy)	Ruy Blas Overture (Allegro after introduction) Mendelsohn	Until dancer visits Kate.
25.	Continue No. 24		As Larry strikes Kate.
26.	Andte (Hy.-Minor-Dr.)	"Death of Ase" (Grieg)	To end of scene.
27.	Repeat No. 16	G Minor Symphony First Movement (Mozart)	Until Kate tells story.
28.	Repeat No. 25		As Larry strikes Kate.
29.	Repeat No. 5		Until story is ended.
30.	Repeat No. 1 to end		To end of film.

Notes on Music:—
No. 2 follow steps of dancers.
No. 3 should fade softly as mother prays.
In No. 4 fade to pp outside of ball room scenes. Distant effect.
No. 9 should break off short at bedroom scene.
No. 25 should break off short as Kate falls.
In No. 29 fade softly as last close up of Kate appears. Stop, then as court room scenes appear play No. 30.

All Publications in this synopsis may be had from G. Schirmer and Company.

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¶ As soon as you read this make arrangements to take the next train to Albany. On arriving go at once to the Hotel Ten Eyck and introduce yourself to Lee A. Ochs, President of the N. Y. State League of Exhibitors. The rally opens at 10.30 Wednesday morning, March 1st, and will be in session Wednesday and Thursday, ending with a banquet at 8 o'clock Thursday evening. It is expected that Governor Whitman will open the session. Stirring questions will be taken up in addition to censorship, such as Sunday shows, exhibitors' contracts and methods of payment, etc.

¶ It will be decidedly to your business interests to attend. Don't say you can't afford to go. Can you afford to lose your business? If you can't go on Wednesday, go on Thursday. But go!

March 1st and 2nd

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Motion Picture News

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APRIL.

Lenore Ulrich	*Heart of Paula*	Pallas
Victor Moore & Anita King	*The Race*	Lasky
Marguerite Clark	*Molly Make Believe*	Famous Players
Wallace Reid & Cleo Ridgley	*The Love Mask*	Lasky
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Helen Holmes, in this great railroad film novel, will pack your theatre regularly, week after week.

A new, two act chapter every week for fifteen weeks. Twelve chapters now appearing.

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San Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe-Democrat
Cincinnati Times-Star *Dallas Journal*
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Milwaukee Sentinel *Louisville Herald*
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These biggest newspapers and a thousand others print the story week by week.

For bookings apply to "The Girl and the Game" department of any Mutual Exchange

Signal Film Corporation

Samuel S. Hutchinson, President
Publicity Offices:
222 South State Street, Chicago

THE GIRL AND THE GAME

MUTUAL PICTURES

Vogue Films, Inc., Presents

Bungling Bill's Peeping Ways

Whoops, my dear! Here is ***some*** comedy. Big, fat ***Russ Powell*** is the chief funny man, and pretty ***Priscilla Dean*** the leading lady. Nuff said! It's a scream! 1000 feet of laughs — Directed by Jack Dillon.
Released St. Patrick's Day (March 17th).

Troubled Waters

And here's crazy Rube Miller again in a sure-fire rib tickler. Miller's a comedy nut. He directs his own pictures. That's why they're so darned funny.

"Troubled Waters" is released March 19th.
Book Vogue Comedies—They're all the go.

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MUTUAL MASTERPICTURES
DE LUXE EDITION

Edwin Thanhouser presents

A BIRD OF PREY



STAGED IN 5 Reels by EUGENE NOWLAND

FROM THE STORY BY PHILIP LONERGAN
Released March 16

WITH

KATHRYN ADAMS

AND A CAST INCLUDING
JOHN LEHNBERG & ROB'T. WHITTIER

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL PICTURES

EDWIN THANHOUSER

PRESENTS

THANHOUSER FILMS.

GRACE DE CARLTON

in

"The WHISPERED WORD"

A DRAMA OF UNUSUAL APPEAL AND CONVINCING PLOT.

THE CAST INCLUDES

WAYNE AREY & J.H. GILMOUR

STAGED IN 2 REELS BY WM. PARKE

RELEASED MARCH 15th.

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THE FOLLOWING SINGLE REEL RELEASES

THEODORE'S TERRIBLE THIRST:

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With FRANK E. McNISH AS CHIEF LAUGH-MAKER

RUPERT'S RUBE RELATION:

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RILEY CHAMBERLIN AND WALTER HIERS ARE THE RUBE AND HIS KIN

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"The love that rules without a sword,
The love that binds without a cord;
Not life, not death; not fame nor claim,
E'er may suppress th' immortal flame."

An IVAN FILM Play presenting the celebrated artiste

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with

PAULA SHAY (The Mary Garden of the Screen)
and a Broadway Star Cast

in a 5-act screen epic written and directed by
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Released in March through the most thorough distributing system extant

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Michigan—Standard Film Service Co., Smith Bldg., Detroit.

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126 West 46th Street
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AN ADVERTISEMENT ON V-L-S-E BY A DISINTERESTED BUSINESS INVESTIGATOR

BY HENRY HALE, JR.
THE ETHRIDGE CO., NEW YORK

I LIKE the way V-L-S-E is working with the exhibitor.

In my experience, I cannot recall any manufacturer in any line, who has had the interest of their retailers as much at heart, as has V-L-S-E.

The "Open-Booking" Plan and "Minimum and Maximum" Price Policies; the sales promotion system; the advertising and publicity departments; the methods prescribed for salesmen—all favor the exhibitor.

This company *insists* that an exhibitor shall make money, not simply on ***some*** of their productions, but on ***every one*** of them.

To insure this, they leave the door wide open for an exhibitor to select the pictures which are ***best suited*** to his needs.

Then they go a step further and grade the price on each picture according to its box office value ***to the individual exhibitor showing it.***

In other words, V-L-S-E is operated from the exhibitor's viewpoint, rather than from the manufacturer's, to the end that ***every*** release of this organization shall be an absolute guarantee of profit to ***every*** exhibitor.

V. L. S. E. Inc.

"THE HUNTED WOMAN"

is both huntress and hunted, who goes from a loveless marriage in torpid India to a heart healing adventure in the desolate North

Featuring

S. RANKIN DREW

and

VIRGINIA PEARSON

A powerful picture of a woman who strives and of men who dare

Based on the novel of the same name by James Oliver Curwood





THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E.** *Inc.*

LUBIN

"A Thoroughly Good Drama"

is the manner in which "The Moving Picture World" describes that most spectacular picture,

"THE GODS OF FATE"

Featuring

ROSETTA BRICE

and

RICHARD BUHLER

"The story rings true, and natural acting brings out the human qualities of the characters," continues the reviewer. "Seemingly, the producer determined to make this a ***strong*** picture at any cost."

"Motion Picture News" characterizes the picture as one which will find "widespread favor." "Two remarkably realistic scenes," says that publication, "a factory fire and a head-on collision, cause the spectator to hold his breath."

"These spectacular scenes," says "Motography," "have a real place in a story dealing with convincing people and interesting situations."



LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*





WILLIAM
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Takes Pleasure in Introducing
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FRITZI BRUNETTE

Filmland's Most Vivacious Star, in James Oliver Curwood's Most Intense and Moralistic Drama in Five Spectacular Reels.

"UNTO THOSE WHO SIN"

"The Wages of Sin Are Death"

SELIG

Released through **V. L. S. E.** *Inc.*

TRADE MARK REG
U.S. PAT OFF.

THE DISCARD

in 5 Acts

By Charles Michelson

Presenting

VIRGINIA HAMMOND

Famous Frohman Star

ERNEST MAUPAIN

and

HARRY BEAUMONT

A powerful drama of
life beyond the pale.

A story of international
swindlers, who play the
game for millions,
risking life and fortune
on the throw of a die.

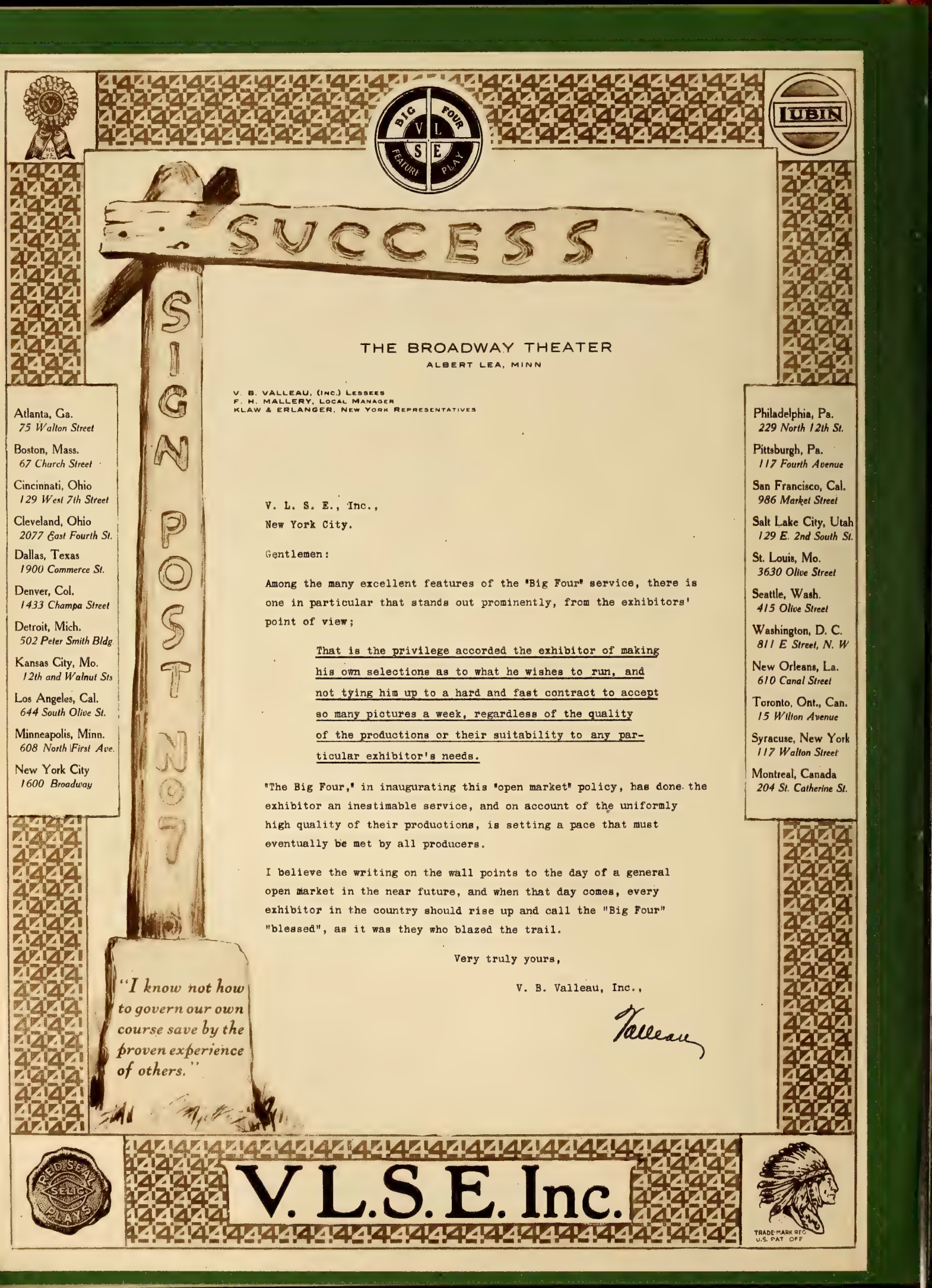
Stirring the depths
of emotion by showing
how mother-love reclaims
a woman sunken to
the depths of crime and
degradation.

Directed by
Lawrence Windom



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V. L. S. E., Inc.,
New York City.

Gentlemen:

Among the many excellent features of the "Big Four" service, there is one in particular that stands out prominently, from the exhibitors' point of view;

> That is the privilege accorded the exhibitor of making his own selections as to what he wishes to run, and not tying him up to a hard and fast contract to accept so many pictures a week, regardless of the quality of the productions or their suitability to any particular exhibitor's needs.

"The Big Four," in inaugurating this "open market" policy, has done the exhibitor an inestimable service, and on account of the uniformly high quality of their productions, is setting a pace that must eventually be met by all producers.

I believe the writing on the wall points to the day of a general open market in the near future, and when that day comes, every exhibitor in the country should rise up and call the "Big Four" "blessed", as it was they who blazed the trail.

Very truly yours,

V. B. Valleau, Inc.,

Valleau

"I know not how to govern our own course save by the proven experience of others."

V. L. S. E. Inc.

TRADE-MARK REG U.S. PAT OFF

VITAGRAPH









THE REGULAR VITAGRAPH PROGRAM
For the week
Commencing March 13th
Presents
Wally Van in a
Side splitting comedy
For Monday.
Regular Weekly Release of
"The Freddy Series"
On Friday
And a
Three-part
Broadway Star Feature
With Joseph Kilgour and
An all star cast
For Saturday.



REGULAR RELEASES
"PUTTING THE PEP IN SLOWTOWN"
One-part Comedy—Monday, March 13th
Presenting:
Wally Van, William Shea
and Zena Keefe

★ ★ ★

"FREDDY AIDS MATRIMONY"
One-part Comedy—Friday, March 17th
Presenting:
William Dangman, Daisy De Vere,
Jack O'Donnell, William Lyttel, Jr.
and Tod Tolford

★ ★ ★

"MISS WARREN'S BROTHER"
Three-Part Drama—Sat., March 18th
Broadway Star Feature
Presenting:
Joseph Kilgour, Arline Pretty,
Robert Whitworth, Charles Kent,
Arthur Cozine and
Huntley H. Gordon

★ ★ ★









Released through the General Film Co.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH



EXHIBITORS ARE LAUGHING AT

"THE ESCAPADES OF MR. JACK"

Partially because they love to see
MR. JACK in his toils and dilemmas
on the screen—but mainly because
their box offices are working overtime.
Results count—and the MR. JACK Comedies
count double.

THE VITAGRAPH COMPANY and THE HEARST SYNDICATE

offer

"THE ESCAPADES OF MR. JACK"

These One Reelers are Guaranteed Comedies.

ONE A WEEK—
EVERY MONDAY

Following the Syndicate Stories in all the
HEARST SUNDAY PAPERS

* * *

Featuring
THE WORLD'S SUPERLATIVE COMEDIAN

FRANK DANIELS

The Maker of a Million Laughs a Day.

* * *

This Week's Adventure

"MR. JACK, THE HASH MAGNATE"

A slippery farce that takes
a hash foundry operator into
the Four Hundred—BUT it also
takes him—
Back to Lizzie and the biscuits
and the beans.

* * *

Released Monday, March 13th
Through the V. L. S. E.

BIG FOUR FEATURE PLAY V L S E



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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HEARST-VITAGRAPH

HV

THE GREATEST NEWSPAPER

In the world is published by
THE HEARST SYNDICATE and THE VITAGRAPH COMPANY
It is known as the
HEARST-VITAGRAPH NEWS REEL

Its reporters circle the globe.
Its news is up to the minute.
Its photographs are the finest in the world.

* * *

On Tuesday, February 22nd, a New Haven engine smashed into the rear of a passenger train. Ten people were killed.

On Friday, February 25th, hundreds of thousands of people in the United States saw the accident in their local theatre only a few hours after it happened.

* * *

A few days ago Fall River, Massachusetts, suffered a two million dollar fire loss.

Before the fire was extinguished, pictures of the conflagration were being viewed by the patrons of hundreds of successful exhibitors.

But there's a reason:

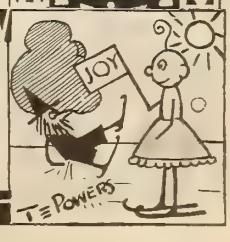
HEARST-VITAGRAPH has camera men in every section of the world---men who are eager, alert and daring. There is no task too difficult and no task too dangerous.

It is no wonder that successful exhibitors DEMAND the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

Released Twice a Week
Through the V. L. S. E.





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EXECUTIVE OFFICES
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VITAGRAPH

"THE TWO EDGED SWORD"

Is not used by battling warriors—
But by a woman who seeks revenge—
By a woman who uses her sexual charm—
To pierce the heart of a man.



But—
"THE TWO EDGED SWORD"

Cuts deep the hand that wields—
Until illusion is banished—
And life and it's Greater Lesson—
Are viewed through the light of deep purple.

This Five-Part
BLUE RIBBON RELEASE
Features
The Superb Actress
EDITH STOREY—
Who won the love of millions
In "The Island of Regeneration."

* * *

Released Monday March 27th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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Outside offices for rent in the most desirable buildings in the theatrical district — the new Film Building, 7th Avenue and 49th Street, and the Candler Building, 220 West 42nd Street.

Small office spaces—also *outside*—for rental as low as $400 a year are available.

For further details, apply to

Motion Picture News

729-7th Ave., New York
Cor. 49th Street

"A Social Deception"

A Society Drama in Which an All-Star Cast Including Harry Mestayer, Eugenie Besserer, James Bradburry, Al W. Filson and Vivian Reed Enact Important Parts. Book Through General Film Service.

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The World's Greatest News Film

The Selig-Tribune Released Every Monday and Thursday Through General Film Service Has Convincingly Proven that It Gets the News and Shows It First!

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A Selig Drama of Power and Pathos Carrying Beautiful Photography and a Succession of Heart-Stirring Episodes. Book Through General Film Service.

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"The *Dependable* Service"

The Social



THE PHOTOPLAY

By George

Preeminent in Story!

George Bronson Howard—the biggest name you ever advertised—presents a theme of startling daring and strength, depicting the amazing adventures of two clever girls who match keen-edged wits and fascinating beauty against the unscrupulous schemes of the vultures of society.

Preeminent in Cast and Production!

Marin Sais and Ollie Kirkby—stars of countless screen successes—with a cast including such other well known favorites as True Boardman, Frank Jonasson, Thomas Lingham, Paul C. Hurst, Edward Clisbee, etc. The screen mastery and unstinting lavishness that gave you "Stingaree" guarantee a production of "class"—a production preeminent.

Each two reel episode is complete in itself—each surcharged with action—each the sort that will bring your patrons back, week after week, for fifteen trips. There won't be a lagging moment in "The Social Pirates" fifteen weeks' cruise to the land of big profits and enthusiastic audiences.

Will You Be Aboard?

Wire Your General Film Exchange To-Day!

KALEM COMPANY

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Pirates

SERIES PREEMINENT

Bronson Howard

Preeminent in Publicity!

The New York World—The Chicago Record-Herald—The Philadelphia Press—The Buffalo Times—such are the class of papers that will publish the stories—fictionized by Hugh C. Weir—in every corner of the country. Dazzling twenty-four sheets, striking six-foot lobby cut-outs, colored heralds, in fact, "The Social Pirates" will have every form of publicity aid that could be devised to make a sure-fire production a dead-certain hit.

FIRST RELEASE

MONDAY, MARCH 27th

"The Little Monte Carlo"

Your General Film Exchange manager has some surprising information for you regarding the prices at which the advertising aids will be supplied. See him to-day!



"The WITCH of the MOUNTAINS"

FEATURING

Marguerite Nichols

RELEASE FOR MARCH 24.



A Startling Adventure in a Trail of Treachery

Mystery—Romance—Tragedy—Intrigue.

Three-Part Features

"The HOME-BREAKERS"



FEATURING

Margaret Landis

RELEASE FOR MARCH 31.

An absorbing drama of everyday life; Honest ambition rewarded with a success that is coveted by Social vultures who prey upon the innocent.

One, Three and Six-Sheet Posters for All Features.

GENERAL FILM SERVICE

Knickerbocker Star Features

NEW YORK

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HIGHLY ORIGINAL and SUCCESSFUL SERIAL

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RED CIRCLE

HAS BROUGHT NEW LAURELS TO A POPULAR FAVORITE-

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MADE A *NEW* STAR -

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AND BECOME A TOPIC OF WIDE DISCUSSION BECAUSE OF ITS FASCINATING STORY OF ROMANCE AND HEREDITY. FURTHERMORE IT CONSISTENTLY PLAYS TO

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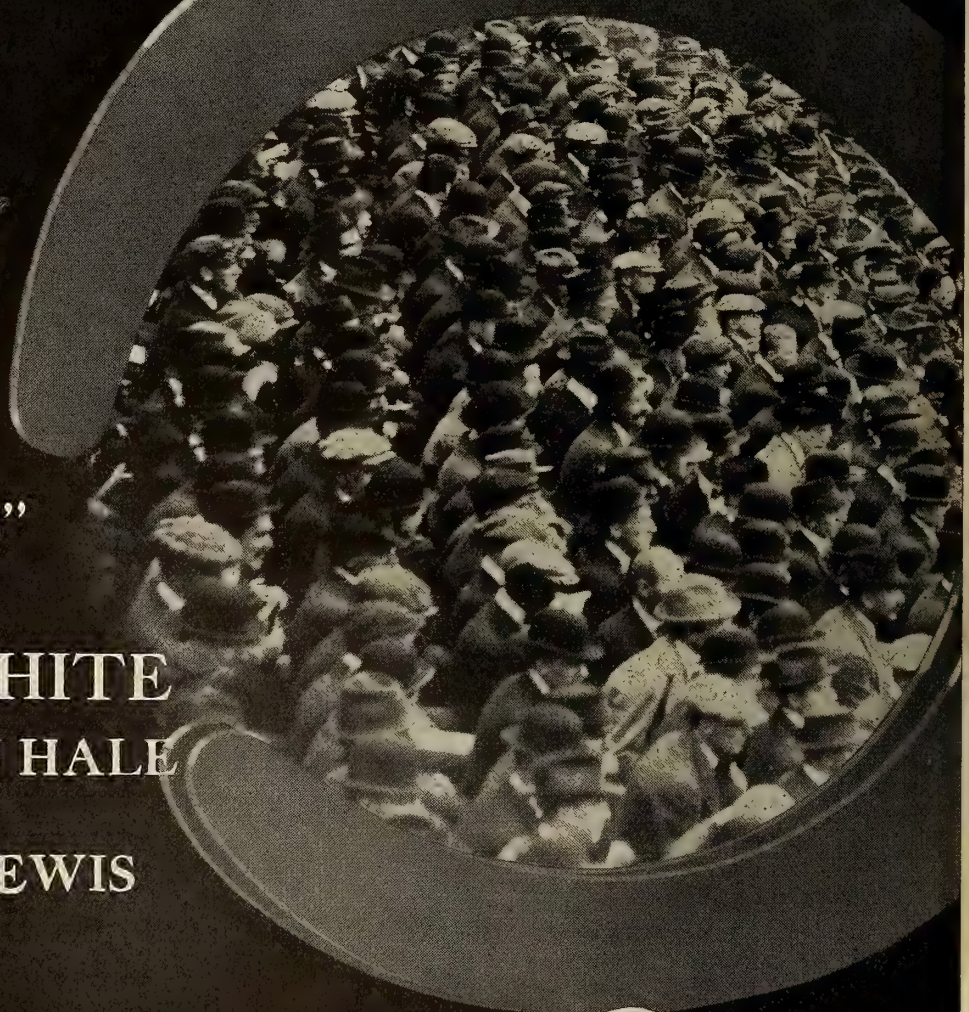
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MOTION PICTURE
ACTORS FUND
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NATIONAL TRIBUTE DAY

PATHÉ'S THE IRON WILL GRIP YOU

Take our word for it, this is the most sen



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favorites
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OFFICES

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Comedies That Are

PHUNPHILMS

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LONESOME LUKE	HAROLD LLOYD
Snub	Harry Pollard
Ethel	Bebe Daniels

Rolin Film Company, Los Angeles

D. Whiting, Gen. Mgr.

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September 9?

Suppose, to make sure, you tear out, fill in and mail us this coupon

——NOW——

Don't put it off—you did that once before. Act this time while there is time.

Motion Picture News Studio Directory,
729 Seventh Avenue,
New York City.

Gentlemen:

Kindly forward me a statistical blank to be filled out for the next issue of the Studio Directory at the address given below.

Name ..... Street .....

City and State ..... Telephone .....

Everyone in the Film Industry is requested to help make the Motion Picture Campaign a success



APPEAL

To All Actresses and Actors in the Motion Picture Industry

The Executive Committee requests every actress and actor to contribute some money to the Motion Picture Campaign for the Actors' Fund of America—an optional sum—whatever you can afford.

Before the war the calls for help from artists in distress in different parts of the United States amounted to $14,000 a year and now about $70,000 a year is disbursed among the needy in the artistic field.

"To give first and ask explanations afterwards," is the slogan of the distinguished President, Mr. Daniel Frohman."

Charity begins at home. Let us all be as charitable as our purse will allow. The Motion Picture Campaign expects to contribute $500,000 in Fifteen Weeks and—

WE NEED YOUR HELP TO RAISE THIS AMOUNT

After having pleased the difficult public in the springtime of their lives, those who are going down the other side of the hill—broken, helpless and alone—need your help!! Look into your own kind hearts and you cannot resist the call for help. What greater obligation and what greater pleasure can there be than to sustain those whose misfortunes tug at our heartstrings?

With the million dollars necessary to endow this fund and the Actors' Home on Staten Island annual collections are ended. The Motion Picture Industry will give $500,000, with your kindly assistance.

GIVE! GIVE NOW ! !

Please hand your donation to the cashier at your studio.
All contributions will be sent to

The Motion Picture Campaign for the Actors' Fund
J. STUART BLACKTON, Treasurer
LOCUST AVENUE BROOKLYN, NEW YORK

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THE BIRTH OF CHARACTER

A MODERN PSYCHOLOGICAL DRAMA

5 PARTS · 500 SCENES · 5,000 FEET OF SUSPENSE

IT'S STAR



Starring Mr. William Courtleigh

SUPPORTED BY A CAST OF WELL KNOWN MOTION PICTURE PLAYERS

WILLIAM COURTLEIGH



ONE OF IT'S THRILLING SCENES

A STARTLING & STRONG STORY PRODUCED IN THE HIGHEST CLASS MANNER. STUPENDOUS SCENES & SETTINGS THROUGHOUT. A FEATURE AMONG FEATURES AND REPLETE WITH MOST STIRRING SITUATIONS. A DRAMATIC GEM WITH ALL THE "REPEAT DATE QUALITIES WORTHY OF "FIRST RUNS" IN THE FINEST THEATRES. BIG IN THE TRUE SENSE OF THE WORD.

COMPLETE LINE OF ADVERTISING— READY



THERE IS LOVE, ROMANCE AND ADVENTURE TOO

SOME TERRITORY STILL AVAILABLE ON "THE HEART OF NEW YORK" FEATURING ROBT T. HAINES

CLARIDGE FILMS INC. LONGACRE BLDG. 42ND ST. & B'DWAY. NEW YORK

ADDRESS

A. BRAY COBB GENERAL MANAGER.

LEWIS J. SELZNICK

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For the Benefit of

EXHIBITORS

It is not a profit-making scheme; but a wise, carefully considered, co-operative way of helping you, Mr. Exhibitor. By this method the best brains of the artistic, engraving, printing and novelty-making world are placed at your service at a

Price You Can Afford for Distribution

THE OPENING GUN

This Department is now able to offer you a handsome, artistic and finished

HAND-PAINTED PHOTOGRAPH

OF

CLARA KIMBALL YOUNG

(Size 5 x 7 Inches)

AT THE RIDICULOUSLY LOW PRICE OF

ONE CENT EACH—THINK OF IT

The Broadway Strand Theatre of Detroit, Michigan, has ordered 10,000 of these handsome souvenirs at $10.00 per thousand. We will ship these to you at the same price. $10.00 per thousand (F. O. B., New York, Check with order.) Rush your order now. From time to time we will offer you, Mr. Exhibitor, novel, brainy, effective Publicity Bargains. The sort of "punch" ideas which get business, and will be representative of the art and popularity of the greatest motion picture actress in the world.

CLARA KIMBALL YOUNG
FILM CORPORATION
Lewis J. Selznick, Pres. and Gen'l Mgr.
126 WEST 46th STREET NEW YORK



CLARA KIMBALL YOUNG



The Strange Case of MARY PAGE

It Has Set a New Record For Series Productions

WHY?

Henry Walthall and Edna Mayo Are the Stars
The Story Is a Splendid Tale of Love and Mystery
Lucile (Lady Duff Gordon) Designed the Gowns
A Tremendous Advertising Campaign Is Behind It

Essanay

1333 Argyle St., Chicago

George K. Spoor, President


METRO
PICTURES CORPORATION
presents
MABEL
TALIAFERRO
in
HER GREAT PRICE
A Metro wonder play
in Five Acts by
June Mathis from
the romance by
Florence Auer
Directed by Edwin Carewe
Produced by
ROLFE PHOTOPLAYS, Inc.
Released
on the
Metro Program
March 20th

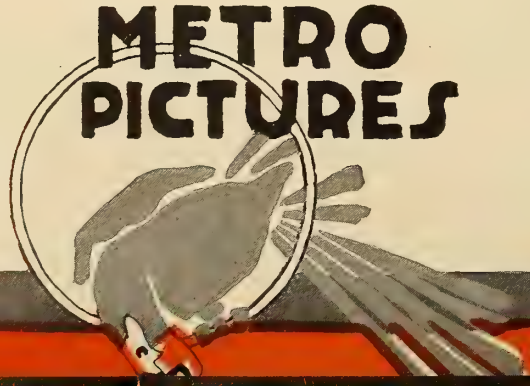
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METRO—DREW COMEDIES

FIRST RELEASE
MARCH FIFTEENTH

Sidney Drew, the comedian who is really an actor, appears with Mrs. Drew in the best comedies in the world.

ONE EACH WEEK



The Most Successful Program Is a Varied One

ESSANAY'S SHORT SNAPPY SUBJECTS

JOYCE'S STRATEGY

2 act drama — March 14

presenting

JOYCE FAIR
DARWIN KARR
and LILLIAN DREW

★★★

VERNON HOWE BAILEY'S SKETCH BOOK OF PHILADELPHIA

One reel with scenic — March 15

★★★

UNKNOWN

3 act drama — March 18

presenting

MARGUERITE CLAYTON
and RICHARD C. TRAVERS

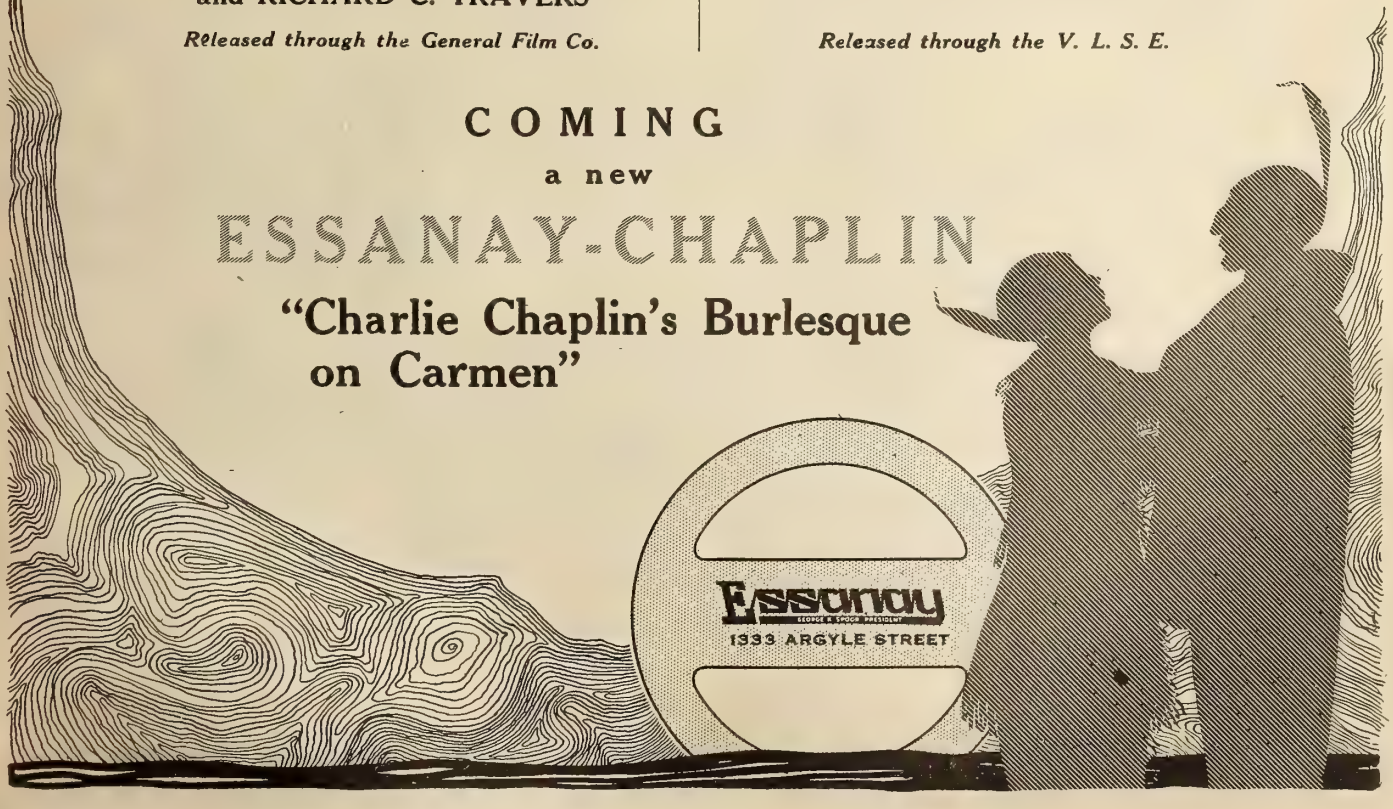
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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Volume XIII MARCH 18, 1916 No. 11

The English Situation

ARE there any American manufacturers or exporters who believe that the threatened movement in Great Britain to exclude from the market all American films will actually go into effect?

We doubt it very much. If there be any "nerves" over the situation we strongly recommend the possessor of them to read carefully the calm, intelligent editorials of the British Trade press.

Then to read and analyze—as practical film men—the outrageous buncombe of the sole agitator of the embargo, the Northcliffe daily press.

* * *

AND in addition, if further insight into the Northcliffe policy of journalism is necessary, we recommend a play now running in New York called "The Earth" which gives a very clear and honest exposition of the editorial methods of newspapers which through steam roller methods seek to mould public opinion—as they would like to have it—but never to reflect it—as it really is.

As *The Cinema* aptly says: "The people who read the Northcliffe papers read nothing else, otherwise they could not continue to read the Northcliffe papers."

Just how did the anti-American film movement originate? *The Kinematograph* gives this simple explanation:

* * *

"A STATEMENT was made at Leeds from which it has been suggested that the Government has under consideration the question of stopping the importation of films into this country until the cessation of the war.

"Lord Devonport, in a recent speech, spoke of imported films as "non-essentials," the value of which he declared amounted in twelve months to 2,152,000 pounds.

"On the strength of these two statements the spark was fanned with assiduity by the ha' penny press until it burst into flame."

That is all, and presto! Parliament and public are—according to the ha'penny press—solemnly agreed against the importation of American films.

* * *

KNOWING something of this sort of journalism, and we have had it plentifully in the United States, we can almost picture the editorial seance which started the whole serious agitation.

"We are," announces the publishing mogul, after a moment's thought, "we are against the importation of American film. . . . Start a big campaign. . . . Announce that we will not accept American film advertising. . . . Assign James Jones and Harold Smith to an investigation. . . . Work in the German names of American manufacturers to prove that the money goes to Germany. . . . Have letters written from the outraged public, etc., etc."

* * *

AND so the campaign, reflecting public opinion, and actually digging into the vitals of a great industry and an almost universal public entertainment, is full on.

The publishing mogul, of course, is thinking only of circulation. He knows all about circulation. Of the rudiments of the film industry he knows nothing, nor do his editors, nor any of his reporters. James Jones and Harold Smith learn all about it in twenty-four hours or less, and tell the public what they know.

So a state of public opinion is created over night based upon nothing at all.

* * *

EDITOR ATKINSON, who has given a very able presentment of the situation in the last several issues of *The Cinema,* sums up in these words: "Our own opinion is . . . that any such measure as the prohibition of imported films is, as yet, a remote contingency."

The Exhibitors' Association of Great Britain, if we may assume permission to quote from its announcement published exclusively in *The Cinema,* says that "the business of the exhibitor would be seriously jeopardized were it made entirely dependent upon British films," the actual supply of which "is ludicrously inadequate," and "therefore regards the suggested stoppage of film imports as a very serious menace to an amusement which, week by week, is witnessed by from fifteen to eighteen million people, for the most part of the industrial classes."

* * *

TAKING a distant view of the situation, a view uninfluenced by war conditions, which have our deepest sympathy and but our slight conception, a view, however, perhaps all the clearer for its detachment, we doubt exceedingly if "from fifteen to eighteen million people, for the most part of the industrial classes," will be robbed of their daily entertainment at the wish of the Northcliffe press.

It seems strange that a medium of expression with all the circulation of the press should be so hampered by the press. But this paradox will endure, in Great Britain and in the United States; the motion picture will continue to be the football of the politician and a hostile press until one thing is accomplished—until all branches of the industry are unified in *one* organization, and this one organization utilizes the screen to the full limit of its tremendous power—namely, to tell the public about every wrong done to the motion picture and to the public through the picture.

(*Continued on page* 1566)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

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Vol. XIII. March 18, 1916. No. 11

The English Situation

(*Continued from page* 1565)

In the United States we have the great menace of censorship, which will also mean a stoppage of films, and we need unified organization quite as much as it is needed in Great Britain. This and this alone will kill censorship.

William A. Johnston.

Individual Communities vs. Individual Human Beings

ONCE again we have it demonstrated to us that the objections the press of the country is raising to censorship is no mere spasmodic outburst from an unusually alert newspaper here and there, but a general awakening of every member of the Fourth Estate to the significance and the ultimate consequence of censorship.

This time it is the Newark (N. J.) *Star* which voices its opposition in the following straight-from-the-shoulder terms:

"A censorship is ridiculous and nowhere more so than in motion pictures. It means that a half dozen people appointed by an executive that may or may not know the difference between a sonata and scenario, shall dictate what is art, literature, drama, news, morality, to perhaps a hundred million of people.

"It means that the master minds who are writing the scenarios and the equally brilliant men who are directing and producing the plays must dwarf the products of their genius to the mental stature of a handful of political appointees who earn their salaries by meddling with that which, in all probability, they do not understand.

It means that genius, if it expresses itself at all, must do so in conformity with the orders of paid servants of the administration in power."

* * *

"THE photo-play is literature. It speaks to the eye in symbols, as does the book and newspaper, and so clearly that the most illiterate may catch its meaning. It tells the current events of the day. It depicts the fundamental facts in history, in science, in religion.

"It has its place in the church, the schoolroom, the home. It is a factor in our educational scheme.

"Is there a censorship for books, for periodicals, for newspapers? Is such a contrivance ever dreamed of? Would not an attempt to create it rouse horrified protest from ocean to ocean? Why then impose it on the motion picture which sins no more against the proprieties than other forms of literature?

"Censorship is repugnant to American ideals. It is contrary at least to the spirit of the Constitution.

"The entire matter may be safely left to the conscience and good taste of the individual community, which very justly resents meddling with its prerogatives."

* * *

"LEFT to the taste of the individual community, which justly resents meddling with its prerogatives."

There is revealed the whole basic absurdity, on the practical side, of censorship.

Federal censorship will be only a spur to the formation of State censorship boards, because *"the individual community"* resents *"meddling with its prerogatives."*

When State censorship is broached, such *"individual communities"* as Newark, N. J., *"resent meddling with their prerogatives."*

And if you put local censorship into force into every city and town in the United States, you will presently see the different localities of the larger cities, at least,—Brooklyn and the Bronx, in Greater New York, for instance,—resenting as *"individual communities,"* meddling with their *"just prerogatives."*

* * *

"JUST prerogatives"—to do what?

Why, to decide, *for themselves,* what they shall see and what they shall not see.

And why do they insist upon deciding *for themselves* this matter? Because, in the absence of any fixed or fixable standards, they consider their opinion as good as that of the next community.

Which brings us to the right of *every individual human being,* as well as *every individual community,* to decide the same thing for himself—to *"resent meddling with his just prerogatives."*

And away, in a puff or smoke, go all your fine censorship theories.

* * *

ASK yourself—and answer for yourself the question—why will the people of the United States let any body of men set up standards for them regarding food, sanitation, drugs, the use of firearms, and a score of other things, but reserve for themselves the right to fix their own standards of conduct, of thought, of recreation and entertainment?

In the answer lies the most effective answer to censorship.

"One Touch of Nature"

THE introduction of little touches of nature as relief in a picture whose tone is wholly serious seems an achievement beyond the ability of most directors. Yet these same touches—the face of a child, for instance—increase tremendously the sympathy of the spectator for the characters and the plot.

In the motion picture there is no excuse for drabness. The camera is capable of too great possibilities to waste it on scenes which move on a dead level. We have seen a lot of pictures which could have been redeemed if, at the right moment, a breath of fresh air had been brought in by flashing a touch of Nature.

Seat Tax in Cleveland Defeated by League Efforts

Proposal from City Councilman Meyers for an Annual License of Three Dollars on Every Three Hundred Seats Will Not Be Another Nightmare Oppression for Exhibitors—Pay-in-Advance Plan for Theatre Managers, Formulated by Exchanges, Continues to Stir Film Circles

Special to Motion Picture News

Cleveland, O., March 5.

THE proposal to tax Cleveland motion picture theatres on a seating capacity scale has been defeated. It is the first important victory against adverse legislation gained by the comparatively new Northeastern Ohio Motion Picture Exhibitors' League.

Attorney Ben J. Sawyer, president of the Cleveland branch of the state organization, congratulated members at last Tuesday's meeting on the complete success that had attended their opposition.

"This one victory has more than paid the dues of every member of the league," he said. "The fact that non-members benefit equally with the members does not trouble us. It ought to do us good.

"It ought to convince every exhibitor not only in Cleveland, but also throughout the state of the value of organization. It will show non-members that we are alive to the interests of the industry and that when exhibitors stick together they can accomplish something.

"For their own protection, if not from a feeling of gratitude, those exhibitors who have held aloof, should now see the advisability of becoming affiliated with the league."

Three Dollars for 100 Seats

The tax or license proposal was submitted to the city council by Councilman Meyers. He proposed that all motion picture theatre lessees should pay an annual license on the basis of three dollars for every one hundred seats, the revenue from such license to be devoted to the payment of the salary of an inspector of motion picture theatres. He gave "special service" as an excuse for his proposal.

The Northeastern Ohio Motion Picture Exhibitors' League took action immediately the new license was suggested. The executive committee attended before the special committee appointed by the city council to consider the matter and demanded proof of the "special service" and of the necessity for the inspector.

Attorney Ben J. Sawyer and C. A. McGown were the spokesmen for the exhibitors, and they made out so good a case against the proposal that the committee reported to the city council against it.

The matter came before the city council on Monday night. After receiving the adverse report of the committee, the council tabled the proposal of Councilman Meyers.

At Tuesday's meeting of the Northeastern Ohio Motion Picture Exhibitors' League, Manager C. M. Christenson of the Mutual Film Corporation complained that two other exchanges, parties to the recently approved "payment in advance" agreement, under which credit is extended to members of the league, were not living up fully to the agreement.

Mr. Christenson charged that two exchanges were extending credit to non-members of the league in violation of the contract.

Secretary W. H. Horsey maintained that, so long as the exchanges gave credit to members of the league, the league could not control their actions in regard to non-members.

Privilege Only for "O.K.'d" Members

Attorney Ben J. Sawyer and other members declared that the understanding that the privilege was to apply only to members of the league in good standing was the only reason for the adoption of the contract by the league.

"If it applies to all, irrespective of whether they are members of the league or not, we have gained nothing at all," Attorney Ernest Schwartz said.

C. A. McGowan said it was clear in the mind of every member of the league that the contract was drawn up with the object of the league and the exchanges being mutually helpful to each other.

He maintained that if the two exchanges did not intend to be bound by the terms and spirit of the contract they should not have permitted their names to be used in it.

It was unanimously decided to refer the matter to the exchange committee.

Attorney Sawyer foreshadowed that the time is not far distant when the league will have to consider and take action upon what he believed to be the three principal causes of wastage in the business of the exchanges—non-payment of accounts, exchange paper and burned or destroyed film.

"If we can get an agreement or understanding with the exchangemen, which will enable them to reduce these three chief causes of waste, it will help materially in time to stabilize the industry and will be for the good of both exchanges and the exhibitors.

"To a large extent, we have dealt with the first element of waste, the non-payment of accounts, but the other matters will have to receive our earnest attention at some future time," he said.

It was decided to invite the Rev. Hugh R. Birney, a Cleveland minister who devotes a good deal of attention to public matters, to address an open meeting of the exhibitors at headquarters, Republic building, Cleveland, at 2 p. m. Tuesday, March 7.

President Sawyer said they were on the right lines when they invited public men to meet and confer with them on the business of the exhibitor. Rev. Birney, he said, although an outspoken man, was also broadminded.

He thought it the duty of exhibitors to have such a man with them so that he might see the type of men engaged in the motion picture industry and in order that he might better understand their purposes and the difficulties of their business.

It was also decided to invite Attorney A. E. Bernstein, candidate for public prosecutor, to address the same meeting.

Attorney Sawyer said motion picture men had a lot of friends among the judges of Cleveland, and it was very much to their advantage to have friends among the public prosecutors. "The best way to make friends is to have officials among us and let them learn something of our business," Mr. Sawyer said.

E. Arthur Roberts.

Maryland Censor Measure Is Still in Committee

Bill Is Held Up Until Members of Legislature Appointed at Request of Delegate Wilkinson to Investigate Rumor of Money Collected to Influence Votes, Make Report

Special to Motion Picture News

Baltimore, Md., March 5.

CONTRARY to expectation, the Maryland censorship bill, now pending in Maryland Legislature at Annapolis, Md., has not yet been reported by the Ways and Means Committee of the House of Delegates to which committee the bill was referred when introduced several weeks ago.

It had been expected that after Delegate Lloyd Wilkinson announced before the House several weeks ago that he had heard of a rumor that a sum of money had been collected to be spent in having the bill killed, that the bill would be reported out of the committee.

Mr. Wilkinson said that his name had been mentioned in connection with this rumor and asked the speaker to appoint a committee to investigate the report.

This move was made to clear beyond any doubt Mr. Wilkinson's name as well as to uphold the official dignity of the House.

It is now understood that the bill is being withheld until after the investigation committee has made its report, after which the Ways and Means Committee will take action on the matter.

The Baltimore motion picture exhibitors are watching the progress of the discussion on the bill very carefully and are daily feeling more optimistic of the ultimate defeat of the measure.

Guy L. Wonders, president of the Maryland branch, Motion Picture Exhibitors' League, was in Annapolis on Thursday, March 2, together with Thomas D. Goldberg, chairman of the executive committee of the exhibitors' organization.

It is understood that the visit was for the purpose of ascertaining whether any new phases have developed in the feeling of the members of the House toward the bill.

A. F. Gillespey.

Selig Polyscope Studios in Chicago Opened on 6th

Plant After a Shut-Down of Several Months Becomes a Scene of Activity with Production of "The Crisis," Under Colin Campbell



DIRECTOR COLIN CAMPBELL, THE SELIG CHICAGO STUDIO, AND THOMAS SANTSCHI

AFTER being closed for several months because of Winter weather, the Selig Polyscope studios in Chicago were opened on Monday, March 6 and there are scenes of great activity at the big Chicago plant.

Colin Campbell, dean of the Selig corps of directors, has been transferred from the Selig Los Angeles studios to the Chicago studios and has commenced active production of the Selig spectacular drama, "The Crisis."

"The Spoilers," "The Ne'er-Do-Well," and other Selig plays will be outdone, according to the plans formulated by Mr. Selig, who is devoting much of his personal attention to the details of production of "The Crisis."

Bessie Eyton, Thomas Santschi, Eugenie Besserer and other Selig stars arrived from Los Angeles the week of February 28 and were joined by several distinguished New York artists. A large stock company was previously held in readiness and active work has started.

Colin Campbell is the director who produced "The Spoilers," "The Ne-er-Do-Well," and "Thou Shalt Not Covet," and it can be said that the best talent available has been secured to make "The Crisis" the very last word in massive productions.

Three cars loaded with special properties, costumes, armament peculiar to the days of '61, arrived at the Chicago studios last week and a large force of scenic artists have been working for weeks on interior sets.

Thousands of supernumeraries have been engaged to work in spectacular scenes called for in Winston Churchill's novel.

The Chicago newspapers have made much of the fact that this is the first visit ever paid by Miss Eyton, a motion picture star of international renown, to Chicago.

Miss Eyton, previous to this visit to Chicago, never placed her dainty foot outside the confines of California. She was given a cordial reception by her Chicago friends and admirers.

It was seven long years ago that Thomas Santschi left Chicago with a pioneer company of Selig players for the Pacific Coast.

Since that time he has never returned to Chicago, the scene of his initial motion picture triumphs, until he arrived to enact the leading role of Stephen Brice in "The Crisis."

Eugenie Besserer owns a pretty home in Los Angeles and was loath to leave that home, but she cheerfully answered to the call of duty and will enact an important role in the forthcoming Selig drama.

Miss Eyton, while in the spoken drama, supported Wilton Lackeye, McKee Rankin, Margaret Anglin, Frank Keenan and others, and once held the title of the champion lady fencer of the world.

These and other stars have been overwhelmed with invitations to receptions and card parties, for their Chicago friends seem determined to make their sojourn in Chicago a most happy one.

Mr. Selig expects to escort his players to St. Louis, Vicksburg, Miss., and other localities to film scenes called for in "The Crisis."

In St. Louis the court house, the arsenal and the old slave pen will be filmed and the old battle grounds at Vicksburg will also be utilized.

The Vicksburg Chamber of Commerce has extended a sincere invitation to Mr. Selig to take advantage of all localities wished for. The entire summer months will probably be utilized in the work of producing the Winston Churchill novel.

NORTHRUP, FORMER LEAD FOR SOTHERN, TO APPEAR WITH STAR, FOR "V"

When E. H. Sothern, the foremost dramatic star of the American stage, begins work at the Vitagraph company in a series of feature films, he will be re-associated with one of his former leading men, Harry Stobo Northrup.

Northrup was Sothern's leading heavy man in "The King's Musketeers," "Song of the Sword" and "The Sunken Bell." In case the Vitagraph decides to include these plays in the pictures in which Sothern will appear, Northrup will appear in his original roles.

Northrup's latest work has been in "Husks," "My Lady's Slipper," "The Secret Seven," and he is now working at Port Henry, New York, in a feature directed by William Humphrey. He is known for his effective portrayals in "The Christian" and "413."

MORE THAN 10,000 PEOPLE IN "MARY PAGE" SCENES

Before the completion of the fifteenth episode of "The Strange Case of Mary Page," the Essanay series in which Henry Walthall and Edna Mayo are costarred, more than 10,000 persons will have appeared in the series.

In several big mob scenes, theatre and cabaret scenes the total number of extra people employed has been very large.

Gasnier Launches Astra, Releasing Through Pathé

Donald Mackenzie Will Direct Grace Darmond, Ralph Kellard, Leon Bary, Leslie King and Hallan Mostyn in Serial for the Company, Capitalized at $50,000

LOUIS J. GASNIER, formerly vice-president and general manager of Pathé, has launched a new producing corporation which will release through that company.

The company has been incorporated under the laws of the state of New York with the title of the Astra Film Corporation. It is a close corporation with a capital of $50,000. Mr. Gasnier is president and general manager; George Baker, well known in Jersey City, is vice-president, and George B. Seitz secretary.

The board of directors is comprised of the above with the addition of Donald Mackenzie and George Fitzmaurice. Messrs. Mackenzie and Fitzmaurice are the well known producers. Ralph Navarro is assistant manager.

The new company has entered into a contract to release through the Pathé Exchange exclusively, and has leased a large part of the Pathé studios in Jersey City. Work will be started at once on a serial with Grace Darmond, Ralph Kellard, Leon Bary, Leslie King and Hallan Mostyn in the cast.

Donald Mackenzie, who with Mr. Gasnier will direct the serial, has left with a company of thirty-five players, including Mr. Kellard and Mr. Bary, for Cuba, where many scenes will be taken.

In addition to the players three cameramen were taken along and a force of mechanics. A stopover will be made in Key West and some scenes taken there.

While on the boat Donald Mackenzie will put on a comedy in which he will play the leading part. This comedy will be the first instance in which Mr. Mackenzie has appeared in a picture in two years, his last role having been that of the famous pirate in "The Perils of Pauline."

The company will also utilize the natural scenery of the South to make some interesting scenic and educational pictures.

COURTLEIGH, STAR IN BROADWAY HIT, HAS STELLAR ROLE IN A CLARIDGE

William Courtleigh, who is starring in the current Lyceum theatre, New York, success, "The Heart of Wetona," is the star in "The Birth of Character," the Claridge Films, Inc., production.

This picture is now being released on the open market as a state rights feature.

Porter Back from Investigation in South America

Special Representative of Famous Players and Lasky Companies Spent Four Months Looking Over Field—Majority of Pictures Shown in Cities Below Equator Imported from Europe—His Missionary Work May Lead to Larger Export of Better Grade Film Made in the United States

WHEN E. M. Porter, of the Famous Players Film Company, arrived in New York on the steamer *Byron* on Sunday last, he had completed a four months' journey through South America as the special representative of the Famous Players and of the Jesse L. Lasky Feature Play Company.

The popularity abroad of Famous Players and Lasky stars and productions, and the fact that they are well known in Europe, South Africa and Australia, led the producers to combine in seeking the only rich field which has remained, to a great extent, untouched by American film men.

The films produced by both of these organizations are released in England—which, under normal conditions, includes all Europe—by the Famous Players Film Company, Ltd., and in Canada by the Famous Players Film Service, Ltd., the Paramount Pictures Corporation being the distributors for the United States.

Investigation of film conditions in South America showed that the large majority of motion picture subjects now being exhibited in the principal cities were imported from Europe and that only a few inferior films were being exported by American picture men.

Accordingly it was decided by Famous Players and Lasky to send a special representative direct to South America.

Mr. Porter states that the American producer has a great many ill-founded illusions concerning the film conditions in South America which must be eliminated before he can adequately cope with the situation there.

Theatres Compare Favorably with Ours

"During the course of my stay in South America I visited most of the principal cities on the Atlantic Coast," said Mr. Porter in discussing his trip, "including Rio de Janeiro, Buenos Aires, Santos, Sao Paulo, Montevideo, Bahia and Rosario.

"I can safely say that the average motion picture theatre in these cities compares very favorably with the houses in the United States.

"One of the peculiar things about Argentina is the fact that there are more 'cinema bars' than theatres. These 'bars' are cafes in which films are exhibited, and these replace the usual theatre in many towns, outside of Buenos Aires especially.

"Another peculiar Argentina custom consists in dividing the performances into four sections, each running an hour. When you purchase your ticket you state whether it is for the four sections, or if you desire simply to drop into the theatre for an hour, you buy a ticket for one section.

"Each of these sections consumes about one hour's time. But the performance seems longer than that because the managers there divide a reel which we ordinarily term a 'single reel' into three parts.

"The lights are flashed up for an instant, and the spectator has the unconscious impression that the performance is longer than is really the case.

"This attempt to create the impression of greater length films proves conclusively that the time is ripe for the exploitation of four- and five-reel features.

During the course of his study of motion picture conditions in South America, Mr. Porter took the occasion to introduce several Famous Players and Lasky productions to the theatre managers.

Paramount Pictures Well Received

"I took Mary Pickford in 'Tess of the Storm Country,' Geraldine Farrar in 'Carmen,' Pauline Frederick in 'Zaza,' Blanche Sweet in 'Secret Orchard,' William Farnum in 'The Sign of the Cross,' and Marie Doro in 'The White Pearl.'

"These pictures were all wonderfully well received, and in many instances I was told by various individuals that they had no idea that the American producers were turning out pictures of this high grade.

"It later developed that the exporters of the foreign-made films which now practically monopolize the South American market have taken great pains to give this impression concerning American films.

"One of the most interesting exhibitions which I held was that in the New theatre in Buenos Aires.

"Arrangements were made to hold the entertainment in the afternoon, and invitations were especially issued to the officials of the city, the most important exhibitors, and members of the press. An orchestra of eighteen pieces was engaged to play for the performance.

"As everyone knows who is at all familiar with life in Buenos Aires, society there must have its tea at exactly five o'clock. Nothing is permitted to interfere.

"I believe that if the city were burning down, society would repair to the big hotels which were not actually burning in order to have its tea exactly at five o'clock.

"I therefore planned to have the performance over by five, but various things interfered, and there was still another entire picture to be run at five.

Enthusiasm Displayed by Guests

"The greatest enthusiasm had been manifested by my guests, among whom were the mayor of the city and at least fifty persons who were prominent in society, but I was thoroughly prepared to have them depart at the customary hour. But not one of them stirred! Every person in the theatre remained until six-thirty—a fact which the manager declared to be even greater proof of their enjoyment than the applause with which they received the films.

"Of course, Buenos Aires is celebrated as one of the greatest operatic centers of the world, where all the internationally famous opera singers appear.

"It is here that Geraldine Farrar has scored one of the most distinguished successes of her phenomenal stage career. Particularly did she triumph in the operas 'Carmen' and 'Madame Butterfly.'

"It was natural then that Buenos Aires should have been delighted with the Lasky adaptation of 'Carmen' in which the star repeated the triumph which she had previously scored in the opera itself .

"When it was learned that the Famous Players had made a photoplay adaptation of 'Butterfly,' with Mary Pickford in the title role, there were many protests because the film had not been included in my list."

Though he was not yet ready to discuss the business details of his trip and the resulting arrangements, Mr. Porter declared that he considered the journey an unconditional success and that the information which he was able to gain at first hand was far more valuable than that which he had received from any sources before his departure.

Hutchinson Buys Rights to "Happy Family" Series

Stories Are Said to Be Exceptionally Adaptable to Film Presentation—"Curlew Corliss," First Subject, Will Be Released Through Mutual on March 14

PRESIDENT SAMUEL S. HUTCHINSON, of the American Film Company, Inc., has obtained the film rights to the famous "Happy Family" stories.

The tales are from the pen of B. M. Bower and are declared to be exceptionally adaptable to film presentation.

"Curlew Corliss," the first of the "Happy Family" series, will be released in the Mutual service on March 14, as a three-reel American Mustang star feature.

Art Acord, the famous Buck Parvin of the films; Nita Davis, a new American star; Lawrence Ross Peyton, Dixie Stratton and a host of other American favorites will appear in "Curlew Corliss" and in the other "Happy Family" productions which the American will film during the months to come.

Joe Massey, who established a reputation as a comedian in his role of the property man in the "Buck Parvin" series, is cast in an amusing character part in "Curlew Corliss."

William Bertram will direct the production of this new series.

JERSEY TOWN CANNOT INTERFERE WITH "NATION" SHOWING

Following his ruling in other cases, Vice-Chancellor Howell, of Newark, N. J., has restrained the town of Morristown, through any of its officials, from interfering with the production of "The Birth of a Nation," which has been advertised to be shown at the Park theatre of that place next week.

BURTON KING JOINS METRO AND BEGINS ON "HEARTS AFLAME"

Burton King, one of the best-known directors of motion pictures in the country, has joined the Metro staff. He has begun work on his first production, "Hearts Aflame," in which Clifford Bruce is starred and Dorothy Green is featured. This production is being made for Metro by the Popular Plays and Players.

Mr. King has been in the theatrical business practically all his life. When he was fifteen years old he joined a repertoire company, playing small parts.

He enjoyed a successful career upon the speaking stage, and because of his type and dramatic gifts he was offered an attractive engagement in motion pictures.

He acted before the camera for nearly a year under the direction of Thomas H. Ince, under whose schooling he became a director.

For nine months following his debut as a director he was associated with Mr. Ince, making a great number of two- and three-reel features.

Afterward, Mr. King went to the Western Vitagraph company, then the Selig Polyscope, Universal, Equitable and Famous Players. He has had a wide experience with many kinds of productions and with many of the most famous players of the screen.

Among some of Mr. King's recent features were "Man and His Angel," with Jane Grey; "The Reapers," with John Mason; and "Glory," for Kolb and Dill.

Mr. King will follow "Hearts Aflame" with another five-part Metro play in which Mr. Bruce will be starred.

MERSEREAU AND GARWOOD CO-STARS FOR UNIVERSAL

Manager Julius Stern has arranged for a joint starring engagement of Violet Mersereau and William Garwood at Universal Heights.

It will only be operative for one or two pictures, when the individual featuring of the stars will be resumed. The make-up of Mr. Garwood's individual company has not been completed, and Manager Stern declared for the joint engagement until it was.

So Miss Mersereau and Mr. Garwood have started "Some Leap," under the latter's direction, at the big Eastern studio. It is a story of ticklish situations, one of which brings Mr. Garwood into his room at night to find Miss Mersereau occupying his bed.

Denver Screen Club Elects Nolan President

Rand Is Made Vice-President and on the Board of Directors Are Hagen, Huffman, Killman and Quine—Organization Saves Exhibitors from Unjust Taxation

Special to Motion Picture News

Denver, March 3.

THE Screen Club, of Denver, recently organized, has elected Harry T. Nolan, of the Swanson-Nolan Supply Company, president; and Walter S. Rand, manager of the Triangle exchange, of Denver, vice-president.

The board of directors are:

Al Hagen, Iris theatre; H. E. Huffman, Bide-a-Wee theatre; Geo. Killam, manager, York theatre; and H. P. Quine, Bronx theatre; all Denver exhibitors.

Other officers are:

Frank Tammen, Empress theatre, Colorado Springs; Edward Anderson, Grand Opera House, Pueblo; F. H Fairchild, Pueblo; G. L. Walker, Grand Junction; Ward E. Scott, manager of the Mutual exchange, of Denver; W. H. Cree, manager General Film exchange, Denver; H. H. Buckwalter, of the Kleine-Edison; W. S. Rand, manager Triangle; and H. T. Nolan, manager Swanson-Nolan Supply Co., Denver.

The members appointed to draw up the constitution and bylaws are:

William E. Foley, H. H. Buckwalter, and H. E. Huffman.

Mr. Foley is a Denver attorney and has given his service to the club.

The organization comes in the nick of time to save the exhibitors and exchanges in this territory unjust taxation. For instance, an attempt was made to increase the licenses of theatres, and the association formed by the exhibitors in a small way successfully won out.

All due credit must be given to H. T. Nolan, as the leader of this organization.

The charter members are:

H. T. Nolan, Denver; W. H. Swanson, New York; Carl Stearn, manager, Bluebird exchange, Denver; Louis Goldstein, manager, Universal, Denver; William T. Binford, Metro; W. S. Rand, Triangle; F. Carmichael, Fox; A. S. Bailey, Metro; M. H. Cohn, Paramount; J. W. Scott, Paramount; W. E. Scott, Mutual exchange; W. H. Cree, manager, General exchange; H. H. Buckwalter, Kleine-Edison; Charles R. Gilmore, World; H. L. Knappen, Pathé; John Thompson, Thompson theatre; E. C. Day, Lux theatre; H. E. Huffman, Bide-a-Wee; G. L. Moore, Ivy; E. M. Erwin, Colfax theatre; H. P. Quine, Bronx theatre; J. C. Freeman, South Broadway theatre; J. L. Claypole, Ozz theatre; A. J. Meyerpeter, Mystic; Jack Lehrberger, Mascot theatre; George C. Killam, York theatre; Julius Nathanson, Lyric theatre; George Greaves, Princess theatre; Dan McCoy, Empress; Al Hagen, Iris theatre; I. A. Goodrich, Thompson theatre; and J. S. Applegate, Pathé.

E. M. Lowrey.

POLLARD COMPANY, FORMED BY LEDERER, TO STAR MARGARITA FISCHER

George W. Lederer has formed a company for the manufacture of motion pictures—the Pollard Picture Plays Corporation, which will make photoplays, starring Margarita Fischer, under the direction of Harry Pollard.

The company left Monday for Los Angeles, where a studio has been acquired. Work will start immediately on the first picture, "The Pearl of Paradise."

Subsequently, the company will go to Honolulu and from there to the South Sea Islands. The second picture will be made in and around New York, it is announced, the reason being that Miss Fischer is expected to appear in a Shubert legitimate production on Broadway in the late Spring.

Mr. Lederer is also sending a company to Jacksonville, Fla., where a feature film, entitled "The Girl from Macy's" will be made.

This production will be directed by Harry Revier, and will be released under the name of the George W. Lederer Stage Filmotions, which is a separate organization from the Pollard company.

"HUNTED WOMAN" HEADS "V" LIST FOR WEEK OF MARCH 6

"The Hunted Woman," a feature drama from the pen of James Oliver Curwood, produced by S. Rankin Drew, heads a list of releases announced by the Vitagraph company for the week beginning Monday, March 6.

This list includes "Mrs. Dane's Danger," in four parts; "Bittersweet," in one reel; "Pansy's Papas," and "Beaned by a Beanshooter," of one reel each; and a new Frank Daniels vehicle of fun, "Mr. Jack Ducks the Alimony.

Drew, Virginia Pearson, George Cooper, Ned Finley, Billie Billings, and others play the principal roles.



STRIKING MOMENTS IN CHAPTER II., "THE GIRL AND THE GAME," SIGNAL-MUTUAL RAILROAD SERIAL, WITH HELEN HOLMES

Paragon Studio Is Wonder-Place of Convenience

Two Revolving Stages, Each with Capacity of Two Large and Two Small Sets, Constitute One of the Features—Injury to Negative from Floor Vibration Is Eliminated—Steel Bridge, Capable of Traveling Entire Width of Structure, Enables Cameraman to "Shoot" Settings from Various Angles



VIEWS OF THE NEW PARAGON STUDIO AT FT. LEE, N. J., SHOWING THE CABINET ROOM, THE STUDIO EXTERIOR, AND THE MAIN FLOOR

NO motion picture studio in the United States offers a more interesting study than the fine, new plant of the Paragon Films, Inc., a producing company of the World, at Fort Lee, N. J.

In capaciousness and innovations, this studio and its adjoining printing plant, make it one of the most complete of its kind in the East.

The Paragon Studio is a square building with an exterior measurement of 200 x 200 feet.

The studio floor has an area of approximately 20,000 square feet, with a wide strip partitioned off for offices and work rooms.

From the ridge of the great glass roof to the studio flooring is a drop of seventy-five feet. These figures fail to convey the immensity of the plant, which must be entered to be appreciated.

Stop Floor Vibration

One of the most important features connected with the studio itself is the innovation in the matter of the flooring.

Heretofore work in motion picture studios has often been marred by the effect of the vibration of the floor.

Much time is often lost through the fact that when a director is "shooting" an important scene, the work of carpenters and property men erecting other sets must be called off on account of the floor shaking under their footsteps and the shifting of large weights.

In the new Paragon studio the possibility of a vibrating floor spoiling a negative in the making is eliminated.

The flooring is nailed into a base of concrete composition to withstand shock.

In testing it, Studio Manager Henry Bayard had a cameraman take a strip of film, while from the girders above workmen dropped to the floor heavy bags of sand all around the studio.

The test film showed not the slightest "tremble." Had it been taken under similar conditions in another studio, the picture on the film would have been hopelessly jumbled together by the floor vibration.

In addition to this feature, the Paragon studio floor is unique in possessing two large revolving stages, each of which is capable of holding two large and two small sets.

With this revolving stage a director can work upon scene after scene without moving his lights or camera and thus save many hours, and as every producing company knows, studio time is the most expensive in the world.

Traveling Bridge to "Shoot" Anywhere

Another distinctive feature is the steel bridge that travels the entire width of the studio and from which a director and his camera man may "shoot" down upon a series of settings from various angles.

It was this bridge that enabled Director Maurice Tourneur to make use of a most remarkable setting in the picture he has just completed with House Peters as the star, entitled "The Hand of Peril."

At one end of the studio Director Tourneur built the interior of a three-story house, showing nine rooms, with stairways connecting them.

By "shooting" from the bridge at various heights and horizontal positions, the director was able to take scenes showing action in all the rooms of the house simultaneously, as well as close-up of each individual room.

Such sets have been used occasionally on the stage but never in motion pictures.

Still another remarkable feature of the Paragon plant is the terrace, twenty feet wide, and extending entirely around the building.

The side walls have several sliding panels that can be opened, and use made of the extended floor space offered by the terrace.

Both ends of the studio can be thrown completely open with no upright supports to obstruct the vision.

Exterior and Interior Sets at Same Time

As an example of what this novel constructive idea will permit, the director can erect on the studio floor a setting showing the exterior of a house, carrying out the effect with balconies and balustrades upon the terrace.

Then he can arrange a formal garden on the studio property beyond the terrace and, by placing his camera at the extreme end of the garden, can "shoot" the entire vista up to and into the studio itself.

This combination of exterior and interior operation has never before been possible in motion picture studio work.

Other distinctive features of the Paragon studio are the property rooms, which are devised in two levels; one to take in material and the other to take it out; and the dressing room arrangement, which is so thoroughly planned that there is even a private corridor and stairway for the stars and leading players, separating them from the "extra" people engaged for ensemble scenes.

The printing plant adjoining the studio is claimed to be the largest in the country, having a capacity of 2,000,000 feet a week.

Among its distinctive innovations is the spraying chamber, 150 feet long, where many reels of film can be washed at the same time through a device that travels up and down the room spraying the film with a fine water-mist.

The printing plant also includes half a dozen projecting rooms, one 75 feet long.

Cost Is $750,000

A conservative estimate of the entire outlay for studio and printing plant, including the equipment, is $750,000.

Maurice Tourneur, undoubtedly one of the foremost film creators and responsible for "Trilby," "The Pawn of Fate" and other World and Equitable classics, is in complete charge at the Paragon studio.

Mons. Tourneur will supervise, not alone his own Paragon-World productions, but will keep a watchful eye on such other productions as are in the making there.

Within the next few weeks, "The Closed Road" with House Peters, "The Call of Love" with Molly King and four other productions will be in the making at the Paragon studio.

The studio is now near enough completion to allow for two directors working at the same time, but within the next month four directors will be able to work at one time, and a number of the sets contemplated in the new World-Equitable policy of commercialization of film productions calls for gigantic efforts, immense floor space and unlimited room, all of which is afforded by the new Paragon studio.

RAY COMEDIES FROM CLEVELAND STUDIOS IN APRIL

Special to Motion Picture News

Cleveland, O., March 4.

The Reserve Photoplays Company, an Ohio corporation, with a capital stock of $250,000, has recently completed its modernly-equipped studio, and is now producing a series of one-reel comedies with Johnny and Emma Ray as principals.

These comedies will be released about April 1, through one of the big distributing agencies, it is announced.

The comedies are being directed by Ralph E. Cummings, formerly with Kalem, and the scenarios are being written by Junie McCree. Early releases will include "Casey the Fireman," "Casey's Servants," "Casey the Bandmaster," "Casey the Plumber," and "Casey the Floorwalker."

A number of prominent Cleveland business men are identified with the concern. Robert McLaughlin is president. Later, the company plans to present a series of dramatic pictures written by Mr. McLaughlin.

"SECRET SUBMARINE" PURCHASE NEGOTIATED BY HUTCHINSON

Special to Motion Picture News

Los Angeles, March 4.

President S. S. Hutchinson, of the American Film Company, has completed negotiations for the purchase of a serial motion picture entitled "The Secret Submarine," filming of which will shortly be taken up at the Santa Barbara studios.

George Sergeant, an experienced producer, has been selected to direct the production of this, and Thos. Chatterton has been chosen to play the lead part.

Prior to this time Chatterton has been directing and playing with Anna Little and Jack Richardson in three part Mustang brand pictures, which in the future will be produced by Frank Borzage, actor-director, who has been making three reel dramas featuring Vivian Rich, Alfred Vosburgh and George Periolat.

SANTA CRUZ, CALIFORNIA RESORT, MAKES START AS PRODUCING CENTER

Special to Motion Picture News

San Francisco, March 4.

The city commissioners of Santa Cruz, Cal., have leased a portion of Laveaga Park to Edward Ferguson for a period of ten years, for the purpose of erecting a motion picture studio.

Work on the buildings will begin at once, one of the conditions of the lease being that there be no delay in commencing the production of pictures.

GRACE CUNARD'S SISTER IS NOW LEADING WOMAN IN 101 BISON

Margaret Mayburn has become the leading woman of Henry McRae's 101 Bison Company, which at present is engaged in the making of railroad pictures at the Pacific Coast Studios of the Universal Film Manufacturing Company.

Miss Mayburn has been associated with the Universal company for the past year and is better known as Mina Cunard, sister of the actress and director, Grace Cunard.

Capital City League and Exchangemen Hold Stag

Censorship Is Main Topic of Discussion at "Get-together" Banquet Held at the New Ebbit Hotel on February 24—Many Out-of-Town Men Present



EXHIBITORS AND EXCHANGEMEN OF WASHINGTON AND BALTIMORE AT THEIR GET-TOGETHER BANQUET

Special to Motion Picture News

Washington, D. C., March 5.

UNDER the combined auspices of the local Motion Picture Exhibitors League and the National Exchangemen's Association a stag "get-together" meeting was held after the shows on February 24, the main idea being that of good fellowship and the free discussion of matters of mutual interest.

The gathering took place at the New Ebbit Hotel where an excellent spread was served to about forty exhibitors and exchangemen of Washington and Baltimore.

Various topics were touched upon, but the one that was of vital interest and caused the real discussion of the gathering was censorship.

No new phases were added to this all-important subject, but a spirit of co-operation and a fight against the injustice of such a measure was strengthened. Most every one present put in a word or two.

The banquet was thoroughly enjoyed until early morning. Those chiefly responsible for this gathering were Frank Spurrier, chairman of the banquet committee; Clarence Linz, secretary, and Harry Crandall, chairman of the exhibitors' committee.

The reorganization of the Screen Club was brought before the meeting by Sydney B. Lust, who is a firm believer in social and business co-operation of exchangemen, exhibitors and the press to create the best results for the industry.

The outlook is that such a club will soon be in existence to offer as much *reel* pleasure as the former organization under A. Dresner.

The contingent from Baltimore included Guy L. Wonders, president of the Maryland State Exhibitors League; T. Goldberg, of the Goldberg theatre; J. Howard Bennett, of the Pickwick theatre; Frank Dorkee, of the Palace; Harry Reddish, Baltimore representative of Pathé; James T. Hamilton, and others. From Alexandria, Va., came James Young.

Among the local exchangemen present were Frank Spurrier, of V-L-S-E; C. W. Bunn, of World Film; R. M. Osborn, of Pathé; Lawrence M. Day, of Metro; J. L. Yates, of Universal; B. C. Cunningham, of Mutual; Sydney B. Lust, of United and Criterion Features; C. F. Senning, of Fox; S. M. Flax, of Pathé; S. J. Mayer, of V-L-S-E; Harry E. Friedman of World Film; Frank P. Brown and Earl Reese, of Metro.

Among the exhibitors present were Harry Crandall, president of the local exhibitors league; Tom Moore, Arthur Robb, W. P. Herbst, George C. Schulz, C. W. Plunkett, John Morgan, Lawrence Beatus, Gilbert McDonald, E. R. Haas, Ernest Stern, A. H. Brown, R. A. Babbett, Norman Luchs, J. Keenan, L. F. Painter, E. L. Phillips and others.

Jack Connolly, president of the Boston Press Club was also in attendance.

Willard Howe.

ALMOST ENTIRE THEATRE SET FOR "MARY PAGE"

The new Essanay studio in Chicago was completed just in time to be used in filming two big scenes in "The Strange Case of Mary Page" in which Henry Walthall and Edna Mayo are starred.

A huge restaurant was erected at one end and the other was filled with a big theatre set.

In a later episode Mary Page is shown appearing in a small town theatre with a stock company and it was necessary to erect almost an entire theatre.

"Ne'er-Do-Well" Will be Released Through V-L-S-E

The Selig Ten-Reel Picturization of the Rex Beach Novel, Recently Purchased by Sol. L. Lesser for $150,000, Will Be Put on the Market Through the Organization of Which the Selig Company Is An Important Part, Is Statement from General Manager Irwin of the Releasing Corporation

THE Selig's ten-reel picturization of Rex Beach's novel, "The Ne'er-Do-Well," regarded by many as one of the three most notable productions of the screen, which was purchased recently by Sol L. Lesser for $150,000, is to be marketed through the organization of which the Selig Company is one of the component parts—the V-L-S-E.

Announcement of the transaction was made by Walter W. Irwin, general manager of the V-L-S-E, following a series of negotiations held between himself and Mr. Lesser, last week.

"Two far-reaching purposes—one representing the interests of the exhibitors, and the other Mr. Lesser's—were responsible for this company's acquirement of the distributing rights of 'The Ne'er-Do-Well,'" said Mr. Irwin, in discussing the deal.

"The first purpose was based on the desire of the Selig Company and the V-L-S-E to follow out its primary policy of giving its exhibitors every opportunity to share in the profits accruing from such an extraordinary feature as 'The Ne'er-Do-Well' unquestionably is.

"The second purpose was founded in Mr. Lesser's desire to give the production the widest possible distribution, and to market it through an organization which was not only constituted to take care to the best advantage of the avalanche of inquiries amounting in some cases to demands, which have poured in for the picture, but to render the exhibitors the most efficient service in its exploitation.

Needed Larger Organization

"Mr. Lesser found soon after his arrival in New York that it would take a year to perfect an organization equipped to handle the inquiries in such numbers that has flooded the wires and the mails since his acquisition of the picture.

"He was approached by many of the largest and most representative distributing companies, to either buy or handle the picture, with offers which were most tempting to him.

"Without solicitation on our part, and after full consideration of the entire field, Mr. Lesser decided that this organization by reason of its policies and practices—operating as it does, upon the 'open-booking' plan and according to the drawing strength of each individual picture—embodies the ideals and the efficiency which would make for the most successful handling of 'The Ne'er-Do-Well.'

"Both the Selig Company and the V-L-S-E are delighted that Mr. Lesser felt as he did and that therefore, we now have this truly great production as an addition to our rapidly increasing number of notable offerings, and also, as I have pointed out, that our exhibitors are to have the benefit of the returns to be gained for the stupendous pictures made by the manufacturers of this organization, as well as of our general run of pictures.

"Unquestionably this picture will aid a far from inconsequential quota in furthering the rapidly growing impression of the profit-making qualities represented by the V-L-S-E program generally, and by the pictures released by the Selig Company, specifically.

"It is a second 'Battle Cry of Peace' money-maker. Although it has only been exhibited in a few houses, the expressions of enthusiasm which it has provoked among exhibitors have been most unusual.

"As an illustration, J. M. Root, of the Strand theatre, Pasadena, Cal., wired the other day:

"'Packed to the doors with extra performances given, and I actually believe we filled at least two other theatres from our overflow, both afternoons and evenings—at least that is what brother local managers themselves say.'

"L. E. Lund, of the Pickwick theatre, San Diego, Cal., wrote as follows recently:

"'It will interest you to know that "The Ne'er-Do-Well" broke all box office records last week. I have been associated with all branches of the motion picture industry since its infancy, but cannot recall a picture which gave more genuine and universal satisfaction. I want a return date at the earliest possible moment. It is to be deplored that there are not more such trade stimulators as "The Ne'er-Do-Well."'

Three Weeks' Run in Los Angeles

"The picture ran three weeks at Clune's Auditorium, Los Angeles, and has had equally long bookings in other Coast cities. The appreciations received from the managers of these houses might be quoted at tiresome length. They are all unanimous in declaring the production to be unsurpassed in its drawing qualities.

"Spurred by their successes and enthusiastic over the merits of the productions to come, the men of the V-L-S-E firing line are geared to the point, where they can render the utmost service to exhibitors booking 'The Ne'er-Do-Well.' With enthusiasm of such quality, combined with the super-strength of 'The Ne'er-Do-Well' as a box office attraction, the trade may look for exceptional profits from this production."

Mr. Lesser, in talking about his decision to release the picture through the V-L-S-E, said:

"I had fully intended to distribute this picture myself, but 'The Ne'er-Do-Well' had been in my possession less than a week, when although I had handled many big subjects and possess a substantial organization, I realized that in this instance I was contracting for an appalling undertaking.

"Letters and telegrams flooded my office to such an extent that only a national organization of the greatest possible efficiency would hope to cope with the volume of possible business that they represented.

"It was instantly apparent, therefore, that the best interests of exhibitors and of the picture could only be served through such an organization. My problem was to select the right one from the prominent distributing companies submitting tempting offers.

"From my knowledge of the industry and after a thorough investigation, I felt that none were so proficient or efficient as the Big Four, not only because of the successes which it has already scored, but because of its peculiar high standing among exhibitors generally throughout the country.

Confidence of Exhibitors Everywhere

"I know the company thoroughly, and it has seemed to me that the V-L-S-E possesses the confidence of exhibitors everywhere.

"Consequently, I turned down all the other offers, and approached the Big Four, which I knew to be thoroughly equipped to market 'The Ne'er-Do-Well' on the plane of the highest efficiency.

"The picture will be released, in all probability by this organization, on Monday, March 20, and I am sure the successes which exhibitors everywhere will realize from the co-operation which they obtain from the V-L-S-E in the handling of the production, will more than bear out the wisdom of my course."

UNIVERSAL ADDS THREE SCENARIO WRITERS TO STAFF IN EAST

Three new scenario writers have been added to the staff of the Universal's Eastern studio at Universal Heights. They are: Catherine Carr, who has created vehicles for Walker Whiteside, Mr. and Mrs. Vernon Castle, Clara Kimball Young, and a number of other prominent stars; J. Grubb Alexander, an experienced scenario writer; and Ella Caldwell, long a member of the Vitagraph scenario staff.

The scenario department at Universal Heights now numbers eight, and the reading staff at the Mecca building, New York, numbers ten.

SHAPIRO LEAVES DETROIT TO BECOME SPECIAL REPRESENTATIVE IN QUAKER CITY FOR FOX

A. I. Shapiro, the young sales manager for the Fox Films, has just returned from Detroit, where he had complete charge of that firm's office, and has been transferred to Philadelphia as a special representative.

Mr. Shapiro has established a reputation as a sales manager in New England, New York and Michigan.

VIEWS FROM "THE STRANGE CASE OF MARY PAGE," ESSANAY'S SERIAL WITH HENRY WALTHALL AND EDNA MAYO



GARWOOD IS NOW A DIRECTOR AT UNIVERSITY HEIGHTS

Billy Garwood, who recently returned from Universal City, where he took the leading part in "Lord John's Journal," has been made a director at Universal Heights.

His first picture caused him to get in trouble with nearly all the actresses at the studio.

His picture was "Charlie's War Brides," in which he made love to 'war brides' of all nationalities, with the result that he got into some terrible international tangles. His next picture is entitled "Some Leap."

FOX DONATES EVERYTHING FOR PICTURE EXHIBIT AT CHARITY FUNCTION

William Fox has donated all the paraphernalia necessary for the moving picture programs of the bazaar and fair of the people's relief committee for the Jewish war sufferers, to be held at the Grand Central Palace from March 25 to April 3.

Mr. Fox's donation is complete to the most minute detail, including as it does the machines, operators, films, and even the personal service of one of his most famous stars, Theda Bara.



"MISHAPS OF MUSTY SUFFER" IN BIG DEMAND

George Kleine reports large bookings for his most recent comedy, "The Mishaps of Musty Suffer," in which Bickel and Watson are featured.

The popularity met by the comedy is attributed to the novel features of the picture, its competent cast and the care expended on its production.

Dramatizer of "Treasure Island" Joins Lasky

Goodman, Prolific and Successful Writer for Speaking Stage, Who, Contrary to Belief of Critics, Made Stevenson's Story a Broadway Hit, Is Signed for Exclusive Production.

THE man who put Robert Louis Stevenson's "Treasure Island," contrary to all beliefs of experienced managers, on the stage in New York as one of the biggest plays of the season, has been engaged by the Jesse L. Lasky Feature Play Company to write photoplays exclusively for it. He is Jules Eckert Goodman, dramatist.

As a writer for the legitimate stage, Mr. Goodman's name has been before the public for years. "Treasure Island," now playing to capacity audiences, is his second play of the present season in New York.

At the Gaiety Theatre last autumn one of his dramas, entitled "Outside the Door," produced by Henry Miller, had a substantial engagement. He also wrote "Elevating a Husband" and other plays.

"For years," said Mr. Goodman, "I have watched the motion picture as a form of expressing big vital subjects, grow in popularity with the thinking public in America.

"It opens to those whose work lies naturally in a reflection of American thought, a field more vast than the stage because it appeals to a bigger audience; more potent than the novel because the picture always has been more effective than the printed word."

One of the interesting features in connection with Mr. Goodman's engagement to write photoplays for the Lasky Company, is the fact that in the dramatization for the stage of "Treasure Island" he entirely upset all authorities' opinions as to the possibilities of this famous story for the stage.

According to one well-known critic in an article supposed to be an analysis of the motion picture, "Treasure Island" was mentioned as a story which naturally could be told in motion pictures but which would be impossible to tell on the stage.

This challenge, of course, had nothing to do with the fact that Mr. Goodman shows "Treasure Island" for dramatic purposes, but nevertheless since its extraordinary success as a Broadway attraction, the critic's statement has often been recalled.

Seven Well Known Authors for "U" Contributions

MacGrath, Barry, Vera Tyler, Elizabeth Carpenter, Kauffman, West and Bacon Will Furnish Material in Original Form and Adaptations for Mary Fuller, Baggot and Others

HAROLD MacGRATH, Richard Barry, Vera Tyler, Elizabeth Carpenter, Reginald Wright Kauffman, Paul West and Irving R. Bacon are a few of the authors who are to provide material, either in original form or adaptation, for photoplays in which leading Universal stars will be seen within the next few months.

This material is for production at the Universal Eastern studio at Universal Heights, all material for production in the West being attended to by the scenario editors at Universal City.

Mary Fuller, who has completed "Thrown to the Lions," from the novel of the same name, by Wallace Irwin, has begun work on "The Huntress," written by Vera Tyler, granddaughter of President John Tyler.

Miss Fuller's next vehicle will be Richard Barry's novel, "Horns of the Devil." Irving R. Bacon's human interest story, "Alice," has been picturized, and will also be played by Miss Fuller.

King Baggot, under the direction of Henry Otto, will be seen in Harold MacGrath's "Half a Rogue." Ethel Grandin is to appear in a picturization of "The Thousand Dollar Pendant," by Elizabeth Carpenter.

Paul West, formerly editor of the New York *Sunday World*, has joined the Universal's list of contributors, and several of his comedies will be produced by Director Matt Moore with Jane Gail and himself in the leading roles. The first of these was "Object—Matrimony," and the second will be "The Society Sherlock."

Reginald Wright Kauffman, the novelist, has been engaged to write a sociological drama in which a prominent Universal actress will be featured.

Works by other well-known authors will be produced by Universal during the summer months.

COHEN OUT OF DETROIT FOR BLUEBIRD

The Detroit office of Bluebird Photoplays has lately added to its travelling force Ira H. Cohen, who will look after the Ohio territory. Mr. Cohen was previously sales manager for the Phoenix Film Corporation, of Boston.

The Press, Press Representative and the Picture—XXII

In the Last Year a Spirit of Hearty Co-operation Has Sprung Up Between Exhibitors and the Newspapers in Newark, N. J.—The Dailies, Realizing the Importance of Pictures to the Public, Send Best Men to See Films for Criticism

THE present hearty co-operation of motion picture exhibitors and the press of New Jersey had its origin less than a year ago. It came with the realization on the part of newspapermen of the important place motion pictures had won in the interests of a public both are seeking to entertain and enlighten.

With this realization came increased respect, better understanding and a sympathetic co-operation that has already proved mutually beneficial.

In Newark, New Jersey's largest city, the daily attendance at motion picture playhouses is estimated at something more than 30,000. Although motion picture exhibitors in Northern New Jersey have done little in specializing on the nature of films shown by them, a personal canvas of patrons of the principal houses during the past week indicates a development to a certain degree of a fixed purpose on the part of a large percentage.

Covering a special assignment for one of New York's biggest dailies, I found that of more than 3,000 persons questioned during one afternoon, considerably more than one half had planned their visit to the theatre for some definite reason.

Of that number, 1,211 gave as their reason either "amusement or entertainment"; 304 were prompted by a desire to see a certin educational film and 180 desired to see only the "news reviews."

Only a Few Wanted to Kill Time

Of course, there were the few who wanted "to kill time." Two hundred and eighty-six said all they wanted to see was certain instalments of serials in which they were especially interested.

What interest has all this to newspapermen? Was the information sought for the purpose of finding a basis upon which to frame a story? In this particular case I know these were not the motives for the assignment. Editors and publishers of newspapers have awakened to the fact that the field of motion picture work is very closely related to their own activities.

Both realize they are seeking by channels not widely separated to entertain and instruct. Both are beginning to realize as never before that each can be of invaluable assistance to the other.

The 30,000 who attend motion pictures shown every day in the city of Newark alone outnumber the local circulation of any Newark daily newspaper. The daily receipts from the combined circulation of Newark daily papers is about one-fifth of the total receipts of the picture playhouses during the same time.

Exhibitors have been quick to see and take advantage of the benefits that come from newspaper publicity. There are forty-five motion picture houses in Newark and more than fifty per cent. of them are daily advertisers in the newspaper columns.

All the others frequently use the newspapers as advertising mediums. It would be quite difficult to find in the entire city an exhibitor who did not express himself as a firm believer in newspaper advertising.

He has proved it and still proves it by paying for his space in the daily newspaper about twice as much as is asked of the merchant and other business men.

His space is classified as "entertainment advertising" and in the majority of cases the exhibitor willingly parts with payments for it that the average business man would repudiate.

Reduction in Cost of Advertising Rates

During the past year there has been a marked tendency to reduce the cost of motion picture advertising rates and as a result of the closer relations of exhibitors and newspapermen it is safe to predict that in a comparatively short time this apparent injustice will be wiped out.

For many years the average newspaper throughout the country believed itself invaluable to the success of the motion picture theatre. In other words, the editors and publishers believed the picture playhouse could not get along without the newspapers.

One seldom hears such expressions from any thinking newspaperman of the present day. That idea has been supplanted by the thought that activities within the field of motion pictures may be of great service to newspapers and newspapermen.

Publishers and editors are alive to the fact that every feature that makes their production popular and a paying investment is also a component part of what every motion picture exhibitor is striving to give his patrons.

Newspapermen also realize today that if 30,000 citizens of a single city are interested enough to give up several hours each day to attend motion picture playhouses they can be depended upon to be sufficiently interested in the motion picture news to read the daily newspaper that prints attractive articles and stories from this field of industry.

It was only a short time ago that the majority of newspapers assigned its veriest cub to motion picture reviews. The "copy desk" paid little attention to what he wrote and most of his stories were "railroaded" to be "buried" somewhere in the paper's makeup or honored as "fillers."

The change has been as radical as it has been abrupt. A year ago the newspapers of Newark reluctantly gave up a column each week to motion picture theatres and the reviews of their pictures.

Today each paper makes a feature page twice every week given up wholly to items of interest to motion picture fans. In the place of the cub reporter newspapers are demanding real newspapermen with special qualifications for feature work.

And with this cooperation born of better understanding of the aims and ends of both industries there is promised increased efficiency and a more lasting popularity for each.

FRANK M. BOYCE, JR.

Promiscuous Liquor Scenes Forbidden in "U" Films

"Business" of This Kind Will Be Avoided When Action Does Not Seem to Require It, Is Order to Directors from Laemmle Through Brandt

THE latest order sent out to the directors of the Universal Film Manufacturing Company by General Manager Joe Brandt, at the suggestion of Mr. Laemmle, is to the effect that it is desirable to the officials of the Universal that directors try to eliminate, as fas as is possible in the proper production of their pictures, the promiscuous smoking of cigarettes and cigars and discontinue the use of intoxicating liquors where the action does not absolutely call for it, or the surroundings are such that it can be eliminated without impairing the force of the story or weakening the plot or climax.

The notice sent to all the Universal directors by General Manager Brandt, reads, in part, as follows:

"There are a great many instances where men in their homes are seen smoking cigarettes or cigars, where the action of the play would be just as interesting, just as forceful and just as impressive, and would get over just as well, if the participants did not resort to the use of tobacco in any of its forms.

"Very often we find a situation where a person takes a drink before starting in to do some work which has no vital bearing either in that scene or in the plot.

"If we can keep down this promiscuous use of both liquor and tobacco, we will be doing away with an obnoxious, undesirable and otherwise unnecessary trend of affairs."

PHOTOPLAY EDITOR, *THE TIMES*, FINDS STUDIO NUMBER OF INESTIMABLE VALUE

Los Angeles, Cal., January 28.
Motion Picture News,
New York City.
Gentlemen:—

I am in receipt of your Studio Directory number, and have placed it on file in *The Times* library. I find it of inestimable value in my work.

It contains definite facts, tersely stated, concerning the people of the motion picture studios, both actors and directors.

Sincerely,
(Signed) GRACE KINGSLEY,
Motion Picture Editor *Times*.

HORSLEY'S "HEART OF TARA" STARS MARGARET GIBSON AND CLIFFORD

The release on March 4 as a Mutual Masterpicture, de luxe edition, of the David Horsley five-reel production of Theodosia Harris' story "The Heart of Tara," marks the first appearance as co-stars of two players—Margaret Gibson and William Clifford—who heretofore enjoyed stellar honors on the screen individually.

Prior to beginning work on this feature Miss Gibson was featured by Mr. Horsley in a number of pictures, among them "The Arab's Vengeance," "The Winning of Jess," "The Homesteader," "Marta of the Jungle" and "The Soul's Cycle."

Mr. Clifford has also had the feature in earlier David Horsley productions, including "The Terror of the Fold" and "The Bait."

Besides Miss Gibson and Mr. Clifford there are in the cast such players as Marvel Spencer, for the past three months a member of Mr. Horsley's regular stock company; Sherman Bainbridge, a recent acquisition from the ranks of the Universal; Marie James, Walter Spencer, Edward Alexander and other players.

ROGERS CONTRACTS FOR MOSS PRODUCTIONS

Charles R. Rogers, president of the Essemar Film Company, Buffalo, N. Y., was in New York last week and closed a contract with the B. S. Moss Motion Picture Corporation for the New York State rights, exclusive of Greater New York, for their two productions, "The Salamander" and "One Day."

He made further arrangements to handle in the future all Moss subjects for the same territory.

"Britain Demands Better Stories"—Hughes Massie

Representative in England for American Producers Sounds Warning—Films for Acceptance Abroad Must Be Approved by Men Here Who Know European Requirements

THE crying need of the film trade in Great Britain is better stories, and stories better adapted to the taste of the British public, according to Hughes Massie, of Hughes Massie and Company, 40 Fleet street, London.

Mr. Massie, who is the representative in England of several of the largest American producers, is in New York this week, looking over the field here, and arranging for new releases for his own market.

"The greatest need of the British market is better editing on this side," said Mr. Massie to Motion Picture News. "I mean that someone thoroughly familiar with British conditions and British tastes, should make careful selections of the films which are to be sent across, and thereby save an enormous waste.

"The British taste is not so much different from that of other peoples; but the British public does want a real story in its films. That is what it must come to: a better story.

"We can no longer tempt the public by cheap rentals and cheap pictures. The cheap rentals may appeal to the renter, but when the picture goes before the public it is bound to be a 'frost.'

"United States manufacturers are in the habit of sending over miscellaneous assortments of pictures, and demanding that they be sold. They make no selections, and little attempt to adapt the product to our needs; they merely send us their output.

"They are most of them excellent examples of production, splendid photography, and all that, but in many cases the story leaves much to be desired.

"There is a theory that good photography and a big star will carry a film with a mediocre story. They won't. One trouble with American films is that the manufacturer lays great stress on his star—usually a star totally unknown on the other side.

"If we are to have stars they must be stars who are known in Great Britain. In the past the public has been attracted largely by novelty and the unusual in films; in the future it will be the interest of the picture alone which will draw them. That is coming everywhere, but it has already arrived in the British market.

"Imagine, for example, the late Mr. Frohman taking this attitude. Suppose he should say to an associate: 'We've got a big new production for the Empire theatre; the production can be made for so much, we can get So-and-So as a star for so much, and there is a young man down in the office who'll write the play for one hundred dollars.'

"It would be difficult to imagine Mr. Frohman having taken such an attitude, yet that is just what American producers are doing, and expecting to make a great success. It is coming to be purely a matter of interest in the film, and this means, better stories; it means that the story must come first.

"Closer co-operation in this matter between the producer and the British distributor will result in both making money. No other kind of picture will be taken seriously by us any longer. When a man approaches me with a proposition to distribute his film, the first thing I say is: 'Let me see the film.'

"England is being used as the dumping ground of the world in the matter of films. Because of that the public is rapidly becoming prejudiced against foreign productions, and British film is now bringing in more than American.

"How can manufacturers afford to take the risk of an expensive star without an adequate story? I predict that the whole idea and attitude will change, and the value of the story will be fully recognized."

Kellermann Film for Fox Three-Fourths Finished; 15,000 People Seen in the Photodrama



MOORISH CITY BUILT IN JAMAICA BY WILLIAM FOX FOR KELLERMANN SPECTACLE

FOR a mile and a half along the Jamaican shore stretches an ancient Moorish city reproduced, with all its minarets, towers, domes, its slave quarters, palaces and bazaars, by William Fox for the production of his million-dollar spectacle which Director-General Herbert Brenon is making, with Annette Kellermann as the star.

Upwards of 15,000 persons, representing all degrees of Oriental life, are being employed in the making of scenes.

To date the Fox Film Corporation has expended $745,000 on the production, according to the Fox publicity department.

The picture is three-fourths finished, and will be finally completed the end of April or early in May. A month later it will be ready for presentation to the public.

STUDIO NUMBER IS A HANDY ENCYCLOPEDIA OF INDUSTRY

Los Angeles, Cal., January 25.
Mr. J. C. Jessen,
Motion Picture News,
Los Angeles, Cal.
Dear Mr. Jessen:—

Permit me to express my compliments upon your Studio Directory number.

It contains a world of information on motion picture people, is brief and to the point, with a minimum of superlatives, and is a handy encyclopedia on the cinema industry through the medium of which important data may be gleaned at a glance.

Sincerely,
(Signed) GUY PRICE,
Dramatic Editor, *Evening Herald.*



LATEST POSES OF CLARA KIMBALL YOUNG, STAR OF THE FILM CORPORATION BEARING HER NAME

BINFORD SUCCEEDS BAILEY AT METRO IN DENVER

J. Unger, Western representative of all Metro exchanges west of Denver, stopped off in Denver and appointed William T. Binford manager of the Denver exchange to succeed A. S. Bailey, who has been transferred to the Salt Lake branch, opened last week.

As manager of the Denver exchange, Mr. Bailey was very successful, and his many friends among the exchangemen and exhibitors in that territory wish him success in his new field.

Mr. Binford, the new manager of the Metro Denver exchange, was formerly roadman for the company, and as he has had years of experience in the film business, he is looked upon as the right man to carry out the high standard Mr. Bailey maintained for the Denver exchange.

Mr. Binford's first move upon assuming charge was to appoint F. Y. Langtree as roadman to work out of the Denver office. Mr. Langtree was formerly connected with the film business in 'Frisco.

W. B. Glaser, booker of the Denver Metro office, has been made head of the feature and serial department of the Mutual Film exchange, of Kansas City, Mo.

G. M. Anderson Plans Production in New Orleans

"Broncho Billy" Creator Declares That He Will Make the Southern City His Film Headquarters—Guest of Eugene Pearce While Visiting Crescent City

Special to MOTION PICTURE NEWS

New Orleans, La., March 5.

ORGANIZATION of his own company, with permanent studios and headquarters in New Orleans, is said to be the plan of G. M. Anderson, creator of the film character "Broncho Billy," who has been in New Orleans for six days, following his retirement from Essanay.

Mr. Anderson is now on the California coast. He declared to a representative of MOTION PICTURE NEWS that he could not as yet outline his full plans, but it is definitely understood that New Orleans is to be the base of operations of his new company or that at least a studio will be located here.

Mr. Anderson let it be known that he was in search of a leading lady to play in some of the productions he has under consideration, and as a result the carpet in his apartments at the Hotel Grunewald became worn from the tramping of feminine applicants.

Screen-struck maids also kept his telephone and a private operator busy every day he spent here.

During his stay in New Orleans Mr. Anderson was the guest of J. Eugene Pearce of the Pearce Enterprises. In connection with the visit of Mr. Anderson, Mr. Pearce arranged for the first public presentation of "Humanity," in which Broncho Billy has the leading role, and projected it at the Tudor theatre Wednesday night at 8:30 o'clock. Mr. Anderson makes it a practice to witness the first run before the production leaves the studio.

In this instance, however, he left the Pacific Coast rather hurriedly, took "Humanity" with him, and decided on the "try out" immediately on his arrival in this city.

Most important of all Broncho Billy's activities—to him—was his mother's visit to New Orleans at the end of the week. Mrs. Anderson was visiting in Summit, Miss., a short distance from the Crescent City. Mrs. Anderson and "her boy Billy" were inseparable pals during their stay.

A. JULES BENEDIC.

Publicity Service Department for Young Company

Selznick Will Take Direct Personal Charge, as He Realizes Value of Advertising in Connection with Marketing of Pictures—Well Known Theatrical Manager Will Act as Adviser

LEWIS J. SELZNICK, president of the Clara Kimball Young Film Corporation, announces the organization of a publicity service department in connection with the activities of his new company.

He has taken direct personal charge of the department, to indicate his keen appreciation of the value of advertising in connection with the marketing of films.

In his public announcements Mr. Selznick lays particular stress on his knowledge of the needs of the individual exhibitor, and it is known that one of the principal advisers of the department has been and will be a theatre manager of long and wide experience. Emphasis also is laid on the promise that this department will be for the joint benefit of the exhibitor and the Clara Kimball Young Film Corporation and that it will not be a profit making scheme.

With the adoption of these policies Mr. Selznick considers, according to his statement, that he is showing a willingness to meet the exhibitor half way in the matter of constructing general business-getting publicity.

The exhibitor has thrown off his swaddling clothes Mr. Selznick says and he intends to show an appreciation of this fact on the advent of a company over which he has executive control. He considers it a good follow up for his statement in this paper last week that the future of the motion picture business depends on the individual exhibitor and the way he handles his theatre, more than anything else.

NAT GOODWIN BEGINS SECOND PICTURE FOR MIRROR

Nat Goodwin winged his way southward last Sunday at the head of a company of players engaged by Mirror Films, Inc., for the second of a series of photoplays being made by the Mirror with Goodwin in the star roles. The picture will be made in and around Jacksonville, Fla., and will be a farce comedy, directed by Walter McNamara.

The company is composed of Flora Finch, Billy Quirk, Augustus Phillips, Estelle Mardo, Mildred Manning, Lina D'Avril, William Mandeville, Eddie O'Connor, and Charles Brandte and several other players.

The first picture in which Goodwin appeared for Mirror was finished about two weeks ago.

CHILD ACTRESS FOR "U" KEEPS RIGHT ON POSING WHEN LION GOES ON RAMPAGE

Pretty little Clara Horton of the juvenile contingent at Universal City, has established a reputation for fearlessness that would put to shame many an actor or actress of mature years.

Little Clara has appeared in several animal photoplays that have been produced recently by Director Jay Hunt,



CLARA HORTON

and she has worked close to lions, leopards and jaguars.

In "Under the Lion's Paw," which Director Hunt has just completed, this unusually fearless child calmly enacted the role assigned to her while Sam, one of the lions at the Universal zoo, went on a rampage in the jungle arena where the scenes were being filmed.

CHAPLIN SOON OFF FOR WEST

Charles Chaplin, the Mutual comedian, expects to leave for the West early this week. He will go to Chicago for a short sojourn before proceeding to the coast.

Preparations for his coming are in progress at the new studios being put in shape for his company in Los Angeles. Henry P. Caulfield, who will be in charge of the studios, will leave for Los Angeles in the course of a few days.

In Chicago Chaplin will attend to the cutting of his last release with the company with which he has been employed the last year. Only two Chaplin releases are yet to come from this company, despite the report circulated to the effect that a large stock of Chaplins was to be released.

"The first Mutual Chaplin" is now being released. It is the one hundred foot picture showing Chaplin and President John R. Freuler of the Mutual signing the contract.

This picture, taken primarily for the purpose of the Mutual Weekly, has been much in demand among New York exhibitors and no less than twelve prints of this expensive and tiny release are working among the theatres of New York.

It is Mr. Chaplin's first appearance in motion pictures without a make up—and it is probably his last.

Holmes on "Easy Chair Journeys" Next Few Months

Famous Lecturer Closes Platform Season and Goes to Chicago for Production of Weekly Screen Jaunts to Other Lands for Paramount—He Plans Absolutely New Material

BURTON HOLMES, one of the world's greatest travel lecturers, the first to realize the educational advantages of having his motion pictures of travel shown in motion picture houses, has closed his lecture season for 1915-1916 and will devote the next few months to the work of conducting his weekly "easy-chair journeys" for the Paramount Pictures Corporation.

Mr. Holmes has left New York for Chicago, where the producing work of his travel pictures for Paramount is conducted.

For many years Mr. Holmes has been obliged to confine his lecture season to twenty weeks, in order to devote the eight months of spring and summer to the acquiring of new material for the following fall and winter months, during which seasons he delivers the Travelogues in a very limited number of our larger cities—New York, Brooklyn, Philadelphia, Boston and Chicago. From ten to twenty-five Travelogues are delivered in each city.

Now that he has finished his lecturing for the season, he will devote his entire attention this spring to the preparation and editing of the Paramount-Burton Holmes Travel Pictures.

Having prepared eight releases on American topics, he will follow them with a number of "easy-chair journeys," visiting our "Little Brown Brothers" in the Philippines, there to see Manila as it is today and to see what Uncle Sam has done and is still doing among the one-time "Dogeaters and Head-Hunters of Luzon"; to see them at their native industries and in their sports and dances; to see what our khaki-clad boys are doing toward teaching the lesson of peace among the often rebellious Moros, to see the original of George Ade's "Sultan of the Sulu" at his own court and to cruise from island to island of the Philippine archipelago.

One release will show the daily life in the celebrated Bilibid prison, the model prison of the world, where Uncle Sam makes useful citizens out of the scum of the earth,—an Oriental Sing Sing, where every prisoner learns a useful trade and finds a job awaiting him on his release from prison.

The hemp industries and rice growing are among the many interesting incidents of the Philippine series.

After the Philippines, Mr. Holmes has many more travels in preparation, to Japan, China, India, Java and so on indefinitely.

He will probably start on his own travels in search of absolutely new material for the Travelogues and for the Paramount-Burton Holmes Travel Pictures by April.

Emmert Appoints Delegates for Women's Club Meet

Hettesheimer, Frankel, Weigel, Dickman and Ackerman Will Attend Joint Session of Two Women's Organizations to Help Form Plans for Children's Programs in Cincinnati

Special to MOTION PICTURE NEWS

Cincinnati, March 5.

CO-OPERATION with two large women's organizations of Cincinnati, in an effort to solve the problem of children's pictures will probably be given by members of the Motion Picture Exhibitors League of the Cincinnati Chamber of Commerce as the result of agitation over the question here.

At the monthly meeting of the league, March 1, Francis Huffaker, probation officer of the Juvenile Court, and chairman of the joint committee of the Woman's City Club and the Woman's Civic League, appeared and asked the exhibitors to assist in working out a plan by which one or more theatres in various sections of the city might given one morning a week to the exhibition of special pictures for children.

Her talk was supplemented by remarks by Roe S. Eastman, photoplay editor of the *Times-Star* in which he pointed out that co-operation in this plan by the exhibitors would tend to create confidence in the mind of the public.

By endorsing a movement calculated to protect morals of minors, he declared, the exhibitors would avail themselves of a very powerful weapon in the censorship fight.

President F. L. Emmert appointed a committee consisting of A. G. Hettesheimer, Orpheum; I. Frankel, Hippodrome; Charles Weigel, Alhambra; Dr. Otto Dickman, Nordland Plaza and J. A. Ackerman.

This committee and any other members who may be interested in the movement will attend a joint session of the two women's organizations next Thursday at which time practical plans for the establishment of a children's program and other arrangements to exclude children from pictures which might be harmful to their moral development, will be projected.

The exhibitors agreed also to support the publicity campaign of the general committee of the Chamber of Commerce to get the support of the voters for a $6,000,000 bond issue to build an interurban and rapid transit system. Two thousand slides carrying arguments in favor of this bond issue will be thrown upon the screens of the one hundred Cincinnati theatres during the coming months as part of this campaign.

ROE S. EASTMAN.

AMERICAN ESTABLISHES STUDIO AT TRUCKEE, CALIFORNIA

Special to MOTION PICTURE NEWS

San Francisco, March 3.

The American Film Manufacturing Company is establishing a studio at Truckee, headquarters for winter sports in California, and a prominent woods resort in the summer season.

The Chamber of Commerce arranged for the land that was needed. This place is near Lake Tahoe and is well adapted to the filming of mountain and lake scenes.



GLIMPSES OF TWO KNICKERBOCKER STAR FEATURES: "THE HOME BREAKERS," MARGUERITE NICHOLS AS STAR, AND "THE WITCH OF THE MOUNTAINS"

RAVER MAKES RAPID DISTRIBUTION OF OCEAN FILMS ON CASH BASIS

The combined product of the Raver Film Corporation and the Ocean Film Corporation is being rapidly distributed from Harry R. Raver's executive offices in the World's Tower building.

Daily showings of five productions are being given for visiting State rights buyers. A wide variety of subjects are represented in these films.

"Driftwood," Owen Davis' famous play, starring Vera Michelena, is a tense dramatic story; "The Other Girl," by Augustus Thomas, starring James J. Corbett, is a novelty comedy drama; "The Fortunate Youth," by William J. Locke, is a romantic tale featuring Wilmuth Merkyl; "Life Without Soul," from the classic "Frankenstein" by Mary Shelley, is a powerful sermon against over-ambition; "Austria at War" tells the Austro-Hungarian side of the present European conflict in vivid scenes photographed at the front by enlisted cameramen and approved by his imperial majesty, Franz Joseph.

Among the forthcoming Raver productions now in preparation, will be "Alabama," "The Witching Hour," and other Thomas plays.

Territory is being sold on a cash basis. No films are being placed with exchanges on a percentage arrangement.

HORSLEY PLANT USED FOR FUND

Occidental Day was celebrated with great acclaim at the David Horsley studios, Los Angeles, on February 26, Mr. Horsley having generously donated the use of his entire plant to the Million Dollar Campaign Fund committee.

A special program of six animal acts was staged in the afternoon at three o'clock, but the gates were opened at 10 a. m. to give the visitors an oportunity to watch the making of motion pictures, both at the stages and in the arena.

The proceeds from the sale of tickets were turned over to the committee, which is working hard to raise one million dollars as an endowment fund for the Occidental College. A goodly sum was realized through Mr. Horsley's help.

Thanhouser Makes Censor Statement for Exhibitors

Members of New York League Ask for Views on the Question—Proposed Law, If Consistently Applied, Would Bring Chaos to Work in the Studios

THAT censorship of motion pictures would produce chaos in the studios, because its enforcement, if consistently applied, would necessitate the presence of federal or state inspectors during the production of photoplays, is pointed out by Edwin Thanhouser in a statement made at the request of New York exhibitors who are active in the fight against censorship at Albany.

"I think that any judge sitting on the question," says Mr. Thanhouser, "will agree with me that to photograph an illegal deed and reproduce it for exhibition, is no greater a crime than the committing of the actual deed. That's simple.

"If the censors take exception, under federal law, to a scene in the picture, the enactment of that scene is just as much a crime as its portrayal on the film. That being the case, the men who are charged to enforce the law must in all consistency see that nothing objectionable is enacted.

"This means a pretty state of affairs in the studios. Imagine a minion of the law stationed in the studio to see that nothing is done at which the law makers might raise their eyebrows.

"Every company going out on exteriors will have to carry an added passenger in the form of a federal or state representative. He will have to stand next to the director and in order for the director to avoid arrest the officer will have to be given an account of the scene about to be enacted.

"Said officer will then weigh it carefully in his mind, look up his precedents and rulings, and decide whether the scene shall go on. If for any reason it should be impossible for him to decide on the spot, the director will have to postpone his work until the guardian of the people's morals can go to Albany or Washington for a ruling on the scene.

"This might seem far-fetched, but it seems to me to be exactly what we are bound for in all this censorship agitation.

"It is unfair that a film maker be not given definite technical information as to what will be allowed and what not, under censorship laws. For instance, the Interstate Commerce Law designates specifically every act or deed which may be considered a violation of the law.

"I believe that there is no intention on the part of those favoring censorship to draw up such a schedule. I grant that it is a very difficult task for them to do so; at the same time without it the law remains absolutely incomplete and unfair, judging by all the various plans I have read.

"The element of discretion in rulings exists in most laws that are made, but I don't believe that the statute books of the country contain a law in which the element of discretion works greater hardships on a class of citizens than the proposed censorship laws.

"Consistency is a beautiful thing. The aim of law and regulation is to make things consistent, but if our pro-censorship friends should by any chance succeed, the necessity of consistency will constitute a bite much larger than they can chew.

"The presence of a censor in a studio will be the next step to a nice little Siberia of our own for all offending scenario writers, actors, directors and film producers."

"UNDERTOW" FROM MOSS APRIL 1, FOR STATE RIGHTS, LIKE HIS OTHER FILMS

Disposing of feature films through the medium of state rights sales is the present and future process through which B. S. Moss will place the features manufactured by his concern on the market.

The current Moss release is "One Day," the sequel to Elinor Glyn's "Three Weeks," also screened as a feature by Mr. Moss last year, and sold on the state rights plan.

About April 1 Mr. Moss will turn out another, "The Undertow," and during this year expects to produce on the average one feature monthly, selling all through state rights, reserving Greater New York and northern New Jersey for his own territory.

MEIGHAN, REVENUE OFFICER IN "PINE," WILL BE FEATURED IN SEVERAL LASKYS

Thomas Meighan, who has come rapidly into popularity as one of the leading members of the Jesse L. Lasky Feature Play studio organization, according to announcement made last week, is to be featured soon in several productions.

Following his most recent big role as the revenue officer in the Lasky production,



THOMAS MEIGHAN

"The Trail of the Lonesome Pine," Mr. Meighan has begun work in leading support of Blanche Sweet in the picturization of "The Sowers." In this production he will appear as Paul Alexis.

Just previous to joining the Lasky company, last summer, Mr. Meighan had one of the principal roles in the original production of the melodrama, "On Trial."

His first appearance in a photoplay production with the Lasky company, was as Burton Temple in "The Fighting Hope," a Lasky-Belasco production.

Subsequently, he appeared in "Blackbirds," "Out of Darkness," "The Secret Sin," "Puddn'head Wilson" and "The Trail of the Lonesome Pine."

SAN MATEO, CAL., IS AFTER PRODUCERS TO LOCATE THERE

Special to MOTION PICTURE NEWS

San Francisco, March 3.

The San Mateo Chamber of Commerce is going after moving picture studios in a systematic manner and recently held a special meeting to consider several propositions that have developed along this line.

Frank E. Baskette was sent to Los Angeles some time ago to see producers who are desirous of securing a change of location and a report has been filed by him outlining his plan of action.

"Woman's Law" Marks Arrow as Producer for Pathé

Vehicle for Florence Reed, Founded on *American Magazine* Serial by Mrs. Maravene Thompson, and Scenarioized by Harvey F. Thew and Albert S. Le Vino, Ready on 21st

THE release on March 21, through the Pathé Exchange, of "The Woman's Law," in which Florence Reed is starred, marks the debut of the Arrow Film Corporation as a producer for the Pathé program.

"The Woman's Law" appeared first as a serial story in the *American Magazine*.

Subsequently, in book form it brought its author, Mrs. Maravene Thompson, additional celebrity. More than 300,000 copies have been sold.

The scenario was made by Harvey F. Thew and Albert S. Le Vino, and the story transferred to the screen by Director Lawrence B. McGill.

It is said to be a point with Miss Reed never to contract to play in a drama, the scenario of which she has not read in advance.

When W. E. Shallenberger, the Arrow president, approached Miss Reed for the purpose of getting her to appear in "The Woman's Law," he found that she had almost definitely pledged herself to play twelve weeks on the road in a special production of "The Yellow Ticket."

Finally she agreed that if the scenario of "The Woman's Law" impressed her favorably, she would postpone her road tour long enough to play the stellar role in the picture.

After she read the scenario Miss Reed said to Mr. Shallenberger:

"This is the very best scenario that has ever been submitted to me," To Messrs. Thew and Le Vino she sent equally warm praise.

The story in "The Woman's Law," which is said to be one of unusual suspense, revolves about this opinion of Judge Allison: "Except for finger prints, I can find in New York the living double of any man in the world."

Florence Reed has the role of Gail Orcutt, the home-loving wife of a dissolute New York millionaire.

After her husband has become a murderer, Gail, invoking "The Woman's Law" —the law that makes a mother do anything to protect her young—hands over to the district attorney the living double of her husband, in order to save her boy from being branded as the son of a convicted felon.

The double, committed to a sanitarium as an incompetent, regains his normal health, but his memory of things prior to his commitment does not return.

Gail is compelled to receive him into her home as her husband, whom even the stranger believes himself to be.

The real husband reappears, and in his second secret entrance into the house to rob Gail of her jewels and remaining cash he is shot by the butler at just the moment that the district attorney and a reporter, who has uncovered the deception, reach the house.

Gail then confesses, and the true identity of the stranger is learned. The reporter suppresses his story and the district attorney sees that substantial justice is done.

Historic and Artistic Fame of Indiana in Films

Hoosier State Is First to Perpetuate Its Traditions in Motion Picture Medium—Selig Is Commissioned by Authorities to Prepare Production for the Screen

INDIANA is to be the first state to perpetuate her historic and artistic fame through the lasting medium of motion pictures.

Robert M. Cass, of Indianapolis, representing a group of Indiana patriots, and acting with the complete approval and support of the Indiana State Historic Commission, has signed a contract with the Selig Polyscope Company, of Chicago, for the filming of a spectacular production, in seven reels, which will picturize and preserve the history of the Hoosier State from LaSalle's time to the present day.

Production of "Historic Indiana" will start immediately at the Selig Chicago studios. Gilson Willets, the noted writer, who scenarioized "The Adventures of Kathlyn," and "The House of a Thousand Candles," has been engaged to prepare the special scenario.

According to Mr. Cass, the Governor of Indiana, will request James Whitcomb Riley, the beloved poet, to write the subtitles in verse.

Meredith Nicholson, Booth Tarkington, George Ade and others of the Indiana literary circle, are expected to support "Historic Indiana," by contributing special articles and making suggestions. When completed the photoplay is to be presented in every city and town, in every school house in the State of Indiana, to further foster State pride and patriotism and to educate Indiana citizens to the wonderful details of Indiana historic lore.

It will also probably be presented wherever the sons and daughters of Indiana congregate.

Not a locality named in Indiana history, nor an incident that aided in emblazing Indiana's fair name on history's pages will be overlooked. A share of the profits of the film is to go to the Indiana Historic Commission.

Marguerite Beriza, the world-famous grand opera star, late of the Chicago and Metropolitan Grand Opera companies, will probably be selected to play the leading feminine role.

She will be supported by a carefully selected cast of Selig players and by men and women prominent in Hoosier State history.

The production is to be finished by late spring. Players will visit localities in Indiana famous in history, in order to obtain correct atmosphere.

These localities will include probably the home of General Lew Wallace, the home of President Harrison and all other localities and scenes which in any way have contributed to Indiana's fame throughout the nation and throughout the world.

A GROUP OF HORSLEY PLAYERS WHO HAVE CHIEF ROLES IN "THE HEART OF TARA"



SHERMAN BAINBRIDGE MARVEL SPENCER MARGARET GIBSON MARIE JAMES WILLIAM CLIFFORD

MORAL FEATURE FILM IS FORMED BY BRUCE MITCHELL FOR JUNE RELEASES

Special to Motion Picture News

Los Angeles, March 3.

The Moral Feature Films Corporation has been organized in Los Angeles by Bruce Mitchell, former director general of the National Film Corporation, and William A. Hoefgen, who is president and general manager.

This corporation is capitalized at one hundred thousand dollars. They plan to make multiple reel subjects to be released direct to theatres.

The active production of the first subject entitled "The Beast," will be taken up not later than March 15.

Bruce Mitchell is the author of this, and will personally direct the production, which will have Louis J. Cody and Dorothy Dalton for its leads.

This deals with the liquor traffic of today, and is endorsed by many of the leaders of the prohibition and anti-saloon league movement, ministers and others.

It is expected the first subject will run in the neighborhood of twelve thousand feet.

It is planned that this will be ready for release some time in June. Settings and all properties are now being prepared, and negotiations will be closed within a few days for a studio.

DINNER FOR DANIEL FROHMAN AT ASTOR ON MARCH 26

In recognition of his years of service for the betterment of the stage and the motion picture, in which field of late he has been very active, Daniel Frohman will be the principal guest at a dinner in his honor in the Astor Hotel ball-room on Sunday evening, March 26.

Both men and women of prominence on the stage and screen will attend.

The committee in charge consists of Messrs. A. L. Erlanger, Otto H. Kahn, Alexander Lambert, Brander Matthews, Dudley Field Malone, J. Stuart Blackton, Marc Klaw, John Drew, Alf Hayman, Walter Damrosch, Augustus Thomas, Charles B. Dillingham, Adolph Zukor, William Harris, Sr., George M. Cohan, William Courtleigh, Sam H. Harris, John W. Rumsey, David Belasco, William A. Johnston, Joseph Brooks and Samuel Goldfish.

"Hidden Law" Stars Margaret Gibson and Clifford

Second Picture Featuring the Two Players in a Horsley Production Is from Pen of Theodosia Harris and Will Be Released as a Mutual Masterpicture on the 25th

DAVID HORSLEY announces as the vehicle for the second co-starring appearance of Margaret Gibson and William Clifford, a five-part dramatic feature entitled "The Hidden Law."

It is from the scenario by Theodosia Harris, who has been responsible for many of the stories used in past David Horsley productions, and is scheduled for release on March 25 as a Mutual Masterpicture, de luxe edition.

The theme is based on the hidden law of justice. The author has treated it in a most interesting fashion by placing the characters in familiar spheres and laying the action in colorful environment.

The earlier part of the action takes place in theatrical surroundings while the latter half is unfolded in the remote wilds of the Western mountains.

Mr. Clifford is cast for the role of Carlton, while Miss Gibson appears in the part of the "princess of the mountains." Their supporting cast includes Frederick Montague, Robert Kenyon, Mae Adams, Doris Baker, Marie Gavette, John Oaker and Pauline Williams.

"The Love Liar," a five-part production scheduled for release on March 27, as a Mutual Masterpicture, de luxe edition, featuring Crane Wilbur, is the biggest production coming to date from the David Horsley studios.

The story, written by Mr. Wilbur, gives the star what is probably the best part he has ever enacted before the motion picture camera for the Horsley studios.

The title of "The Love Liar" is obtained from the principal character, David McCare, a famous violinist, played by Mr. Wilbur.

McCare, as explained by a subtitle, is that type of man who leaves a wake of ruined lives and broken hearts behind him; a man who tells so many love lies that he finally believes them himself, eventually to his own undoing.

Acting strength has been provided by Mr. Wilbur by the engagement expressly for this picture of Lucy Payton, Mae Gaston, Nan Christy, Ella Golden, Fred Goodwins and Brooklyn Keller, for the principal supporting roles.

In the big ballroom and cafe scenes hundreds of supernumeraries take part.

Spears to Lecture Before Rothacker Employees

Chief of Research Laboratory Is Slated for Talks on Technical Subjects of Interest to Cameramen, Beginning April 17—Schoenbaum to Lecture on Factory Efficiency

A SERIES of special lectures and educational talks for the benefit of employees has been inaugurated by the Rothacker Film Manufacturing Company, Chicago.

These lectures, which are illustrated by motion pictures and by charts drawn on a blackboard, are being given by E. H. Spears, chief of the Rothacker Research Laboratory.

The schedule for talks to April 17, inclusive, is as follows: March 6, to cameramen on "Lighting of Subject and Exposure"; March 13, "Practical Outline of the Fundamental Points of Photography"; March 20, "Development and Time of Development for Cine Positive Film When Prints Are Made from Negative of Inferior Quality"; March 27, "Proper Exposure to Be Given on Cine Positive Film from Negatives Which Are Contrasty, Flat and Good"; April 3, "Compounding of a Developing Formula"; April 10, "Toning of Cine Positive Film and the Chemical Actions of the Same"; April 17, "The Dyeing of Cine Positive Film."

Technical Secretary Schoenbaum, of the Rothacker plant, formerly technical secretary for Charles Pathè, Paris, gives, each week to the employees, a lecture on the subject of factory efficiency.

DEMAND FOR KNICKERBOCKER CIRCULARS ON INCREASE

Large circulars in two colors, fully illustrated, are now being published monthly for the use of exhibitors by the Knickerbocker Star Features.

The growing demand for these advertising mediums has required a large increase in the quantity of the March number.

Rothapfel Opens Chicago's Colonial for Triangle

Premier Exhibitor Introduces His Methods of Theatre Management to Middle West and Is Presented with Baton from Griffith, Sennett and Ince, "The Triangles"

Special to Motion Picture News

Chicago, March 4.

S. L. ROTHAPFEL, premier exhibitor, introduced his ideas to the Middle West at a complimentary performance held in the Colonial theatre here on Saturday evening, February 26.

The Colonial, which housed "The Birth of a Nation" during its phenomenal run, has been completely renovated under Mr. Rothapfel's supervision. Triangle features exclusively will be shown.

On entering the theatre the patron is saluted by one of the three negroes in Hindu garb, is offered a program and thanked. The head usher, dressed in a military uniform decorated with gold triangles, salutes, indicates the aisle and thanks the patron.

The aisle usher salutes, conducts his charge to a seat, salutes again, and thanks the patron once more. This courteous treatment puts the patron in a pleasant frame of mind to enjoy the performance.

A fine example of the training of these ushers was given at the opening performance. A burning building, two blocks away, sent smoke into the theatre, and some persons in the audience became visibly disturbed.

Instantly the ushers, without any instruction, walked down the aisles, saying in an assuring tone, "There is no danger. The odor is caused by the new projection machines." This quieted the panicky ones at once.

The symphony orchestra of twenty-five pieces played the overture from "William Tell," while the various storm and lightning effects were thrown on the stage setting.

This setting, a most artistic one, has for a background a land-locked lake, with towering mountains on all sides. The foreground is a Roman villa. This unusually beautiful effect was created and installed by Sosman and Landis, Chicago stage designers.

Next followed about 1,200 feet of animated news, selected from Pathé and Universal weeklies. A duet was interpolated between this and a reel showing broncho busting and other Western pastimes.

Another duet preceded the next film, 800 feet of a Kleine travel picture. Harriet Jane MacConnell then rendered an aria from "Samson and Delilah."

The star event of the evening was the Triangle-Fine Arts feature "Daphne and the Pirate," with Lillian Gish. This was followed by two selections sung by the Colonial quartette.

The performance was here interrupted by an usher who walked across the stage with a telegram and package. The usher presented these to Mr. Rothapfel, who had himself been leading the orchestra.

The telegram was read to the audience by one of the musicians. It was sent by D. W. Griffith, Mack Sennett, and Thomas H. Ince, and was a congratulatory message expressing admiration for Mr. Rothapfel.

The package, when opened, was found to contain a beautifully turned baton. In a neat speech, Mr. Rothapfel thanked the audience for its good will, and with the new baton waved the orchestra into life.

The final offering of the evening was a Keystone comedy, "He Did and He Didn't," with Roscoe Arbuckle and Mabel Normand.

Many persons socially prominent were in the audience.

The theatre is equipped with a Minusa Cine screen and two new Simplex projection machines. A large electric sign on the theatre front was installed by the Thomas Cusack Company.

BUNDY RETURNS TO PACIFIC COAST FROM NEW YORK VISIT

Harlow E. Bundy, whose son, Bruce F. Bundy, has established the El Dorado Feature Film Company in Pasadena, Cal., with Harris L. Forbes as managing director, has been a recent visitor to New York City.

He has just returned to the Pacific Coast after remaining ten days in the East. During his stay Mr. Bundy held several conferences with Arthur S. Kane, 220 West Forty-second street, New York City, regarding plans for marketing the El Dorado output.

A definite announcement is expected shortly. The first release, "The Impersonation," in five parts, featuring Neva Gerber, supported by Lamar Johnstone, Rex Downs, May Cruze, and others, has been completed. Work is about to begin upon the second production.

"Business Suffers from Overproduction"—Langan

"No Need for One New Picture a Day Demanded by Some Exhibitors," He Declares—"Right Kind of a Subject Will Crowd a House Three Days"

ARTHUR C. LANGAN, of the Popular Pictures Corporation, contends that the chief handicap to the motion picture industry today is the utterly superfluous activity of film manufacturers in turning out countless reels of unnecessary screen material.

In other words, he claims that, in this country at least, the business suffers from overproduction.

"There can be no doubt in the mind of any unbiased person who has studied the subject that the manufacturers produce a great many more films than are needed and the industry suffers in consequence," said Mr. Langan to a News representative.

"The bitter rivalry between certain of the big producers is responsible for a great deal of this overproduction and consequent loss to themselves in the long run.

"Not until the exhibitor is obliged to pay just exactly what a picture is worth, being neither over nor undercharged, can the manufacturers all expect to make money.

"There is absolutely no necessity for the 'one new picture a day' schedule favored and demanded by many exhibitors. The right kind of a picture will crowd any house for three days, and with the larger theatres of the big cities for a week.

"I look to see the day when the two-pictures-a-week system will be in general vogue in this country. It is the proper policy for theatres in small towns and for small houses in the big cities which cater to their own sections exclusively.

"The one-picture-a-week is all right for the big theatres of the large cities, such as the Strand and Broadway houses here.

"The small town theatre, or small theatre of the big city could not afford the one-picture-per-week schedule, for their patrons would be speedily used up, consisting as they do of a regular crowd in each instance. But the two-per-week would outlast the audience, and not only that, but make matters far easier for the exhibitor in arranging his program, giving him more time to choose his attractions by viewing them in advance.

"Best of all, the manufacturers could cut down their output and stop playing a losing game. There are few critics who will deny that the majority of features being turned out nowadays lack coherency of plot, are padded painfully to attain the five-reel length, and contain some marvelously bad photography.

"All these imperfections are foisted upon the public because of the overproduction mania and speeding-up craze so fatally popular with some manufacturers."

EWAN JUSTICE LEAVES NEW YORK *WORLD* FOR FOX PUBLICITY DIRECTORSHIP

Ewan Justice on March 1 left the New York *World* and became publicity director of the Fox Film Corporation, succeeding John W. Rankin, whose retirement was made necessary by a critical illness and surgical operation.

Mr. Justice is one of the best-known newspapermen in New York and Washington, having done duty there for the *World*.

In addition to his extensive *World* experience he is known all over this country and Europe through his long connection as publicity representative with the North German Lloyd Steamship Company.

Not long after the war began, when the activities of the big steamship company were brought to a virtual standstill, Mr. Justice returned to the *World*, where he remained until joining Mr. Fox.

HILLIARD, JUVENILE AND LEAD, UNDER FOX CONTRACT

Harry Hilliard, juvenile actor and leading man, has signed a long term contract to appear exclusively in William Fox pictures.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City.

SPECIAL CHILDREN'S SHOWS: THEIR IMPORTANCE TO THE EXHIBITOR—A CONCRETE EXAMPLE

SPECIAL showings for children: the next important step in the exhibiting end of the business.

The full significance of this movement was set forth in last week's issue of Motion Picture News by William A. Johnston. Exhibitors everywhere ought to accord it their special attention; and in order that showmen, who are not yet giving children's days or matinees, may know what their more progressive fellows are doing, this department will run a series of articles on the subject.

These articles will take up, among other things, the proper way to advertise children's performances, for they must be properly advertised if they are to achieve maximum results.

In the beginning, we urge exhibitors to connect up their children's showings with the activities of local charitable organizations, women's clubs, etc. This should be done, first, because it will go a long way toward disarming censorship advocates, who say that no pictures fit for children are shown; second, because it will align the exhibitor with centres of influence in his city; and third, because it will advertise his theatre in an effective fashion.

How is the exhibitor to enlist the aid of these organizations? Let us take a concrete example—the case of the Majestic theatre, Columbus, Ohio. The Majestic is giving "a series of children's performances on ten successive Saturday mornings, both to provide programs of a high order of merit, especially for children, and to provide a means of contribution to worthy charities in which children are among the beneficiaries."

This means, of course, that the exhibitor virtually turns over his theatre, once a week, to charity. What does he get in return? The Majestic got the endorsement of the Columbus Board of Education, St. Ann's Guild, the Pleasure Guild of the Children's Hospital, and the Columbus Chapter of the Anti-Tuberculosis Society, to each of which organizations went *net proceeds* of Saturday morning shows. Endorsement of this kind is not only highly desirable, but it is a positive advertising asset to the theatre, because it creates good will in influential circles.

The Majestic loses nothing; it gains much. What it is doing, picture theatres, large and small, can do. The management of the Majestic would not be devoting so much attention to performances of this kind, if they were financial drawbacks. And the importance attached to the movement by the Majestic is demonstrated by the fact that a whole page is devoted in the Majestic house organ to it.

Even if the exhibitor cannot see the wisdom of linking up children's shows with organizations in his town, he can at least give a morning a week to the presentation of pictures which are suitable for the young.

CHILDREN'S MATINEES MAKE HIT IN ST. JOSEPH, MO.

Abe Riegelman's children's matinees on Saturday mornings at the Colonial theatre in St. Joseph, Mo., have received the endorsement of all the prominent men and women of his city in addition to that of the Federation of Women's Clubs.

Two performances are given for the benefit of the children each Saturday morning, one at ten and one at eleven fifteen. Mr. Riegelman is thoroughly satisfied with the success of his undertaking.

HOUSE ORGAN SERIES NO. 24: A PAGE FROM THE MAJESTIC MONTHLY, COLUMBUS, OHIO

THE MAJESTIC MONTHLY 5

The CHILDREN'S HOUR

BELOW you see one of the two large houses which attended the children's program offered at the Majestic on the morning of January 29, when the performances were given for the benefit of the shoe fund of the public schools. In the foreground will be seen the gifted blind pianist, violinist and singer, Arthur Kellogg, who has been furnishing music for these occasions. Of the proceeds a letter to the Majestic management from Edward B. MacFadden, clerk and treasurer of the board of education, is sufficient explanation: "Report was made to the board of education . . . that the sum of $112.81 had been turned over to the treasurer of the board, who is custodian of the shoe fund of the . . . St. Ann's guild was another one of the charities benefited and a letter from Katherine Townsend, its secretary, expressed appreciation. "We were greatly in need of money just at this time," she wrote, "as a new addition to the Infant asylum is being erected, and so we were highly gratified by the amount —$142.50—which we received." The Pleasure guild of the Children's hospital was similarly appreciative.

A feature which was introduced into the performances given on the morning of February 19 was quite apart from the pictures or the songs and yet was highly educational. The theater was decorated in the flags of the Anti-



A DEPARTMENT WHICH SHOULD FIND A PLACE IN EVERY HOUSE ORGAN

CENSORS OUTWITTED BY LIVE WIRE PUBLICITY MANAGER

Claiming that close up views of the German Emperor and Field Marshal Von Hindenburg in "On the Firing Line with the Germans" might lead to riots or other trouble, the Pennsylvania censors forthwith ordered out about 100 feet of film showing these gentlemen as "large as life and twice as natural," leaving them in other scenes. Nor would the astute board allow the posters of the Emperor and his General to be displayed anywhere in town. But the censors counted without their host.

Steve Talbott, publicity manager of the Chestnut Street Opera House, Philadelphia, was too clever for the board.

There being no law against giving the condemned film away, Talbott had the eliminated 100 odd feet cut into separate pieces each containing the condemned photographs, making about 2,000 in all. These were mounted on cards with the German colors, with a brief explanation of the censor's actions and used as souvenirs until all were given out.

The war pictures ran four weeks at the Opera House and although the top price at evening performances was 50 cents, the attendance reached the 100,000 mark.

Cameraman Durborough exhibited the motor car that was used in his eight months' work with the Germans, and the lectures he gave at each performance vied with each other in the amount of interest attracted all through the month's run of the eight-reel feature.

NEWSPAPERS AID IN EXHIBITION OF "THE FOURTH ESTATE"

Many daily newspapers have taken occasion to hold exhibitions in connection with the showings of the recent Fox feature film, "The Fourth Estate." An exhibition held in Tulsa, Okla., by the Majestic theatre and the Tulsa *Daily World* was fairly typical of the newspaper interest in this particular Fox picture.

In the lobby of the Majestic theatre were printers' type cases, proof presses, headline type, stereotype metal plates, dried matrices from which the plates are cast, and a miniature press from which were produced before and after each performance thousands of papers printed while patrons looked on. The coming of the filmed "The Fourth Estate" was an event in larger cities as it was in Tulsa. Newspapers, because the feature has a newspaper theme, announced it liberally on their front pages, on the editorial pages, and all of the newspapermen of many cities were present at invitation performances.

BOX PARTIES PROVE POPULAR IN SEATTLE THEATRES

Why not encourage box parties at your theatre? Here is what Jensen & Von Herberg, owners of several Seattle theatres, have done in this connection, we learn from V-L-S-E *Pals:*

They have sent attractive announcements to several thousand patrons of their various houses telling them that the loge seats on the mezzanine floor are available for large or small parties at any performance. The scheme is proving very popular.

"LIVELY PARALLEL" IN EXHIBITOR ADVERTISING



YOU have heard of the "deadly parallel." Well, here is the "lively parallel"—a newspaper ad, whose first name is animation. It appeared in the Los Angeles *Examiner,* and is one of the most effective exhibitor ads we have seen in a long time.

The Majestic and Burbank theatres, Los Angeles, are under the same management, of course, but we wonder how many exhibitors who control two theatres in the same town would have thought of a scheme like this? Note how the idea of friendly rivalry between the Gish sisters has been used to arouse interest in the reader's mind. Note how the ad suggests, without actually saying it, that the reader will want to see both films, not only because the stars are sisters, but also because of the similarity of subjects.

This is real advertising. It calls forth curiosity. It offers contrast. It sets people talking. It has great personal appeal, because the idea is built around a flesh and blood relationship.

Even if an exhibitor does not control two houses in the same town, there is no reason why, in booking pictures whose subjects are similar, or whose stars are related, say, he cannot employ the contrast idea in some form. If a striking love theme, for instance, is portrayed in some picture already shown, and a similar theme, or a contrasting one, for that matter, is handled in a subsequent picture, the exhibitor should recall the first picture to the minds of his patrons. The place to do this is in the newspaper ad or the house organ. And the exhibitor should never let such a golden opportunity as that presented in the case of the two Gish pictures get by him.

DANGER OF ADVERTISING STARS EXCLUSIVELY

The motion picture is no longer a novelty. People do not go to see pictures, just because they are *pictures.* This fact is becoming more and more evident every day, and it points a warning to exhibitors.

It means that exhibitors, when they aim at the greatest possible patronage for a given picture, must shoot straight in their advertising of it. Merely announcing that you have a picture to show will not excite anybody. Merely announcing that the picture offers a certain star will not excite everybody, even if that star is very well known. Picture fans are getting very discriminating. They are ceasing to ask, "What theatre is showing such and such a star tonight?" Instead, the question is getting to be, "What picture is Such and Such in this time? How does it differ from a lot of other pictures Such and Such has been in before"?

There is not the slightest doubt that the use of a star's name in exhibitor advertising has its value, a considerable value. But it is not the whole story by any means. And its power to draw *maximum* attendance is waning day by day, because people are getting surfeited on the question of stars.

The plain fact is that the screen is much more than a mere background for a star. The screen is a magnificent story-telling medium. The players have their place, but the screen does not belong to them exclusively. And in advertising pictures, exhibitors are falling short of the mark when they advertise stars and nothing else.

What we are arguing for is a little variety in exhibitor advertising. We should like to see exhibitors dwell on beautiful settings in a picture; or its most dramatic moments; or, most of all, *its story.*

Remember this: stars come and stars go, but the story goes on forever, because it is a mirror in which humanity sees its own emotions.

AVOID SENSATIONAL METHODS OF ADVERTISING

Motion Picture News has consistently argued against sensational exhibitor advertising. We have said that, in the long run, it is a losing proposition for exhibitors. On the other hand, the right kind of advertising wins every time. Here is a proof of the correctness of our contention:

The Washington, D. C., Mutual Exchange is in receipt of a communication from the Victoria theatre, Martinsburg, W. Va., stating that the theatre played to $265.00 in one day from 10 a. m. to 10 p. m. on "Damaged Goods." The house has a capacity of only 350.

The exchange has insisted that all sensational advertising be avoided in connection with this feature. The result has been big box office receipts for exhibitors in its territory, a thing that would not have been possible if sensational publicity methods had been resorted to.

Looking Ahead With The Producers

HOLBROOK BLINN AND COMPANY UNDER DIRECTION OF BARRY O'NEIL ARE WORKING ON "GREATER LOVE"

THE now active World-Equitable film corporations, with their great diversity of players, subjects and studio equipments, within the forthcoming few weeks, will send broadcast over their respective programs, a series of the newly conceived production novelties, bearing out their intentions of commercializing their features.

Holbrook Blinn and his supporting players, under the guidance of Barry O'Neil, are at Fort Montgomery, N. Y., where the immense exteriors called for by Frances Marion's "The Greater Love" is being staged.

"The Greater Love" is based on a scenario formed on one of Tolstoi's powerful fictional works. It will require at least ten days' preparatory work at Fort Montgomery to arrange the sets essential to the proper effect.

Maurice Tourneur is busily engaged on two productions in which House Peters is starring. "The Hand of Peril" is in the final stages.

"The Closed Road" is half completed, and both creations call for all the ingenuity of Tourneur.

In "The Hand of Peril," the first scene of its kind ever resorted to in film history was that shown in a nine-room house, each and every room being shown at the same time and the action of the picture being watched without flashbacks, jumping from scene to scene, or without once losing sight of the numerous characters in the action.

In "The Social Highwayman," under the direction of Edwin August, a four-story freight elevator has been installed in the Peerless-World studio by arrangement with the Otis Elevator Company.

John Ince, directing Frank Sheridan, Arthur Ashley and Ethel Grey Terry in "The Struggle," transported in portable shape a number of highly decorated rooms, representing the interior of steamer salons, companionways and smoking rooms, from New York to Miami, Fla., where, after being built into a dry dock by means of a superstructure, were elaborately finished, then with slowly lowering machinery sunk with the action of the play going on while the blue waters of the Florida Gulf Stream arose.

Frank Powell is to emphasize his big scenes in the forthcoming Gail Kane production. Carlyle Blackwell, under the direction of Wray Physioc, is stopping short of nothing to make "The Shadow of a Doubt" a more stirring story than his latest, "The Clarion."

John Mason is working with his customary virility at the Triumph studio in "The Reapers," which promises to outdo any of Mr. Mason's previous efforts, while Jane Grey in "The Surrender" gives every promise of being a startlingly supreme concoction, according to reports which reach the New York offices.

Robert Warwick and Frances Nelson are on their seventh week in Florida, working on "Human Driftwood." Mollie King and a supporting cast of thirty-five principals are in the South staging the finishing touches of "The Call of Love."

Alice Brady is busily engaged on "Her Great Sacrifice," while Edna Wallace Hopper, Charles J. Ross and Muriel Ostriche are in the concluding stages of Channing Pollock and Rennold Wolf's startling film tale "Who Killed Simon Baird."

"The Chain Invisible," with Bruce McRae and Gerda Holmes under the supervision of Frank Powell, is now complete after ten weeks in Cuba and four busy weeks at the Equitable Fifty-second street studio.

"HAVE A HEART," E. & R. JUNGLE, A LAUGHMAKER

"Have a Heart," is the current E. & R. Jungle Film Company's comedy, wherein Lillian Leighton as the leading woman of a "fillum" company, secures a position for her sweetheart, Ralph McComas, and he becomes the cameraman.

The big punch of the story is that of the cameraman becoming infatuated with the ingenue, and during a spooning marathon at lunch time, Sallie, the chimpanzee, turns the crank.

What is shown in the projecting rooms of the studio that evening gives all a laugh. Napoleon and Sallie, the chimpanzees stage a boxing bout in this film which for speed is said to be a world beater.

This is the last picture to be made for the company by Louis Chaudet who has served as director.

Charles Franz, who has produced comedies for the past six years, three years with Edison, two with Selig, and later with the Keystone, has been engaged, and will take up the work during the coming week.

MARCH AND APRIL WILL BRING LIST OF NOTABLE PLAYS FROM ESSANAY

GEORGE K. SPOOR, president of Essanay, announces a strong list of releases for the months of March and April. Among these, released on the V-L-S-E program, are "Sherlock Holmes" and "Secret Service," the two plays written and enacted on the stage with such great success by William Gillette.

Mr. Gillette's services were secured by Mr. Spoor, and this famous actor will portray in film the characters which every stage-lover knows.

Another multiple release is "The Havoc," written by H. S. Sheldon, which also had an exceptional run on Broadway.

Gladys Hanson, the Broadway star, was secured to enact the leading role, that taken in the stage success by Laura Hope Crews. Lewis H. Stone, who played the leading role in the speaking production of "The Misleading Lady" and in many other plays famous on the stage, takes the leading masculine part in which Henry Miller appeared in the stage version. Bryant Washburn is the heavy.

Among Essanay's shorter productions, released through the General Film Company, are several notable plays. "Beyond the Law" is one of the strongest of these. This is a three-reel subject taken from "The Snow-burner Pays," written by Henry Oyen, the well-known novelist, and published in the *Adventure Magazine* not very long ago.

This is a sequel to the three-reel production released some time ago by Essanay, "The Snow-burner."

This story is of the North woods, and a troupe of players went to Virginia and Minnesota for locations.

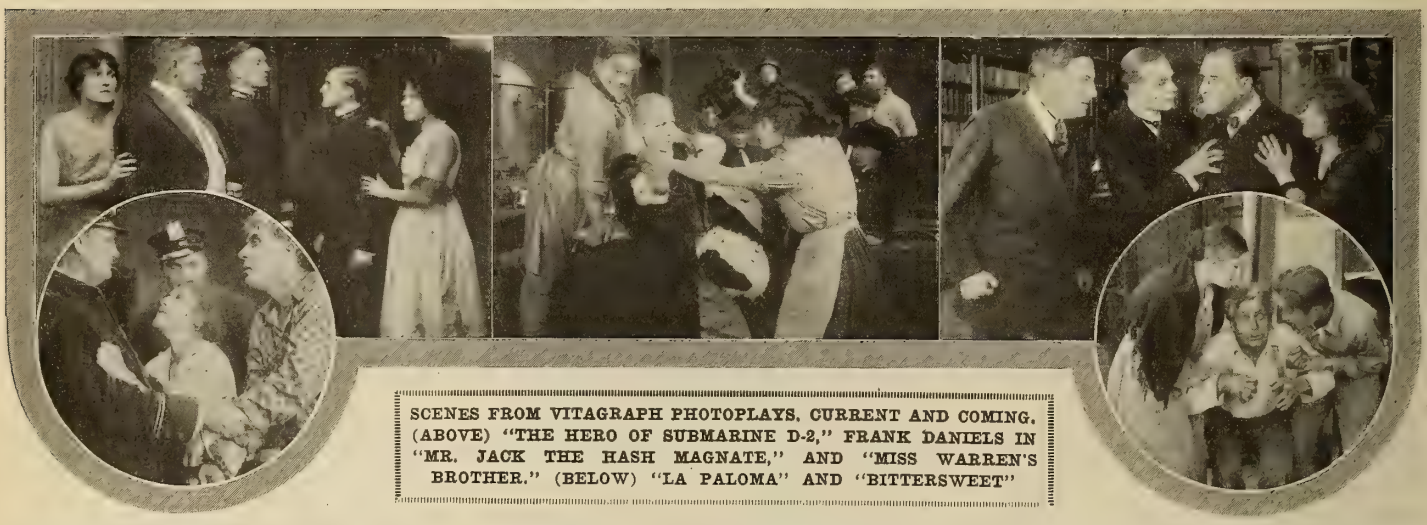
The picture was filmed under the direction of E. H. Calvert, who also plays the role of the Snow-burner. All the characteristic scenery of the country of deep snows is shown. Marguerite Clayton takes the leading feminine role in this photoplay.

Another notable subject is "Joyce's Strategy," a two-reel play, written by Harry Beaumont especially for Joyce Fair, the eleven-year-old star who made such a hit on Broadway in "The Dummy," playing opposite Ernest Truex. Darwin Kerr takes the leading masculine role and Lillian Drew the heavy lead.

Other three-reel releases are "A Man's Work," featuring John Junior and Elizabeth Burbridge; "Unknown," featuring Richard C. Travers, Marguerite Clayton, and Ernest Maupain, and "I Will Repay," featuring Marguerite Clayton, John Junior and Edward Arnold.

"The House of Surprise," in which John Junior and Elizabeth Burbridge are featured, and "The Intruder," featuring Marguerite Clayton and Richard C. Travers, are other two-reel releases.

Added to these are several of Vernon Howe Bailey's sketch books of various cities in America and abroad, the Canimated Noon Pictorials, by Wallace A. Carlson, and "The Mary Page" series, with Henry B. Walthall and Edna Mayo now well under way.



SCENES FROM VITAGRAPH PHOTOPLAYS, CURRENT AND COMING. (ABOVE) "THE HERO OF SUBMARINE D-2," FRANK DANIELS IN "MR. JACK THE HASH MAGNATE," AND "MISS WARREN'S BROTHER." (BELOW) "LA PALOMA" AND "BITTERSWEET"

GAUMONT CHANGES VEHICLES FOR GERTRUDE McCOY

When Gertrude McCoy was signed two weeks ago by the Gaumont company to star in its five-reel features, released as Mutual Masterpictures, de luxe edition, it was announced that her first photoplay would be "The Quality of Faith."

No sooner had this announcement been made, however, than F. G. Bradford, general manager of the Gaumont company, received from Paul M. Bryan an original manuscript which he recognized at once would make a vehicle for Gaumont's new star.

Mr. Bradford immediately wired the Gaumont winter studios at Jacksonville, Fla., to hold Miss McCoy for the new photoplay.

This five-reel feature, called "The Isle of Love," is a dramatic story of a stage favorite, played by Miss McCoy, who is courted by all New York.

Yet by a strange accident the light opera queen finds herself at last on an island in the South Seas, married by force to a sea captain whom she had once spurned.

Paul M. Bryan, author of "The Isle of Love," has written a great many Gaumont successes, among them "The Idol of the Stage," "Lessons in Love," and in conjunction with Joseph H. Trant, Gaumont's latest five-reel offering, "According to Law."

"The Isle of Love" is being directed by Edwin Middleton. Prominent in Miss McCoy's support are Earl O. Schenck, as leading man, and Iva Shepard.

BESSIE CLARK FOR LEADS IN CUB COMEDIES

Bessie Clark, formerly identified with the Jesse L. Lasky forces, where she played ingenue parts, and also a member at one time of the L-Ko comedy company, has been engaged by David Horsley to play the leading feminine roles in Cub comedies, in which George Ovey is featured.

Miss Clark has had extensive stage and screen experience. She began her professional career at the age of eight, when her parents placed her on the legitimate stage.

Since then she played in stock and with road shows and then entered motion pictures.

She will make her first appearance in Cub comedies with the release of "Jerry's Big Game," on March 10.

RICHMAN AND ELEANOR WOODRUFF WILL BE SEEN IN "V" NAVY SUBJECT, MARCH 13

A NAVAL thriller, an authentic view of the U. S. Navy in all its departments, from life at Annapolis and Newport to submarines and dreadnaughts in action, heads the list of Vitagraph films released during the week of March 13.

It is called "The Hero of Submarine D-2," written by Cyrus Townsend Brady and picturized by Col. Jasper Ewing Brady, produced by Paul Scardon with the entire co-operation of the government.

Through Col. Brady, authority was obtained "to do everything with the navy except wage war."

"The Hero of Submarine D-2" features Charles Richman and James Morrison, supported by Eleanor Woodruff and Zena Keefe; but others besides Vitagraph players are numbered in the cast.

Prominent naval officials, among them being Commander R. K. Crank, of the General Recruiting Service; Capt. Louis M. Milton, Commandant of Midshipmen; Lieut. Roger K. Welles, head of the Naval Training Station at Newport; Lieut. Commander Franck Taylor Evans, son of "Fighting Bob," are all seen in the picture.

Ten thousand dollars worth of specially designed gowns from Maison Maurice are worn by Miss Woodruff in the production, in order to uphold her position as one of Newport's leaders of society. The gowns include every type of negligee, afternoon frock and evening gowns, including valuable furs.

One of the thrills of the production is the shooting of Charles Richman through the torpedo tube on the D-2.

The story tells of the efforts of the Roumanian government to destroy the U. S. fleet. Among the Vitagraph players who handle the important roles are Anders Randolf, L. Rogers Lytton, Charles Wellesley, Thomas Mills and others. The film is a Blue Ribbon Feature, released on March 13.

Frank Daniels will make another bow to the film public on March 13 in his series "The Escapades of Mr. Jack," in a one-reel comedy, "Jack the Hash Magnate," produced by C. Jay Williams.

It shows the comedian as the proprietor of a "hash house," who suddenly develops social aspirations and poses as a nobleman.

After a duel and other exciting incidents, he is persuaded by Lizzie, his waitress, that the Four Hundred is no place for him. Belle Bruce and Edwina Robbins are in the cast.

"Miss Warren's Brother," a Broadway Star Feature in three reels, featuring Joseph Kilgour, Arline Pretty and Charles Kent under the direction of Theodore Marston, is released on March 18.

Wally Van's latest contribution to the world of fun is a one-reeler, "Putting Pep in Slowtown," which he wrote and produced himself, playing the lead. It is released on March 13.

"Freddy Aids Matrimony," a one-reeler released on March 17, is another of the series featuring William Dangman under the direction of Frank Currier.

VIRGINIA PEARSON AND COMPANY OFF FOR SARANAC LAKE

Virginia Pearson, the beautiful William Fox star, and her entire company of players have packed up their camp equipment, left Fort Lee, N. J., flat and departed for Saranac Lake to appear in scenes amid an Adirondack setting, which will form a part of the first Pearson picture.

Some of these scenes will be taken at and around Robert Louis Stevenson's cottage at Saranac, this being one of the American literary shrines.

Director Buel and his people will be in the mountains for about one week.

"WITCH OF THE MOUNTAINS" FROM GENERAL ON MARCH 24

"The Witch of the Mountains" is the title of a three-act feature to be released March 24 in the General Film service by Knickerbocker Star Features. It is a drama of mystery and startling adventure.

In this photodrama Marguerite Nichols will be featured. In support of her will be a cast including Richard Johnson, Corenne Grant, Frank Erlanger, Bruce Randall, Bert Francis and Ruth Lackaye.

The Knickerbocker Star Feature release for March 31 is "The Home-Breakers," a three-act drama featuring Margaret Landis.

"WOMAN IN THE CASE," FROM A FITCH PLAY, A LUBIN ON V-L-S-E

General Manager Irwin of the V-L-S-E announces that in addition to "The Toilers," the five-part drama of capital and labor written by Daniel Carson Goodman, the Lubin Company will soon release, through the Big Four, a picturization of Clyde Fitch's "The Woman in the Case," with Ethel Clayton and E. K. Lincoln.

This will be given an elaborate production under the direction of Joseph Kaufman.

Through the V-L-S-E, Lubin will also release in the immediate future, a picturization of Albert Payson Terhune's novel, "Dollars and Cents." Ethel Clayton and Tom Moore appear in the leading parts.

Selig is preparing, in addition to "The Crisis" and "The Prince Chap," a feature play entitled "Into the Primitive" for release on the V-L-S-E program.

This is a dramatization of Robert Ames Bennett's novel of the same name. Kathlyn Williams, Guy Oliver, and Harry Lonsdale will have the principal parts.

"THE CODE OF MARCIA GRAY" IS LATEST MOROSCO MEDIUM FOR MISS COLLIER

In a role that is said to allow her talent greater opportunities than even her initial photoplay characterization in "The Tongues of Men," Constance Collier, the noted English actress, will shortly be seen in another Morosco-Paramount release, "The Code of Marcia Gray."

The second motion picture vehicle for Miss Collier presents a drama of modern fashionable life and finance in which this artist appears as the wife of a wealthy



A SCENE FROM "THE CODE OF MARCIA GRAY," COMING MOROSCO SUBJECT WITH CONSTANCE COLLIER AND FORREST STANLEY

financier brought face to face with sudden disgrace.

A story of modern times, this subject presents a theme replete with fine dramatic incidents and situations.

As the ruined financier, Henry De Vere appears opposite Miss Collier. Forrest Stanley is seen as the lawyer of the financier, who has remained a bachelor as a result of his great love for Gray's wife. Other players, such as Herbert Standing, Howard Davies and Helen Jerome Eddy, appear in the supporting cast. Frank Lloyd directed. The picture is scheduled for release on March 16.

GOVERNOR JOHNSON OF CALIFORNIA WILL FIGURE IN A UNIVERSAL

Governor Hiram Johnson of California will figure in the photoplay, "The Girl from the Golden West," which will be produced by a Universal company at Sacramento, Cal.

The company arrived there recently from the southern part of the state and the consent of the governor was soon secured to appear in the opening scenes of the play with Ruth Hampton, the star of the production.

This is the second Universal company that has gone to Sacramento during the past few months to work, because camera conditions there are so favorable. Not only is there a great variety of splendid scenery, but there is an almost total absence of fog.

During the last year, according to the weather report, Sacramento had only seventy-three cloudy days and sixty-four days that were partly cloudy.

BUILDINGS SKETCHED BY ARTIST BAILEY FOR WEEKLY ESSANAY RELEASES

Essanay is now offering for release a series of artistic sketches of all the points of interest and large buildings in the principal cities of the world.

These sketches are drawn by Vernon Howe Bailey, the noted newspaper and magazine artist, who is recognized as the best in the world in this particular line of work.

One of these subjects is released every other week. To date, Mr. Bailey has made sketches in and about New York, Chicago, Philadelphia, London and Paris.

He is now at work on New Orleans and vicinity. The sketches run for five hundred feet, the remainder of the reel being devoted to actual scenes taken around Quebec, Santa Fe, N. M., and in the Canadian Rockies.

The drawings are exact reproductions of the famous buildings of the world. They flash in as the artist draws them, and the spectator practically sees the structures being built, though built by a pen.

JANE GAIL AND MATT MOORE IN TWO MORE COMEDIES FOR "U"

Matt Moore and Jane Gail have been seen the past few weeks in some important comedies, but their next two offerings to the Universal program will far exceed anything these players have yet produced.

"A Double Fire Deception" is a one-reeler in which both Mr. Moore and Miss Gail show to very good advantage. "The Society Sherlock," a two-reel comedy featuring the players, was written by Paul West, formerly editor of the New York *Sunday World*, who has joined the list of Universal contributors. Both of these comedies will be released some time in March.

"JERRY'S BIG GAME," A HORSLEY CUB COMEDY, FOR RELEASE ON TENTH

"Jerry's Big Game," the Horsley Cub release for March 10, is a combination of rapidly occurring funny situations and thrilling moments.

Ovey, in the title part of Jerry, essays to impersonate a monkey. He climbs up the side of a wall and into a window four stories from the ground, jumps out again, describing a zig-zag course from window ledge to window ledge on his



GEORGE OVEY IN A SCENE FROM THE CUB COMEDY, "JERRY'S BIG GAME" JOHN JUNIOR

downward path, eventually landing in a harem, where he saves an abducted girl and is himself nominated chief, supplanting the Rajah, who is sent to prison for kidnapping the girl Jerry saved.

Director Milton Fahrney put on the comedy.

PIKE'S PEAK COMPLETING THIRD 5 REELER FEATURING GERTRUDE BONDHILL

With Gertrude Bondhill, whose work in "The Awakening of Bess Morton" and "Sins That Ye Sin," created country-wide comment, again featured in the leading role, the Pike's Peak Photoplay Company is hard at work on the completion of the third five-reel production to be released by that company through the distributing offices of Joseph W. Farnham, at 220 West Forty-second street, New York City.

Owing to the success which Mr. Farnham has had in the marketing of the two aforementioned subjects, and the interest of exchangemen which has been demonstrated by their intent to enter into contracts for twelve pictures per year, in each of which Miss Bondhill is to appear as star, Otis B. Thayer, president and distributing agent of productions for the Pike's Peak company, has decided upon this plan of manufacture with regular releases of one picture a month.

After completion of the third picture, it is most probable that "Sweet Clover," the rural comedy in which Gertrude Bondhill successfully starred throughout the United States and Canada for many seasons, will be produced.

THREE OF 4 WEEKLY RELEASES ON GENERAL FOR MARCH ONE-REEL COMEDIES WITH STARS

KALEM has perfected plans to meet the heavy demand for good single-reel comedies, and the schedule of March releases shows that three of its four weekly releases on the regular General Film program will be one-reel comedies with widely known stars.

The fourth regular release will be the one-reel "Hazards of Helen," while the new weekly two-reel series, "The Social Pirates," will be a special release through General Film.

Rose Melville as Sis Hopkins, Ham and Bud, and Ethel Teare are the featured players in the trio of single reelers issued each week.

With the railroad pictures this trio makes the Kalem output strong in pictures with "talking points," none of the releases being of the neutral sort that may be designated merely as "one-reel dramas," or "one-reel comedies."

Among the most important of the coming comedy releases is Ham's burlesque on war, "Ham Agrees with Sherman," staged with hundreds of soldiers, aeroplanes, and artillery equipment, at a cost that should set a new mark for one-reel subjects.

Ham is the commanding officer of a motley army whose uniforms vary from Mexican guerrilla outfits to powder-wigged Colonials. Bud is his aide and Norma Nicholls an intriguing spy.

The picture winds up with a "smashing" climax when Ham and Bud come tumbling to the ground in their aeroplane.

From advance bookings, and enthusiastic reports from exhibitors on the first releases, the "Sis Hopkins" comedies seem certain to make that character even more popular on the screen than she was on the stage.

Two characteristic "Sis Hopkins" comedies are promised in "A Flock of Skeletons," released Friday, March 17, and "When Things Go Wrong," on March 24.

Trade papers reviewers who have been strong in their praise of the "Sis Hopkins" subjects, also declare that "When Things Go Wrong" reaches the high-water mark.

It shows Sis as the first and only servant of a family of newlyweds.

Having Sis in charge of the kitchen is bad enough, but when relatives of both sides arrive, the troubles that follow are "multitudinous and many."

Ethel Teare's popularity forced her to stardom, and now that she is there, Ethel is living up to her laurels.

In "At Bachelor's Roost," Miss Teare is seen in a story constructed especially for her and one that allows her opportunity to display her many-sided charm in practically every scene of the film.

This single reeler is released March 22, with "The Eveless Eden" preceding it on Wednesday, March 15. In "The Eveless Eden," Ethel causes a disruption in the ranks of a woman-hater's club.

Another "Ham" subject promised for early release is "For Sweet Charity," in which a charity bazaar and numerous pretty girls are the background for Ham and Bud's fun.

RHEA MITCHELL IN "OVERALLS," FROM AMERICAN THIS MONTH

Rhea Mitchell, who long has been a favorite with the ever-increasing photoplay-loving public, has joined the American Film Company, Inc., and is featured in a five-reel American Mutual Masterpicture, de luxe edition, to be released the middle of this month.

The title of Miss Mitchell's first vehicle wil be "Overalls," a production directed by Jack Halloway.

Miss Mitchell has had a number of years of screen experience. Her previous engagement was with the Signal Film Corporation at the organization's Los Angeles studios.

"Overalls," in addition to being the premiere for Miss Mitchell, offers to the versatile William Stowell his first opportunity to appear as a hero in an American production.

"BUNGLE'S RAINY DAY," A VIM FROM GENERAL, MARCH 24

For coming Vim comedies on the General Film program, Bungles will be seen in the release of March 24, in "Bungle's Rainy Day."

"Pokes and Jabbs," with Burns and Stull, will be seen in the release of March 24 in "Behind the Footlights."

"Plump and Runt" will fill the bill of March 30, in "Their Vacation," while "Pokes and Jabbs" will round out the month on March 31 with "Something Doing."

One of the liveliest young women in comedy today is Ethel Burton. She is the support of Burns and Stull in the "Pokes and Jabbs" series. She will be seen in "A Pair of Skins" on March 17, and "Behind the Footlights" on March 24.

DOROTHY BERNARD SCORES IN DANGEROUS STUNT

Dorothy Bernard, who has a dual role in one of the latest William Fox productions, "A Man of Sorrow," accomplished one of the most difficult bits of acting in her history, critics say, when she leaped into the ocean the other day and pretended death when taken from the icy water.

Miss Bernard was shivering like a leaf when William Farnum, who jumped in after her, brought her ashore, but with a supreme effort she tensed every muscle and remained as still as death while the camera man completed the picture.

DOROTHY PHILLIPS WILL PLAY LEADS WITH BEN WILSON

After having worked in two pictures with Director Henry Otto, Dorothy Phillips of the Universal has returned to her old director, Ben Wilson, and from now on will play leading parts with him.

The first picture to be made with these two will be "Beyond the Trail," a two-reel drama.

"U" PICTURE TO RUN WITH STORY IN LADIES' HOME JOURNAL

Director Bob Hill of the Universal studios has completed "The Dr. of Afternoon Arm," with Edith Roberts in the leading role. This picture carries a story which will appear in the Ladies' Home Journal simultaneously with the release of the picture.

Both Director Hill and Miss Roberts are now at work on "The Pursuits of Patricia," a series of adventures of a young girl which will run one reel every two weeks for ten weeks.

This miniature serial is being run in conjunction with the Snappy Stories magazine, which will print the story of the "Pursuits of Patricia" in the magazine and offer a prize of $100 for the best answer sent in by its readers, as to what they would do in Patricia's place.

This is the first serial ever made in the East by the Universal.

GAUMONT DRAWS ON FULL STRENGTH OF STOCK COMPANIES FOR "QUALITY OF FAITH"

Gaumont has drawn upon the full strength of its stock companies in casting Charles T. Gardiner's "The Quality of Faith," a five-reel feature in production at Jacksonville, under the direction of Richard Garrick.

Alexander Gaden and Gertrude Robinson have the leading roles.

They are supported by Lucille Taft, Charles W. Travis, John Rheinhard, Henry W. Pemberton, Alan Robinson, and Mr. Garrick.

DONOVAN STARTS ONE REELERS WITH EDITH SARGENT IN CAST

Frank P. Donovan, producing director for the Harvard Photoplays, has started work on a new series of one-reel pictures for one of the programs.

Devore Parmer, former Triangle star; Sydney Dalbrook, of World Film; Edith Sargent, Florence Wright, former star with Essanay; Frank Hagney, Thelma Verner and others will enact the main roles.

BESSIE BARRISCALE AT WORK IN SUBJECT WITH ITALIAN LOCALE

Bessie Barriscale, the Ince-Triangle star, who was most recently seen in "Bullets and Brown Eyes," is now working under the direction of Charles Giblyn in the making of a subject from a scenario by J. G. Hawks.

This photoplay has an Italian locale, and the star will again be seen in the role of a nun.

"TWENTY MINUTES IN MAGIC" COMPLETED BY AMERICAN

"Twenty Minutes in Magic," a one-reel comedy by Al Santell, has just been completed at the American studios in Santa Barbara.

Orral Humphrey, famous as Marmaduke Smythe in "The Diamond from the Sky," directed the comedy, and took the leading role therein.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, March 3.

THE first official announcement concerning the big war picture which has been in the process of making since June, 1915, came from the publicity department of the NYMP studio last week, in the statement that all scenes for this subject had been "shot."

Thomas H. Ince has in the past enshrouded the making of this spectacular drama in a veil of secrecy, and no news concerning it has been permitted to percolate from the studio other than that carried exclusively in the columns of Motion Picture News.

The first scene for this subject was made on June 6, and the last one completed on January 5. In all there are more than six hundred scenes requiring approximately one hundred and twenty thousand feet of negative film which will be cut to between nine and twelve thousand feet.

The subject is now in the hands of the cutting department, and as soon as they complete their work incidental music will be arranged.

The story deals with the horrors and uselessness of war, with a monarch as the central figure.

The scenario was originated by C. Gardner Sullivan.

One setting for this cost in the neighborhood of thirty-five thousand dollars. It was built on the plateau about five hundred feet above Inceville and represents a palace, legislative building, prison, royal court and other appropriate buildings, drives and parks.

Work was commenced on this setting in May, and it was not completed until in November.

Thirty carload or six hundred thousand feet of lumber, four thousand dollars' worth of glass, and tons of cement and plaster were used in its construction. Ten tons of cement is said to have been used for the steps of the two buildings. There are walks with a lineal footage of twelve hundred feet. All material for this was carted up the steep sand road from the studio proper by ox teams, eight oxen being used on each cart.

Supervision of Ince

The subject was made under the direction of Raymond B. West and the supervision of Mr. Ince. Hershal Mayall has the leading part, while the second most important is that taken by Howard Hickman.

Other important players of the scores taking part are Frank Burke, Charles French, George Fisher, Lola May, Ethel Ullman, Jerry Storm, and J. Barney Sherry.

How this subject will be released is yet to be determined, and the matter will probably be decided within the next few days, as Adam Kessel, Jr., one of the executives of NYMP is now in Los Angeles spending a few weeks at the Inceville, Culver City, and Keystone studios.

Telegraphic demands for a one-reel animal comedy when every director at the studio was busy, caused General Manager Tom Persons to shed his office clothes and get behind the camera during the past week.



JANE NOVAK IN AN EXCITING MOMENT IN "GRAFT," EPISODE 14

Wallace Clifton prepared a scenario which is entitled "Love and the Leopards," and Mr. Persons had the subject completed and on the way to Chicago on schedule time.

The subject features Princess Olga Celeste with her five trained leopards, and other principals are Sid Smith and Tom Bates.

Many of the scenes for this are laid in a theatrical boarding house of a large city.

Wallace C. Clifton, who for the past three years has been scenario editor at the Selig Polyscope Company, has tendered his resignation to take effect at the close of the coming week, and accepted a contract with the Popular Plays and Players Company, releasing on the Metro program.

In the new field, as with the Selig Company, Emma Bell (in private life Mrs. Clifton), will collaborate with her husband.

For the Popular Players and Players Mr. Clifton will write stories for Madame Olga Petrova, Edmund Breese, and Dorothy Green.

Jack Pickford in "Strange Adventure"

Marshall Neilan has just completed a one-reel comedy featuring Jack Pickford and Bessie Eyton, which is entitled "A Strange Adventure."

To give the plot of this would reveal a very clever one and the punch of a story which deals with a young man and his various attempts to secure the acquaintance of a foreign princess.

The filming of "The Woman Who Did Not Care," by Wallace Clifton, was taken up last week by Director Frank Beal at the Selig studio.

This is a story of a woman who is wronged by society, and under the name of Madame Gossip, conducts a column in a metropolitan newspaper, and points out the foibles and weaknesses of society, not caring whom she hits or harms.

The climax is reached when she almost causes the death of her daughter. One of the thrills of this three-reeler was made near the beach when a Stearns automobile was dashed off a two-hundred-foot cliff.

Mr. Ford Owner came along a moment later, and after viewing the wreckage for several minutes stated to Di-



THE HOME OF DAVID HORSLEY IN LOS ANGELES

rector Beal, "They ain't no machine built that will stand a knock like that."

The name part is taken by Eugene Bresserer, and the other principal players are Harry Mestayer and Edith Johnston.

This company will next take up the filming of a James Oliver Curwood story entitled "The Gold Ship."

Five Selig Animal Acts "Let" for 18 Weeks

John G. Robinson, superintendent of the Selig Zoo, has just returned from San Diego, where he made a contract with President G. A. Davidson of the exposition for an eighteen-week engagement for five Selig animal acts.

The engagement begins March 18, and several carloads of animals and equipment will be shipped, including the four trained elephants, five royal Bengal tigers who are trained, the five leopards that have appeared in vaudeville with Princess Olga Celeste, the educated Shetland ponies, and the high school horses.

These five acts will make up a program of forty-five minutes which will be given on the zone every afternoon and evening.

Production of episodes of the "Social Pirates" has been resumed at the Kalem Glendale studio by Director James Horne.

The delay in production was caused by



THOMAS JEFFERSON IN A SCENE FROM "THE OLD VIOLINIST" (Universal)

the illness of Marin Sais, who appears as one of the pirates.

While it was impossible to work on the serial Director Horne completed the filming of a two-reel subject, "Justice vs. Evidence," from a scenario by himself.

The story deals with an innocent man being sent to prison, where he later confronts the guilty one and is given his freedom.

During the innocent man's term in prison, the attorney who prosecuted the case falls in love with the man's daughter, and he arrives home in time for the wedding.

The cast for this includes Paul C. Hurst, Frank Jonnason, Thomas Lingham, Ed. Clisbee and Ollie Kirkby.

The delay in the production of "Social Pirates" has enabled the technical staff to prepare additional settings for future episodes, and the filming of this will now be speedily continued.

Moffit Story for Next Blue Ribbon

Managing Director Rollin Sturgeon of the Vitagraph Hollywood studio, has selected a story by Cleveland Moffit for his next Blue Ribbon feature, and as soon as the cutting of "God's Country—and The Woman" is completed, filming of this will be taken up.

The next subject will be one of mystery and scientific crime deduction.

The filming of the Vitagraph serial "Hearts of Three," from the story by Jack London, is continuing without delay, the company now being engaged on the second episode.

A peculiar feature of this serial is that there is but one female character in the first nine episodes. This is taken by Carmen Phillips, who appears as a Spanish heroine.

General Manager H. O. Davis of Universal City is convinced that talk is not cheap, for the other day he had a twenty-minute talk with President Carl Laemnle in New York, which establishes a new transcontinental record, and was perhaps the most expensive twenty minutes in the history of this or any other motion picture company.

Mae Gaston, who has played with a number of Coast companies, and was specially engaged at the Horsley studio to play the lead in "The Love Liar" opposite Crane Wilbur, has been permanently engaged as leading woman, and is now a member of the Horsley stock company.

Louis Fitzroy, assistant director to Milton Fahrney, producer of Cub comedies, is absent from the studio on account of the death of his father, which occurred at San Francisco a few days ago. The Cub comedy company is now filming the last scenes of "On the Rampage," and will next take up the making of "Jerry and the Smugglers."

Elaborate Set for "Love Liar"

A very elaborate set was used in "The Love Liar," which depicted a marble stairway and entrance to a metropolitan cafe.

There were twenty-four steps in all, and Crane Wilbur fell from the top of these to the bottom in the climax scene where he, as the "male vampire," commits suicide when he finds the woman he truly loves untrue.

Interiors for the cafe scenes were made at the largest resort on the Coast, Nat Goodwin's cafe at Ocean Park.

The Al. Christie Nestors are this week making a two-reel subject, "His Turkish Treasures," wherein Eddie Lyons as the poor American youth declines the hand of the broker's daughter because of his insufficient wealth.

He suddenly becomes the heir of a supposed wealthy uncle of Turkey, and is advised that his uncle's treasures are in transit to him.

Immediately the marriage contract is acceptable to the broker and his daughter, and then arrives Mogul Hasson (Lee Moran) with the treasures, five in number, and many others in a jewel box.

Eddie's trials with the five wives he inherits and his betrothed provoke many comedy situations. Betty Compson is the girl, Harry Rattenberry the broker, and Stella Adams his wife.

The hall bedroom of the poor American youth is converted into a Turkish harem, but he finally settles matters with the mogul by giving him the wife in exchange for the box of jewels.



BLANCHE PAYSON, THE NEW KEYSTONE ACTRESS

The story is written by Al. E. Christie, who is personally directing this subject.

Yes, Sir—"His Wooden Leg"

Another Nestor company is filming "His Wooden Leg," at least that's the title. The direction is by Horace Davey. Ray Gallagher and Billie Rhodes appear as newlyweds who try to make their home comfortable for his veteran uncle who has a wooden leg.

They try every way of making him happy, but finally give up in disgust and send him away.

Shortly he dies, and when his will is read it is found he has bequeathed all of his real property to other relatives, and the wooden leg to Ray.

The newlyweds' friends poke much fun at them, and they try in every way to rid themselves of the undesirable inheritance, throwing it away, giving it away, burying it. It falls to the pavement and breaks open, and they immediately find themselves in possession of much gold.

Two additions were made last week to the scenario department at Universal City in the persons of Ford I. Beebe, who has been with the organization as managing and assistant publicity man for the past year and a half, and has been transferred to the photoplay department, and Elliott Clawson, formerly



(Top Row) EUGENIE FORDE IN "TRUE NOBILITY," AND SCENES FROM "CURLEW CORLISS" AND "THE QUAGMIRE"; (Below) "THE SUPPRESSED ORDER," ANNA LITTLE, AND ANOTHER SCENE FROM "THE QUAGMIRE"

publicity manager for the Universal and since scenario writer and director for the Masterpiece Film Company, and for the past eight months with the Morosco-Pallas organization, is the other.

This gives Dr. H. G. Stafford, editor of the department, a staff of nine writers, the others being F. McGrew Willis, Ben Cohn, Olga Printzlau, Calder Johnstone, Earl Hewitt, Frank Wiltermood, and Walter Woods.

Don Meaney has been appointed assistant to Charles Rankin, manager of the recently-added department at Universal City, known as the Production department.

The Craig Hutchinson Joker Company has just filmed "Twice At Once," wherein Ernest Shields, believing himself turned down in a proposal by a sweet young thing, hurries off and wins the heart of another, not so small or so young, and then finds himself in a very unpleasant predicament.

By the aid of the janitor, whom he induces to go to the young one and induce her to break her engagement because her fiance is not the proper man for her to marry, he gets into still deeper water.

The women in the case are Marcia Moore and Marguerite Joslin, and the janitor is played by Harry Todd.

Following the completion of this subject the company was reorganized, and is now filming "Between Ten and One," a farce with scenes laid in a hotel where complications force a couple to register as man and wife, she occupying the bed and he the bathtub.

The Moores Take Part

Those taking part in this are Ernie Shields, Marcia Moore, and Joe Moore, brother of Tom, Matt and Owen, the fourth of the brothers to enter the picture field.

"Hubby Puts One Over" is a Joker comedy filmed by the Allen Curtis Company, wherein Mr. Binks, who has fallen into a wad of wealth, seeks pleasure on the great white way on an evening when Mrs. Binks wishes to attend a social function.

He induces an impersonator of a vaudeville show to take his place with his wife, and the trouble he has in getting back to his own fireside brings out numerous comedy situations.

Completes Jefferson Subject

Director George Cochran of the Universal producing staff has completed the filming of "The Old Violinist," which features Thomas Jefferson in the name part.

It is a story of a grand opera violinist who cares for two children until he loses his position because of age, and is then forced to give up his little pals, and they are adopted by wealthy people.

His trunk is held by the landlord for rent due. Months later the original score of an opera is found in this and sold.

The boy and girl are educated by their foster parents, and years later the girl becomes a grand opera prima donna.

When given an opera to sing she recognizes the work of her old friend, and he is brought into his own.

Little Zoe Beck and Buddy McQuoid appear in the first period as the children, and in the latter period these roles are taken by Marjorie Blinn and Frank Newberg. The story and scenario are by Calder Johnstone and D. N. Robinson.

The Lynn-Reynolds-Universal company has just completed "The Brink," featuring Myrtle Gonzales as the wife of a small town man who, when he becomes successful in the city, gives all his attention to business and neglects his wife.

A series of incidents bring her in touch with a former fiance, and she is just in the act of accompanying this man to a function when an accident occurs and the husband is brought to realize the neglect of his home.

Val Paul appears in this as the husband, and Fred Church as the former lover.

"Blue Grass and Blue Ridge" in Work

Director Reynolds and company are now engaged in filming "Blue Grass and Blue Ridge," a story of the South ,a melodrama.

A Southern colonel and his daughter learn of a struggling son of a mountaineer and aid him to secure an education. The heavy tries to force the daughter to marry him or he'll foreclose the mortgage on the farm.

The letters of the youth at school fall into the hands of the villain, and the correspondence is thus broken off.

Three years later the boy has become a successful business man, and goes on a visit to the parties who aided him in the days of need.

He learns true conditions and forces the heavy to sell the farm back to its rightful owner at a very satisfactory figure.

The cast in this is composed of Alfred Allen as the colonel, Myrtle Gonzalez as the daughter, Fred Church as the heavy and Val Paul as the mountaineer's son.

A company of Fine Arts players including Norma Talmadge, William Hinkley, W. E. Lawrence, Alice Ray, Walter Long, and the five juvenile players together with Directors C. M. and S. A. Franklin, and chaperoned by Mrs. Love, mother of Bessie Love, this week went to Santa Barbara for scenes for a subject now in production.

The title of this has not been made known, but it is announced the scenario was prepared by Roy Summerville.

Bessie Love, who was featured in "The Flying Torpedo" and "Acquitted," both Fine Arts subjects, has been cast to play

opposite Douglas Fairbanks in a western play.

In this she takes the part of a simple western girl. Sam DeGrasse appears in the part of the heavy, and Mary Alden, who has been ill for several months, makes her first appearance since playing opposite Wilfred Lucas in "Acquitted."

Cowboys in Thrilling Scenes at Mojave

During the past few days the company spent some time at Mojave, where a large number of cowboys took part in scenes of a thrilling western nature.

In these Fairbanks and the two Burns brothers were the leaders. One of the big scenes is that of a western dance of the time when the gold stampede in California was at its height.

Here the cowboys put on a dance in their western costumes, and Sam DeGrasse appears as the early-day violinist. This production is being made by Director Alan Dwan.

Director Lloyd Ingram this week used several hundred extra people in scenes for "The Little Apache," a Fine Arts subject which features Mae Marsh and



CONSTANCE COLLIER AS LADY MACBETH IN THE FINE ARTS-TRIANGLE PRODUCTION

Robert Harron, who are supported by such players as Tully Marshall, Bert Hadley, Loyola O'Connor and others.

Settings representing various parts of Europe are to be seen at the Fine Arts studio, including a Russian village for "Marja of the Steppe"; Scottish castles in the eleventh century for "Macbeth"; Paris, and a western American village for "The Little Apache," and numerous others.

In the big sets erected for the D. W. Griffith production, "The Mother and the Law," hundreds of people and a great many horses, camels, and elephants were used three or four days consecutively for the making of oriental scenes said to represent conditions two thousand years B. C.

The title for the second Willie Collier-Keystone-Triangle has been changed from "His Stenographer" to "Wife and Auto Trouble."

This is now completed, and has been given screen examination at the studio, where it is pronounced even better than his first release, "Better Late Than Never."

Molasses and Flour Decorate Collier Auto

In the making of the last scenes for this, Collier drove his wheezy auto through the front of an Edendale grocery (built especially for the scene), and then forgot to turn off the power, with the result that he had molasses, breakfast foods, flour, matches and canned goods all mixed into one grand mess.

Mae Bush occupied the auto with Mr. Collier during its rampage.

The Dick Jones-Keystone, featuring Louise Fazenda and Charlie Murray, has been titled "The Judge," the name part being taken by Harry Booker, the oldest man on the lot.

Miss Fazenda appears in this as a manicurist whose wiles cause Motorcycle Cop Charlie Murray to forget the dignity of his position, and later breaks up the police court.

Another Mack Sennett-Keystone completed is entitled "A Village Vampire."

The principals in this subject are Anna Luther, who is the city maid of the country town, and Fred Mace, who again wears the makeup of the country station agent, and during the entire subject does his scenes cross-eyed.

This picture will introduce another attempt of Mack Sennett to add realism, in that in several scenes where a quantity of money is used, the director general insisted that the real goods should be there.

To make this possible, Business Manager George W. Stout of the Keystone company, drew the payroll totaling some twenty thousand dollars, and Fred Mace



WILLIAM COLLIER AND MAE BUSCH IN A SCENE FROM "WIFE AND AUTO TROUBLE," TRIANGLE-KEYSTONE

literally rolled in wealth the entire day, all of the money being in bills of small denominations, i.e., a hundred dollars and less.

The money finally fell to the actors who perpetrated a robbery, and Mace had the disappointment of his life.

Mace Flabbergasted by Sight of Money

Mace was to speak during one scene, and he was so excited that he could not



EDITH REEVES (Triangle)

recall afterwards what he said, but lip language can be read by the film and it showed him saying, "Is it possible that there is this much money in the world."

Keystone Director General Mack Sennett is entertaining his mother, who is now at the West Coast for the first time.

Although advanced in years, Mrs. Sennett is a very ardent motion picture fan, and makes the claim that her life has been lengthened and the years made happier as the result of watching motion pictures.

She has kept in touch with the releases of her son's plant, and never fails to see a Keystone when it is shown near her home.

While at the studio she has shown a keen interest in the making of pictures, and has even suggested plots for comedies.

The Keystone stages are now practically completed. The most recent to be finished is that under the diffusing cloth which is by far the largest of any single stage on the West Coast, or for that matter, East Coast studios.

This is of steel construction, and so built that it may later be enclosed in glass, if Director General Mack Sennett finds such will be convenient.

This stage is approximately 200x400 feet in size, and is connected with the enclosed studio and the former open air stage.

Administration Building for Keystone

With the completion of this, the work of building a new one hundred thousand-dollar administration building will be taken up.



(LEFT AND RIGHT) SCENES FROM "THE DEACON'S WATERLOO" AND "LEM'S COLLEGE CAREER," NESTOR-UNIVERSAL; (CENTER) "LIVE WIRES AND LOVE SPARKS," L-KO-UNIVERSAL

It is expected that Adam Kessel jr., one of the executives of the Keystone company, will remain on the West Coast until the work of the new building is well advanced.

The first two-reel picture produced at the Santa Barbara studios of the American in some time has been started under the direction of Carl Le Viness and has Vivian Rich, Alfred Vosburgh and George Periolat in the leading roles.

The story is "The Lesson," by Karl Coolidge, and shows how love is awakened and how it ripens between a young girl and the man she married in order to come into an inheritance.

The plot contains a number of complications which keep the action moving rapidly.

The artistic atmosphere in "A Broken Genius," a three-part drama by Nathan P. Oakes, which Thomas Ricketts is directing at the "Flying A" studios, is heightened by several art models who pose before Edward Coxen in a garb very close to nature.

Coxen has the title role. The story deals with the domestic affairs of an artist and his wife, who fails to understand the need of her husband using the models in order to create a masterpiece.

Lizette Thorne and George Field are other members of the cast.

Poor Orral Loses Weight in the Picture

Long, slim Orral Humphrey gains and loses a hundred pounds in a few hours in "Thinnin' Stout," a "Beauty" comedy which was written by Al Santell especially for the popular American character comedian.

It is really Mrs. Stout (Lucille Ward) who goes to Professor Thinem (John Gough) to learn his famous reducing methods, but her husband is the victim of the professor's demonstration, thereby putting a lot of laughs in this comedy.

Using the better part of a long night in order to "shoot" several exterior scenes of "Skelly's Skeleton," was the procedure of Director Archer McMackin, the "Beauty" director at Santa Barbara, when he was finishing the picture last week.

The scenes were taken in the woods around the big campfire and the effect was heightened by specially prepared candles which were carried by the players.

The most startling element of the whole play was when one player, made up as a most realistic skeleton, appeared from the shadow of the trees and danced a weird skeleton dance.

The principal roles are taken by Carol Halloway, John Sheehan, and John Steppling.

Director William Bertram, who produced the "Buck Parvin" pictures, has completed "Snow Stuff," the last of the Van Loan stories to be adapted to the screen, and has started to work upon "Under Azure Skies," which was put into scenario form by Karl Coolidge from a story by Art Acord.

Acord takes the leading role and is supported by Nita Davis, Lawrence Peyton, and Dick Le Reno, of the American.

The main interest in the story is developed when a cowpuncher, fresh from the range, is involved in the plots of two city crooks. A love theme adds heart interest.

Director Edward Sloman, who has recently become connected with the American, has started the production of "None So Blind," a five-part feature by Julian Lamothe, which has Winnifred Greenwood and Franklin Ritchie in the leading roles.

The picture shows the struggle which a wife has between her theatrical ambitions and the love of her husband, who opposes her footlight career.

V-L-S-E Producers Intensifying Their Service

Program Is Rounded Out to Meet Demands of All Theatres, by Adding Many Stage Stars Heretofore Thought Inaccessible for Work in Motion Pictures

THE producers releasing through the V-L-S-E are intensifying their service and rounding it out so as to meet the demands of every class of exhibitors by the addition of many stage artists, whose talents have heretofore been thought inaccessible for film work.

The announcement that E. H. Sothern is to be seen in several Vitagraph Blue Ribbon features, distributed by the Big Four, has been followed by the news that William Gillette is to be featured by Essanay in his famous production, "Sherlock Holmes," which he himself adapted for the stage.

Lubin, in the meantime, has in the course of preparation several additional motional vehicles for Nance O'Neil, some of which, it is understood, E. K. Lincoln will be featured in as the co-star.

In addition to "The Fires of St. John," which Miss O'Neil, under Edgar Lewis' direction, has just finished in the South, Daniel Carson Goodman has just completed a five-part drama of capital and labor, with a tremendous love interest, called "The Toilers."

Dr. Goodman, it will be recalled, is the author of a recent production starring Miss O'Neil, "Souls in Bondage." He also wrote for Lubin, "Bleeding Hearts," which is to be released within the next few days, and "The Gods of Fate."

"The Toilers" has its locale in the oil fields of southern Pennsylvania. One scene will be the drilling of an oil well.

The story deals with the destruction of the heroine's father by ruthless capitalists, and of her love with the enemy of her father whom she had vowed to ruin.

In the meantime, the Selig company, which has scored added laurels through the production of "Thou Shalt Not Covet," is working on a six-reel picture version of "The Prince Chap," in which Harry Mestayer will star, and also upon the picturization of Winston Churchill's widely known novel, "The Crisis."

The first appearance of Edna May, of "Belle of New York" fame, before the screen, and a serial of very novel treatment, are added attractions which are promised on the V-L-S-E program.

MOSS SELLS RIGHTS FOR "ONE DAY" IN 15 STATES

The B. S. Moss Motion Picture Corporation announces that it has disposed of the rights in fifteen states to "One Day," the company's latest production in which Jeanne Iver is starred. The following territories have been sold:

Greater New York and northern New Jersey, to the Amalgamated Photo Feature Booking Corporation of New York City; New York State, Essemar Film Company, Buffalo, N. Y.; New England States, Eastern Feature Film Company, Boston, Mass.; Illinois and Indiana, Jones, Linick and Schaeffer, Chicago, Ill.; Texas and Oklahoma, to L. Santikos, of Waco, Texas.

The Australia and New Zealand rights were secured by the Australasian Film, Ltd., through Millard Johnson.

JUST TO MAKE TALK

By LONGACRE

THE heavy snow of last week delayed the milk trains from up-state all the way from three to four hours. Consequently, Virginia Pearson did not get her customary cream bath until 11:19 in the morning for a day or two.

Frequently a press agent takes exception to our failure to treat his stuff seriously—a publicity man seldom does. But there's a reason. For instance, here's a sample screed received from the West Coast: "Winifred Greenwood has appeared in over 1,000 photoplays, etc., etc."

With an ordinary lead pencil, one of the office boys has figured that this means practically two pictures a week for ten years. The exact fraction is 1.9 plus plays a week for the whole period.

Now, what would *you* do with "news" like that?

Asks George Kleine: "Do you agree with us that the pretentious film comedy is as worthy for purposes of review and criticism as a photodrama? We believe that exhibitors and motion picture patrons are as desirous to learn about a comedy as a drama."

Mr. Kleine is opening up a fruitful line of discussion which would be worthy a symposium at the next convention. On the theory that the sole mission of the motion picture is to entertain, its character has little to do with its importance.

It depends on what is meant by "pretentiousness." For example: "The Marriage of Kitty" is a comedy, practically a farce-comedy; "Bella Donna" is a drama, with no comedy relief, and we would be inclined to place them side by side in importance to exhibitor or public.

Cleo Madison denies suggesting use of onions in case an actress is unable to "weep automatically."

She adds: "Is it not possible to 'weep automatically'?

"It requires hours for me to prepare and produce a great emotional scene and after it is over I am generally exhausted." If anyone asks us, we suspect that Cleo is preparing to ask for a raise.

Strapped as we are to a swivel chair, with our vision of the world bounded on the north by the Winter Garden stage entrance, we had always imagined Mack Sennett as a bent and nervous old man, working twenty-four hours a day hurling bottles through looking-glasses, tipping over tables, and cranking up submarines.

Instead of which, we now learn that his daily routine of beauty treatment is almost as arduous as the bathing, baking and polishing operations of Virginia Pearson. Here is the schedule, supplied by official sources of publicity:

Six a. m., rises; 6:02, greets the day; 6:05, starts off for four-mile run; 6:40, is met by "one of his favorite saddle horses," and gallops back to the studio; 7:10, boxes three rounds with his trainer, Louis Heppe; 7:25, throws the medicine ball; 7:40, punches the bag; 7:55, goes on the mat and wrestles for ten minutes; 8:05, takes his plunge; 8:15, breakfast*; 9, begins getting funny with twelve producing companies, 117 actors, 126 actresses, 242 dogs, and 1,376 cameramen.

We are also advised that Maclyn weighs



MACK SENNETT AND HIS TRAINER

in at 179 pounds, which is in "the pink of condition." In the copy furnished us, this "pink of condition" has been cancelled, and "hard as steel" substituted. We see no reason why readers should not take their choice.

*Fruit, toast, and coffee.

Special advices from a point near Santa Monica, Cal., are to the effect, to wit, as follows, c'est a dire: "George Holt, Vitagraph heavy, is ten dollars better off as the result of being snubbed by a temperamental actress at a social event.

"The day following, George sent the actress a book on etiquette, and later told a comedy director of the incident; he was not slow to use it in a 'script—hence the ten dollars for a scenario idea."

Which shows succinctly how what little money there is in the picture business is finding its way into the bank accounts of scenario writers. Oh, that some temperamental actress would snub us! But they won't do it.

Word comes to us that the hairless Mexican dog presented to Theda Bara by a press agent last fall, has suffered severely from the cold weather at Fort Lee, N. J., this winter.

If the camera is photographically accurate, which we understand it is, his mistress also has suffered.

In the name of Anita Stewart, we have received this: "Is it worth while for a photoplay star to pay serious attention to the hundreds of letters, mushy and flattering, that pour in daily?

"Is it worth while to go to the trouble and expense of answering the thousand and one questions that fans hurl at their favorites?

"Is it worth while to send photographs to all who request them?"

We'll be the goat, Anita. Is it? Let's see some of the letters.

The press representative of Clara Beyers advises us: "Clara likes the warm and comfy studio just as much as you do."

We don't know why he rings us in on it; we don't even know which studio he is talking about.

B. J. Abrams, personal representative of Paul Melies, leaves this week for New Orleans. He is to have charge of the Melies productions for the General program for the entire southern territory, and will make his headquarters in the Crescent City.

Virginia Pearson, the celebrated cream-bather of the Fox studios, used to tend bar at the Booklovers' Library in Louisville, Ky.

We say "tend bar" because we know what we are talking about; we did the same thing at the same time for the same firm, in Minneapolis.

Isn't it odd that both of us should have drifted into the same profession, or art, or business, or whatever it is.

Yes, and we had to make out reports to Seymour Eaton, and his brother, "R. T.," and little Freddie Aaron, the same as Miss Pearson did. *She,* no doubt, will know what we mean.

We guess the year at 1903; the Fox publicity man tells us that Miss Pearson was eighteen years old then.

If memory serves, J. W. Binder was also connected with the Booklovers' Library in those days.

Theodore Mitchell, who has been in England for some time in connection with the exploitation of "The Birth of a Nation" on the other side, is preparing to return to America within a week or ten days, according to the latest reports.



LOOKING AT THREE KALEM COMEDIES: "FOR SWEET CHARITY" (HAM AND BUD), "WHEN THINGS GO WRONG" (SIS HOPKINS), "AT BACHELORS' ROOST" (ETHEL TEARE)

A contemporary genius is the author of the following: "Pauline Frederick returned from Florida recently with somewhat less of her usual good temper.

"The cause was soon discovered when the Famous Players star began reciting the beauties of the South and then finished with a contemptuous sweep of the hand, which embraced the muddy, sloppy, snow-filled streets of New York.

"And I have come back to this!" she remarked. This is considerable—and may we add an unusual?—embrace. We trust Polly wasn't wearing any of the gowns she showed us in "Bella Donna" at the time.

"As the klaxon roared angrily at his back, the sandal-footed monk leaped to one side to allow the big motor to whiz past him. No, not an incident of the Alps, just one of the extras in Marguerite Clark's 'Out of the Drifts' crossing Fifty-sixth street in front of the Famous Players studio." Thus the carbon copy copy from the Famous Players publicity department. What we would like to know, and doubtless so would the director, is, why does the extra cross the street?

This same carbon copy, which is labelled "shorts," consists of five items. Two relate to Marguerite Clark, one to Pauline Frederick and one to Hazel Dawn, while one is denatured. Again we interrogate: Does this represent the relative standing?

Messrs. McMahon and Jackson, the Cincinnati state rights men, have been "gumshoeing" around the metropolitan film district recently looking for likely subjects for the Buckeye fans.

PLANET MAY ABSORB MANY EXISTING COMPANIES

Articles of incorporation were filed with the Delaware secretary of State on March 1, for the Planet Film Corporation, a company being organized by a group of capitalists headed by a prominent member of the New York Stock Exchange.

Details are not available but it is believed the Planet company will be made up of several existing producing organizations.

The officers of the company have not yet been designated but it is understood the head of the company will be a man of standing in the film industry.

Some Salve for the Writing Boys, But It's All Right

Reviewers Learn How Their Efforts to Appraise Pictures with Due Fairness to Exhibitor and Manufacturer Is Appreciated by Hoffman of Bluebird Photoplays

GENERAL MANAGER M. H. HOFFMAN, of Bluebird Photoplays, departed last Friday for a tour of the South and Middle West to see for himself what has been accomplished in the distribution of Bluebirds during the two months the new feature program has been exploited.

This is Mr. Hoffman's first trip since launching the new series, the details of his work having kept him closely confined to headquarters since the new year opened.

Before leaving Mr. Hoffman gave out a statement which reflects his optimistic faith not alone in Bluebirds, but in many other incidentals of the moving picture industry.

"There is one adjunct of the picture business that has impressed me very much while we have been exploiting Bluebirds," said Mr. Hoffman, "and that is the remarkable judgment reviewers for trade newspapers have displayed in criticising our productions from showings in the projection room.

"The task these professional reviewers must perform is one of the most difficult and at the same time vitally important accessories to film distribution.

"One could not imagine a more negative atmosphere than that of the projection room; the audience comprises only those who are sent by their newspapers to report their honest convictions.

"There is no way to estimate just how a paid admission audience is going to look upon the picture, aside from the keen sense of judgment these men seem to possess—a judgment either acquired by the mistakes they have made or by observing the manner in which pictures they have criticised are ultimately received by the public.

"The verdict that these professional reviewers have rendered upon individual Bluebirds as they have been shown to them one by one, long before the public has had a chance to confirm or reject newspaper judgment has proven two things—that the critics know their business and that Bluebirds have been uniformly excellent in play, production and players; for the public has in every instance confirmed the verdict of the projection room jury.

"We have been exploiting Bluebirds just two months. Our first announcements were made in the first trade papers published in 1916.

"Mme. Sarah Bernhardt, in 'Jeanne Dore,' was our first release, on January 24. Including our release of 'Rupert of Hentzau' on March 6, we have since then distributed just seven features in a matter of as many weeks.

"And it is immensely gratifying to say that the public has accepted every release with just the degree of enthusiasm that the trade press reviewers predicted would be the case.

"In the campaign of distribution I have had the enthusiastic co-operation of lieutenants whose qualifications I was well aware of, and these men, knowing my methods, have carried on the work with speed and efficiency.

"We rather reversed the order of things in projecting our program—we made our plans and then made our announcements.

"The rule has been quite the reverse—announcements have been made and then plans were perfected.

"So well have our plans matured that the second month of activities finds Bluebirds in every community on the North American continent where there is a house qualified to pay for a feature service.

"Exhibitors have found the public prompt in response to the grade of features we are supplying, and in a remarkably short time the Bluebirds 'grade' mark has become identified in public esteem with the best in photoplays."

BERTHA KALICH EAGER TO APPEAR IN PICTURE BY MARY ANTIN

Bertha Kalich, William Fox star, is eager to appear in a picture written by Mary Antin. For the benefit of those who do not know about Miss Antin, it should be explained that she is the remarkable Jewish girl who began life, after emigrating to America, in a cellar in Milk street, Boston; obtained her education in the wonderful American public schools, captured the attention of the literary world by writing as her first book "The Promised Land," one of the greatest indorsements and appraisals of America ever written in English.

AMONG THE EXCHANGES

GOLDSTEIN PROVES WORTH AT DENVER; HARRIS REPORTS BIG BOOKING OF "GODS OF FATE"

LOUIS GOLDSTEIN of the Universal Exchange of Denver is proving his worth as an exchange manager. The "U" Exchange reports that through the efforts of Manager Goldstein, last week's business soared high above any other week. Goldstein can be found every night in the week at his desk laboring hard on some new idea by which he can better the service of an exhibitor.

H. H. Buckwalter, manager of the Kleine-Edison Exchange of Denver, reports that the "Musty Suffer" comedies are becoming very popular in that territory.

W. H. Cree, manager of the General Film Exchange, reports that business is good. He is receiving many inquiries regarding release date of Chaplin's burlesque on "Carmen." "The Strange Case of Mary Page" is going big.

Charles R. Gilmore, manager of the World Film Exchange in Denver, reports "The Yellow Passport" a record breaker in that territory. This office had to offer three new prints to be able to supply the demand in the territory.

Many return dates have been asked for on this film and business has been exceedingly good with that exchange of late. A new projection room will be installed in the exchange at an early date for the benefit of the exhibitors.

The V-L-S-E Exchange, under the management of Frank Harris, is receiving a great number of bookings on the Lubin five-reel feature, "Gods of Fate." This picture is receiving many nice notices in the papers and has proven a great drawing card.

F. Carmichael, manager of the Fox Film Exchange in Denver, started on a trip through Nebraska, February 28. Carmichael has never been known to return to the Queen City without a number of contracts. He has Fox service represented in all but twenty-two towns in the inter-mountain territory.

Fox exhibitors in these parts will be given a surprise when the news reaches them that the six-reel Fox production, "The Bondsman," starring William Farnum, will be released on the regular program instead through the medium of the feature plan.

Manager William T. Binford, of the Denver Metro offices, is receiving many new contracts each day from Manager J. S. Bailey, of the Salt Lake Metro Branch. Bailey was former manager of the Denver office and has been picked to perform the difficult task of opening the branch office.

J. S. Applegate, manager of the Pathé Exchange in Denver, is hitting a high mark as an exchange manager. Upon his first week as manager of this exchange there was an increase of about three hundred dollars over the week previous, and from the indications so far, there will be several records broken by this new manager.

M. H. Cohn, manager of the Paramount Exchange in Denver, reports business good. Paramount productions are booked solid in that territory.

KNICKERBOCKER REPRESENTATIVES ACTIVE IN SOUTH, MIDDLE WEST AND EAST

Among the representatives of the Knickerbocker Star Features, now traveling throughout the United States are:

Jacques Earl Abrams, who is visiting the Middle West, including Chicago, Milwaukee, Kansas City, St. Louis, Cincinnati and other cities; Earl Shaw, whose district centers about Syracuse, Rochester and Buffalo; B. J. Abrams, who will visit the South, with extended calls at Atlanta, New Orleans and the studios at Jacksonville; F. G. Snodgrass, who will visit Boston and adjacent territory.

JOHNS, WELL KNOWN LOS ANGELES EXCHANGEMAN, OPENS OFFICE FOR PATHESCOPE

CHARLES CLOPOT, of the California Comedy Feature Film Company, has returned from Phoenix, Ariz., where he established a branch office at 121 Second street.

Within the next few days he will go to San Francisco, where the third office will be opened. Mr. Clopot has been engaged in the film renting business along the West Coast for several years and has a large acquaintance.

T. W. Johns, who for more than two years has been manager of the Los Angeles exchange of the Mutual Film Corporation, has tendered his resignation to become effective March 15, when he will open an office at San Francisco for the Pathescope.

He will have charge of all northern California territory, furnishing machines and films to churches, schools, theatres and homes.

Prior to his connection with the Mutual, Mr. Johns conducted an independent film exchange in Los Angeles, and previously had operated a string of suburban theatres there.

He is perhaps the best-known film exchangeman in that territory. During his connection with the business there he has been a leader in a number of movements that have resulted beneficially for the trade.

He took the initiative in the organization of the Los Angeles exchange board of trade and has served as treasurer of the same body since its formation.

In the recent censorship fight, Mr. Johns was the first to make a move to organize forces to combat the motion picture censors, as the result of their ruling regarding "Damaged Goods."

In this, he so well organized his forces and brought pressure to bear, that in less than two weeks the ruling against the film had been overcome.

Arrangements are now being made for a farewell dinner which will be given Mr. Johns by exchange and theatre men.

The G. A. Metcalfe and company supply establishment, Los Angeles, has installed a public projecting department where exchanges may have public showing of their subjects.

The equipment in this will also serve for demonstration purposes. Several different kinds of screens will be installed, together with different makes of machines.

NETTER LEAVES WEST FOR NEW YORK; STEBBINS JOINS MUTUAL

Leon Netter, for several years with the All Star Feature Distributors, San Francisco, has completed arrangements to leave at once for New York, where he plans to form new connections.

It is possible that he will join the working staff of Sol L. Lesser in handling the "Ne'er-Do-Well," but this will not be settled until after he reaches New York.

R. E. Stebbins, formerly with the Mutual Film Corporation of San Francisco, later on manager of the Film Exchange Board of Trade in that city, and for the past few months a department manager for the Progressive Motion Picture Company, has left for Santa Barbara to join the force of the American Film Company as assistant to Manager Lynch.

Fred Peachy, formerly manager of the United Film Service in San Francisco, but who went to Portland, Ore., recently to open a branch Bluebird office, has returned to the former city.

The snow that was experienced in Portland and the experience of being snowbound at The Dalles for several days was too much for this California film man and he decided to return to the land of sunshine.

CAPITAL CITY IS TEEMING WITH ACTIVITY; ALL PROGRAMS TAKE WELL WITH PUBLIC

RECENT activities at the Washington, D. C., Mutual exchange accentuate the fact that the program of Mutual is not in vain.

Victor Abbey has just returned from the road and has some interesting news to tell of his territory.

"'The Girl and the Game' is certainly our biggest series for the exhibitor," he commented enthusiastically. "One-fourth of the houses of Baltimore are using it.

"Allen Jenkins of the Bijou in Roanoke kept them standing outside his house for twelve hours recently.

"Even in Washington it is playing to more theatres than any series or serial in the past and in more theatres than any other city in our territory. It is wonderful what a hold it has had upon the public.

"Penn Gardens in this city, that fastidious resident theatre, tells us 'The Girl and the Game' is the only thing that drove away the 'blues' occasioned by the 'blue Monday' attendance.

"And you need not think that the intelligent exhibitors of the smaller towns are not up to the methods of their larger brothers, for they are. They do a great deal of advertising, and persistent advertising, and ten cents is the usual price of admission, too."

B. C. Cunningham, manager of the Mutual exchange, recently returned from Norfolk, Va., where he opened the Granby theatre with "Silas Marner."

This is the newest house of Norfolk built on the modern idea of the one-floor plan, with a capacity of 1,500.

It is under the management of George C. Nichols, who extended the invitation to Mr. Cunningham to be present on this occasion.

The Mutual had been giving serious attention to the practice of sub-renting films, which threatens to become a serious menace to the industry. The Washington exchange had been doing its share in investigating the practice in its territory and through Victor Abbey has succeeded in locating some such unscrupulous exhibitors. The matter has been placed in the hands of the New York officials for their action.

Sydney B. Lust, manager of the United and Criterion exchanges, has secured the rights of "Treasure Island" for the territory.

During the recent presentation of the stage performance of this play in Baltimore, the screen version had close bookings in that city to the mutual benefit of film exhibitors and the "legitimate." Mr. Lust reports this film to be in great demand with requests for return engagements.

"Treasure Island" has many bookings for Washington and promises to be a film production that the public will wish to see for a long time.

Mr. Lust has established a branch office at Kimball, W. Va., with Edward Leon in charge. This will take care of the territory in that vicinity more advantageously than would be possible from the main film exchange in Washington.

Owing to popular demand for theatre supplies and equipment, Mr. Lust is installing a department for this purpose in his exchange.

He will not only have machines and tickets, but he has on hand a large stock of chairs, several pianos and screens. He has taken the agency of Sanozone and Florazone and will be in a position to furnish the exhibitor with everything for his theatre.

Hopewell, Va., which has suddenly become important, has found the need of motion picture theatres to satisfy its population. Of the five houses there Mr. Lust is furnishing three with features and short reels.

W. M. Notes has become roadman for Sydney B. Lust in interest of the United and Criterion programs. Mr. Notes was formerly manager of the Empress theatre, Washington, D. C., and is well acquainted with the trade.

WEISFELDT TAKES UP DUTIES IN OMAHA FOR MUTUAL

Max J. Weisfeldt, former assistant manager in the Minneapolis exchange of the Mutual, is manager of the exchange at Omaha.

Mr. Weisfeldt is a young man, but has been in the business for years. For seven years he ran a house at Plymouth, Wis., as an exhibitor. Then he went to Chicago and went with Mort Singer into vaudeville. Next he was a roadman out of the Minneapolis exchange. Then he opened a film supply house at Mill City.

When "The Diamond from the Sky" came along he started out with it and when he finished 92 per cent. of the exhibitors in his territory were showing the picture.

As assistant manager at Minneapolis he got the inspiration of one of the best exchanges in the Middle West, and in Omaha, he firmly believes, he will get the inspiration of the best.

He succeeds J. H. Mergener, who went to Omaha from Milwaukee temporarily after Manager C. W. Taylor resigned.

GETS RIGHTS TO "RACE SUICIDE" FOR COLORADO, UTAH, WYOMING AND NEW MEXICO

Willis Kent, former manager of the Western offices for the General Film Company, and later directing the distributing in the Middle West for the Bluebird pictures, has contracted with Joseph W. Farnham for the territorial rights of the six-reel attraction, "Race Suicide," for the territory of Colorado, Utah, Wyoming and New Mexico.

He will begin his exploitation probably in Denver, Colo., with an indefinite engagement of the subject, and then will follow that over lengthy bookings of the attraction in other cities in his territory.

Mr. Kent has also contracted with Mr. Farnham for the exclusive rights to the same territory of the new nine-reel picture which the latter is now having made.

"GIRL AND THE GAME" "PLASTERS" NEW ENGLAND THEATRES

"The Girl and the Game" is making a big hit throughout New England. It is now booked as follows:

In Boston—Beacon, Cobb, Comique, Eagle, Hub, New Palace, Old South, Olympic, Scenic Temple, Shawmut and Washington theatres; in east Boston, Day Square, Gem and Scenic.

In south Boston—Olympia, Opera House in Athol, the Bates in Attleboro, the Lyric in Beverly, Brighton in Brighton, New Orpheum in Brockton, Inman Square and Olympia in Cambridge, Thompson Square in Charlestown.

Broadway in Chelsea, Dorchester and Magent in Dorchester, Globe and Palace in Fall River, Rambeau and Shea's in Fitchburg, Orpheum in Gardner, Orpheum in Haverhill, Hyde Park in Hyde Park, Victoria in Lawrence, Gem in Leominster, New Jewel in Lowell, Central Square in Lynn, Mystic in Malden.

Park in Middleboro, Ideal in Milford, Needham in Needham, National and Orpheum in New Bedford, Newton Opera House in Newton, Art in Orange, Strand in Peabody, Old Colony in Plymouth, Pilgrim's in Provincetown, Kincaide's in Quincy, Crescent in Revere, Happy Hour in Rockland, Davis Square and Union Square Olympia in Somerville.

Blanchard's in Southbridge, German's in South Framingham, Orpheum in Stoughton, Star in Taunton, Opera House in Turner's Falls.

Wakefield in Wakefield, Elite in Walpole, Scenic in Waltham, Steinburg in Webster, National in Winchendon, Woburn in Woburn, Family in Worcester.

In Maine—Nickel in Biddeford and Strand in Old Town, and Leavitt in Sanford.

In New Hampshire—Star in Dover, Ioka in Exeter, Scenic in Keene, Premier in Littleton, Globe in Manchester, Star in Milford, Nashua in Nashua, Olympia in Rochester and Henverson's in Woodsville.

In Vermont—Grand in Bellows Falls, Casino in Derbyline, Idle Hour in Hardwick, Globe in St. Johnsbury, and Crown in White River Junction.

In Rhode Island—Globe in Pawtucket, Royal in Olneyville, Palace in Providence, and Smith's in Woonsocket.

In Connecticut—Park in South Manchester.

KEEGAN SUPERVISES PATHE TRADE IN WESTERN CANADA

Andrew P. Keegan, who has lately been in charge of the Vancouver branch of the Specialty Film Import, Limited, Canadian distributors of Pathé productions, has just been promoted to a position which gives him supervision of the Pathé service throughout western Canada, including the provinces of British Columbia, Alberta, Saskatchewan and Manitoba.

Offices are now maintained in Winnipeg, Man., and Vancouver, B. C., and the opening of a branch in Calgary, Alta, is also being talked of.

Charles Barnard, who has been working under Mr. Keegan at Vancouver, has been promoted to the position of manager, while W. E. Allan manages the Winnipeg office.

KLEINE'S WILL MOVE TO GODFREY BUILDING, 49th STREET AND 7th AVENUE, NEW YORK

It has been decided to remove the George Kleine New York branch office from the Candler building to the new Godfrey building, Forty-ninth street and Seventh avenue. The change will be made about March 15 to 20.

This will place the Kleine branch office right in the heart of filmdom, the Godfrey building having been constructed especially for this class of tenants.

The requirements of the film trade were carefully canvassed and considered before plans for the Godfrey building were made and no detail was considered too trivial to be incorporated in the building, with the result that today it is undoubtedly one of the best equipped office buildings for the film trade in the country.

It possesses every facility for caring for the trade—high speed elevators, passenger and freight; modern fireproof film vaults, central location, splendid light and unsurpassed ventilation.

It is only a half block to the subway, and Broadway, Amsterdam, Columbia, Sixth and Seventh avenue cars pass within a few feet of its doors. The "L" station is only a block away.

The suite selected for the George Kleine office was laid out with a view of catering to the especial needs and on a scale commensurate with the big volume of business.

All the departments, sales, film and posters, will be connected with each other on the same floor. The matter of a projecting room is still in abeyance.

Spacious fireproof vaults for films, naturally lighted rooms for posters, will enable exhibitors to make a comprehensive selection, and splendidly equipped reception quarters, accounting departments and roomy private offices will give Manager Raynor offices surpassed by none in the film world.

KRAMER GETS $100 GOLD WATCH FOR LEADING "U" SALES

Sam B. Kramer, manager of the Mecca branch of the New York Universal Film Manufacturing Company's exchange, has been awarded a $100 solid gold watch by Manager of Exchanges M. H. Hoffman for having shown a greater per cent. of profit increase over his business for the four-week period ending February 13 than any other Universal exchange manager throughout the United States.

This is the third four-week period winner since Manager Hoffman announced his prize contest to stimulate interest among the Universal exchange men. The Oklahoma City exchange manager won the first two prizes.

In the first instance, Mr. Kramer of the New York exchange came in second, and by making a big bid for the third period, ably assisted by his brother, Earl W. Kramer, he succeeded by showing the greatest increase of profits over the last four-week period, incidentally rolling up the highest percentage of profit so far recorded in the contest.

GOOD WEATHER BRINGS INCREASED ACTIVITY TO NEW ORLEANS EXCHANGES

NEW ORLEANS exchanges have entered into a period of activity. Numerous new houses are springing up all over the city, and in the suburban districts many other amusement projects are on foot.

An exchangeman, in commenting on the better business enjoyed by all of New Orleans' dozen exchanges, said that this is brought about by changing weather conditions.

December, January and February are poor months in that territory, due to many small houses being closed on account of inadequate heating facilities.

With the return of good weather many of these houses are opening their doors once more.

Ross Hardenbrook, manager of the World exchange there, returned on February 26 from a trip throughout his territory, very optimistic.

Pathé's "Iron Claw" was given a private showing to a number of exhibitors in New Orleans on February 25, with Raoul Junet, New Orleans manager, playing host. The picture will be released February 28 and booking is very strong.

Metro reports that last week was the best six days in the history of the New Orleans office. This sort of a report is becoming too common among the New Orleans exchanges to excite any lengthy comment.

Karl A. Bugbee, New Orleans manager of Metro, now is negotiating with his New York office for a second print of future releases, so strong has become the demand for Metro productions.

"We have had a phenomenal response to circulars sent out announcing the release of the Drew comedies, which will be placed on the Metro program March 1," Mr. Bugbee said.

"Most every Metro exhibitor in the territory will book Drew comedies along with his other Metro features each week."

Mr. Reed, of Reed and Russell, of the Metro office in Dallas, was in New Orleans last week. Mr. Reed was on his way to Dallas, after attending a meeting of the board of directors of Metro in New York.

Doc Graham, of the Queen Film service, has moved his office to 14 Potter building, Birmingham, Ala. M. W. Lawrence, well known to exchangemen in New Orleans, has been appointed Mr. Graham's Crescent City representative.

Mr. Lawrence is booking "The Salamander," "One Day," and other B. S. Moss productions.

An instance of the strong hold motion pictures have on the New Orleans situation is shown by the visit last week of two prominent officials of the Orpheum Circuit.

In an interview they said New Orleans was to have no Orpheum theatre, and, further, they declared "the theatrical business is not at its best just now, but is better than it was last year."

Although New Orleans is getting numerous and expensive new picture houses, theatrical magnates see no big legitimate demand.

R. O. Proctor, manager of the Kansas City branch of the General Film Company, accompanied by his wife, was a visitor in New Orleans last week.

Maurice F. Barr, manager of the New Orleans Bluebird office, is absent on a trip throughout Mississippi.

PHILADELPHIA EXCHANGES, EXCEPT TWO, AGREE ON CUTTING OF FILMS BY EXHIBITORS AS CENSOR AID

TO avoid the incessant fining and to make the situation between the Pennsylvania censors and the Philadelphia exchanges more bearable, if such were possible, Robert Lynch, manager of the Fairmount Film Exchange, conceived a plan whereby an exhibitor could be warned by inspectors that the film he was inadvertently showing contained scenes the censors had eliminated.

If this warning be heeded and the condemned scenes eliminated at once, the exhibitor escapes the fine that has heretofore been his portion.

In order to make this situation possible, Mr. Lynch got the signatures of all but two of the exchange managers to his letter giving the exhibitors authority to do this cutting, in case the exchanges could not be promptly reached to attend to the matter.

Each manager agreeing to the plan wrote a personal letter to Chief Censor Breitinger, telling of his willingness to co-operate, in order to save time, trouble and expense to all parties concerned.

The exchanges that refused to go into the agreement said they did not wish any exhibitor to have power to cut their films.

Mr. Breitinger on his part agreed to let his subordinates give the warning to exhibitors instead of haling them before a magistrate, as was previously done.

This compromise having been agreed upon less than a week ago, its effect cannot yet be estimated.

When exhibitors were fined the exchanges had to bear the cost. In ninety-nine cases out of a hundred, the exchange managers claim, the scenes left in against orders are so done because there has been some misunderstanding on the part of the manager as to the censors' orders.

Although this agreement has been reached on one point, nothing has been accomplished in the condemnation line. Here there is as wide a breach as ever over the matter.

Not a week passes but some trouble is experienced as to severe eliminations or complete turning down of several films.

A Marguerite Clark picture came near being buried under the drifts, but after long and heated arguments on the part of the Famous Players exchange managers, the censors saw the light. A few titles were changed, a scene or two cut and the fair Marguerite came up smiling "Out of the Drifts."

WORLD GRABS WINGS OF PROSPERITY EAGLE IN DENVER, WHILE FLIGHT OF BLUEBIRDS PLEASES UNIVERSAL

W. H. CREE, manager of the General Film Exchange, Denver, has installed a service department and placed W. C. Writer in charge. The duty of this department will be to supply the exhibitors with any article, from a clothes-pin to a Ford.

Cree also reports to have placed General service in the Wonderly theatre, La Junta, Colo.; the Iris theatre, Trinidad, Colo.; the Pike's Peak theatre, Pueblo, Colo.; the Empress theatre, Montrose, Colo.; and the Princess theatre, Ordway, Colo.

Manager J. S. Appelgate, of the Pathé exchange, Denver, is confident that the new Pathé serial, "The Iron Claw," will be the greatest serial ever put out by Pathé.

F. C. Duffy, traveling auditor of Pathé, arrived in Denver February 21. Duffy claims a great admiration for the Queen City and says he is always glad of the opportunity to go to Denver.

Al Wood's production, "New York," the five-reel feature to be released at an early date by Pathé, will have an indefinite run at the Paris theatre in Denver.

Manager Buckwalter, of the Kleine-Edison exchange, Denver, reports the Kleine-Edison productions going big. The first run of the Kleine-Edison features are released at the Tabor Grand Opera House in Denver.

Mr. and Mrs. Harry Leonhardt stopped off in Denver on their way from Las Animas to Chicago. Mr. Leonhardt is Western representative in charge of the Fox exchange west of Denver.

During their stay in Denver, Mr. and Mrs. Leonhardt were guests of Mr. and Mrs. Sam Baxter at an informal dinner party at the Brown Palace Hotel.

Those present were Mr. and Mrs. Leonhardt, of Chicago; Mr. and Mrs. F. Carmichael, of Denver, and Mr. and Mrs. Sam Baxter, of Denver.

The World Film exchange, of Denver, has grabbed a wing of the Prosperity Eagle, and with Manager Charlie Gilmore directing the flight, this exchange will continue to increase its business in that territory.

Manager Gilmore has wired his roadmen, George W. Hinton and John W. Brown, to report to the Denver office in person, immediately, to receive instructions on a new plan that the World Film Company is about to announce.

Manager Gilmore states that this new proposition will not only take that territory by storm, but will sweep everything ahead of it.

"The Yellow Passport," a World Film release, featuring Clara Kimball Young, played four days at the Strand theatre in Denver, to capacity business.

Louis Goldstein, Universal exchange manager in Denver, reports the serial "Graft" going like wild fire. Edward Armstrong, manager of the Salt Lake City branch exchange of the Universal, also reports a big business on "Graft" serial.

Louis Goldstein was visited on Tuesday of last week by James W. Morton, a Wyoming cattle king. Morton told Manager Goldstein that he had seen the five-reel Red Feather production, "A Knight of the Range," featuring Harry D. Carey, and that he thought this feature was the greatest Western picture he had ever seen.

He also stated, if the Universal would book this Western feature in New Castle, Wyo., he would take all his employes, which he claims now run close to the one hundred mark.

Manager Goldstein promised to inform the cattle king when the Carey feature would be shown in New Castle.

The U. S. Naval Hospital of Las Animas has booked the Universal service.

The Bluebird exchange reports that Manager Carl Stearn is now invading the Montana territory with a flock of Bluebird releases. Stearn has booked the Asonia theatre in Butte, Mont., which is the largest theatre in Butte and is under the management of Mr. Levy.

The Asonia is one of the most up-to-date theatres in that part of the country. Bluebird productions will open in that theatre at an early date.

The exchange also reports an enormous business on "Secret Love," "Undine," and "Hop, the Devil's Brew." This office is in receipt of several letters asking for second runs.

TAUBE OF UNIVERSAL IN VANCOUVER VISITED BY DEWEES

W. P. Dewees, of the Rex theatre, Vancouver, B. C., arrived in Montreal on February 24 and favored the Universal office, there, with a visit. As Mr. Taube, manager of the exchange, was formerly in charge of the Vancouver Universal office, he was glad to see his friend again.

Mr. Dewees is one of the oldest exhibitors in British Columbia and has had a great deal to do with the betterment of conditions, as far as the moving picture world is concerned in the West.

It is said that Mr. Dewees is in the East to arrange for the Triangle program in the West. Mr. Dewees was the man who introduced the V-L-S-E pictures to western Canada.

MUTUAL FILM BUSINESS IN DENVER REACHES TOP NOTCH FOR THAT BRANCH

Manager Ward E. Scott, of the Mutual exchange in Denver, reports more new business last week than in any two weeks previous.

Harry Cassady, a former member of the (Grizzleys) Denver Baseball Club, is doing the road work for the Denver Mutual office.

It was due to Cassady's efforts that last week was one of the biggest weeks for Mutual in that territory.

BOSTON EXCHANGE MANAGERS CONFER WITH POLICE HEAD ON "CUTS" FOR SUNDAY FILMS

MANAGERS of most of the Boston exchanges, except one, conferred with the chief of the district police recently regarding certain regulations which seem to be necessary in connection with the censorship of films used for Sunday shows.

The chief's department passes on all such films weekly, and issues a list of approved pictures with a statement of the scenes eliminated from the films.

What the chief wants is some system by which his inspectors can know instantly, upon entering a film house on Sunday, whether the pictures being shown there have been passed.

He also wants some safeguard in those cases in which a manager has more than one print of an eliminated reel, so that there will be no possibility of a print from which the cuts have not been made getting out to the exhibitor.

The managers want some system to protect the exhibitor from mistakes.

For instance, if the correct name of a passed Sunday reel is "Molly's Malady," the exhibitor who writes it on his Sunday program, which program he must send to the chief weekly for verification with the official approved list, as "Mary's Malady," or "Molly's Marmalade," would lose that picture.

The custom has been to deprive the exhibitor of the film simply because he makes a mistake in the title.

The chief's assistants will use both title and serial number on each picture, with the rule so arranged that the exhibitor can now make one mistake and get by, but if he makes two his picture's gone.

That seemed to be the only tangible outcome of the afternoon's conference. The question of making Sunday cuts in all prints of a given reel still hangs in the balance.

Mr. Balsdon, of the Big Four, has a special dispensation on this score. He wishes to make his Sunday cuts in only those films used for Sunday; the other prints the chief allows him to leave uncut, since Mr. Balsdon insists that a Sunday cut film is worth nothing on week days: nobody will buy it.

Mr. Eslow, of the Universal, not having so many prints of the films he uses Sunday, favored returning to the chief the cut film from all prints of the eliminated reel.

But the question was left unsettled, and it is not unlikely that another conference will be held.

SULLIVAN AND ROSENTHAL IN CHARGE OF SUN EXCHANGE, FRISCO

Joseph T. Sullivan and I. A. Rosenthal have filed a statement at San Francisco to comply with the state law indicating that they are engaged in business there as the Sun Photoplay Company.

This concern recently took over large offices in the Hewes Building at Sixth and Market streets and is now engaged in marketing feature productions in that territory along the same lines that have been found successful at the New York office of the company. The Frisco branch is under the direct management of I. A. Rosenthal.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

LEXINGTON, KY., EDUCATION BOARD MAKES MOVE AGAINST ALLEGED IMMORAL PICTURES

Members of the Lexington, Ky., board of education at a meeting February 28, condemned the display of what they termed immoral motion picture films in theatres in that city.

Attention had been drawn to the pictures, members said, because of revolting situations and seeming unnecessary baldness of scenes in some of them.

The board in resolutions declared that it could not understand how theatre proprietors could invite persons of tender years to see such films and that pictures such as some which were shown recently in a Lexington theatre could arouse nothing but "disgust and indignation in the minds of the mature."

Proprietors of theatres and the board of city commissioners were requested to prevent the showing of such films.

Superintendent of Schools M. A. Cassidy announced that he was going to present to the board of education a proposition to give each public school in Lexington a motion picture show once a week.

He said that if this suggestion was adopted films of travel, historical subjects and clean drama will be shown.

NO VIOLATION TO SHOW "NATION" IN LOUISVILLE

In the case of A. A. Bigelow, manager of Macauley's theatre, Louisville, who was arrested recently on a warrant sworn to by William A. Heck, a Louisville attorney, charging a violation of a State law in allowing "The Birth of a Nation" to be exhibited, Magistrate Dorsey has given a decision that he has no jurisdiction in the case.

The accusation was that the photoplay stirred up race hatred and prejudice. Counsel for Manager Bigelow filed a demurrer, contending that the jurisdiction of a magistrate's court in a penal action is limited to cases in which punishment is fixed at a fine not exceeding one hundred dollars. Magistrate Dorsey sustained the demurer.

When the case was thrown out of the magistrate's court, Attorney Heck sought to get an injunction in the Circuit Court prohibiting the showing of the film.

He filed a petition, as a citizen, in the name of the commonwealth of Kentucky, alleging that the exhibition of the film was in violation of the statutes. The injunction asked for was denied by Judge Field.

IDAHO DECISION ALLOWS PICTURE EXHIBITIONS ON SUNDAY FOR RELIGIOUS PURPOSES

THE use of a moving-picture machine and theatre on Sunday in Idaho for the purpose of illustrating a religious subject, is not in violation of the law prohibiting moving-picture shows on Sunday in that state. This is the decision of the Idaho Supreme Court, handed down, affirming the judgment of acquittal in the case on appeal before it entitled the State of Idaho versus H. D. Morris. The Supreme Court handed down its decision February 23.

The opinion was written by Justice William M. Morgan and concurred in by his associates on the bench. The appeal was made by the state from the judgment entered by Judge Charles P. McCarthy, of the Third Judicial District Court for Ada County.

Mr. Morris and others associated with him in a class of the International Bible Students' Association, a subsidiary organization of the Watch Tower Bible and Tract Society, a religious corporation, and to illustrate a religious subject in a series entitled "Photo Drama of Creation," made use of the Majestic theatre in Boise on a Sunday.

The regular religious service of the class members was held in the theatre prior to the moving-picture illustration and no admission was charged.

Morris was arrested for keeping open and operating a moving picture show on Sunday. The facts were stipulated, and he was found guilty of the charge in a justice court.

An appeal was taken to the district court, where the case was submitted to the judge without a jury, and Morris was found not guilty. The state appealed to the Supreme Court.

It was agreed that the sole issue to be determined was whether or not the acts done at the time and place mentioned in the complaint, in giving the lecture or sermon on a phonograph and illustrating the same by stereopticon slides and moving pictures, in the light of the religious claims set forth, constituted a violation of Section 6,825, Revised Codes, as amended by Chapter 99 of the eleventh session of the Idaho legislature, 1911, Session Laws, 1911, page 342.

This law provides it shall be unlawful for any person or persons in Idaho to keep open on Sunday any theatre, moving-picture show, playhouse, dancehouse, or race track.

Violation of the terms of the act constitutes a misdemeanor, upon conviction for which a fine of not less than $30 nor more than $250 can be imposed, or by imprisonment in the county jail not to exceed 90 days.

Upon conviction any license which may have been granted for opening and maintaining such place of business shall be rendered void and shall not be renewed within two years next thereafter.

EXHIBITORS IN FRISCO PROTEST AGAINST CIVIC AMUSEMENT COMPETITION

The recent protest of moving picture theatre owners at Oakland, Cal., against leasing the municipal auditorium for use as a skating rink has proved to be effective and the plan has been dropped by the city officials.

It was pointed out by moving picture exhibitors that this building was erected by the public for conventions and large public gatherings and not as a center of amusement to enter into competition with private business enterprises.

They intimated that they had been taxed sufficiently for the structure already, a second bond issue of a half a million dollars having been forced upon them to complete the structure, the original cost of which was estimated at a half a million dollars.

ALLEGED SUNDAY VIOLATION IN INDIANA CITY IS BEFORE JURY

A jury has been obtained in the Sunday theatre case in the circuit court at Lafayette, Ind., and the opening statements were made in the fight which is to determine whether Lafayette is to have Sunday performances.

Misha Rubinoff, who is the principal defendant, is charged in the affidavit with pursuing his usual avocation on the Sabbath. He has pleaded, however, that he is a Jew and observes his Sabbath on Saturday.

The jury was composed of farmers. The attorneys for the defense, in an argument on a point of law, contended that Sunday shows were a necessity as much as concerts, refreshment stands and newspapers.

One of the lawyers called attention to the fact that the city of Lafayette pays a band to play at Columbian park on Sunday.

APPEAL FOR QUICK TRIAL OF FRANKLIN FILM CASE IN PENNSYLVANIA

On account of its vital importance, the attorneys on both sides have petitioned for an advanced hearing by the Supreme Court of Pennsylvania of the appeal taken by Assistant Attorney General Joseph L. Kun on the decision from Judge N. S. Barratt of the case of the Franklin Film Company against the censors.

Sidney L. Krauss, attorney for the company, said he expected the case would be argued in about two weeks.

Mr. Krauss says the censors are fighting for the very life of their board.

The real issue behind it all is whether the censors shall be the supreme power or the courts.

The immense property issues involved in the film business in Pennsylvania will also be taken into consideration by the court, is the opinion of the lawyer.

Attorney General Francis Shunk Brown is expected to take a hand when the case is brought into the higher court.

SEVEN CENSORS FOR TWO THEATRES IN A JERSEY TOWN

The appointment in Bloomfield, N. J., of a board of censors by Mayor Frederick Sadler, following the action of the city council forbidding the showing of "The Birth of a Nation" there, has succeeded in arousing public indignation as no other matter has done in years.

The action of Bloomfield's city council came after two Courts of Chancery had ruled specifically that the New Jersey authorities had no right to interfere with the showing of "The Birth of a Nation."

There are only two motion picture theatres in Bloomfield and the appointment of a board of censors of seven members is considered an absurd piece of executive authority and absolutely without any sort of justification.

SANDUSKY, O., FIXES LICENSE FEES

The Sandusky, O., city commission has outlined these yearly license fees to be paid by motion picture theatres:

Theatres outside of the fire limits, $30; those seating less than 300 persons, $35; those accommodating over 350, $100. The licenses would hit the theatres in this amount of cash: Lyceum theatre, $30; Theatorium and Gem theatres, $35, and the Alhambra and Star, $100.

The Sandusky theatre would escape with a $50 license fee, and the film men are protesting over the fact that two of them would have to pay more than the theatre which has much higher prices of admission than they have.

OHIO BOARD SUES EXCHANGE MAN IN COLUMBUS

For the first time in its history the Ohio Board of Censorship has entered suit against a film exchange man.

This action was taken under the new amendment to the censorship law, which permits the board to cause the arrest of manufacturers, exchange men and exhibitors. The suit was filed against M. N. Melchoir, Columbus representative of the Victor Film Service company, of Cleveland.

The charge is that he rented a film, "From Beanery to Billions," which had been rejected by the censors. The film was shown in the Bid-a-Wee theatre, Columbus, in violation of the law. Long before it was shown in Columbus, the film was exhibited in Cincinnati, Cleveland and other cities.

BIRMINGHAM, ALA., CONFRONTED BY ANTI-SUNDAY OPENING; EXHIBITORS THOUGHT QUESTION SETTLED IN THEIR FAVOR

COMMISSIONER WEATHERLY, well known but not beloved by exhibitors, has given new life to the once dead question of the elimination of Sunday motion pictures in Birmingham, Ala. The Pastors' Union met on February 8, and with three dissenting votes, indorsed Commissioner Weatherly's Sunday observance ordinance.

Now the ordinance goes to the city commissioners, and if passed will have the effect of having the motion picture shows run free and prohibiting any form of paid amusement on Sundays.

Several weeks ago all sides were heard on the question, and at the conclusion of a stormy three-days' hearing, the city commission legalized Sunday. Everybody thought the proposition was dead until this latest outburst. The motion picture paragraph of the blue law reads:

"That any person who conducts a theatre, moving picture or vaudeville show on Sunday, or any exhibition, show, entertainment or performance, for pecuniary profit or reward, or to which an admission fee is charged or collected, shall upon conviction, be punished within the limits and as provided by Section 806 of the code of the City of Birmingham; provided that high class concerts or moving picture shows, which are not conducted for pecuniary profit or reward, and for which no admission fee is charged or collected, may be permitted by the city commission of said city, but before the exhibition thereof, a written permit shall be granted by or under the authority of the city commission, certifying to the fact that upon investigation of the character of the exhibition or the entertainment proposed to be given, the same has been found not to be violative of any of the laws or ordinances of the city."

PENNSYLVANIA CENSORS' REPORT SHOWS RUTHLESS SLASHING OF FILMS

MORE than half of the 11,863 reels of motion picture films submitted in accordance with law for the scrutiny of the Pennsylvania Board of Censors, between May 17, last, when the present law became effective, and November 30, 1915, either have been suppressed entirely or have been deleted in part by the censors.

It has been made known by the board that the number of films condemned as a whole in the period referred to was 169, and the number from which eliminations were made was 6,540. The statement of the board adds:

"The returns to the state treasurer in that period in fees collected for the examination of these original and duplicate prints, and for the issue of substitute approval seals, reached a total amount of $27,035.50. The fines collected for infractions of the law during the half year amounted $3,965, a total which might be very much increased if the board had had in its employ a force of inspectors large enough to properly cover the various towns and cities of the state.

"In many cases the board has made over objectionable pictures, to save the film for the owners, when this course seemed feasible, or has made suggestions to the owners which, when adopted, have resulted in placing in circulation pictures that otherwise could not have been shown within the state of Pennsylvania.

PROVINCIAL TREASURER REFUSES TO DISCUSS CENSORSHIP

While Hon. T. W. McGarry, provincial treasurer, who has to do with the censorship of moving pictures as the minister in charge in Canada, would not say anything to confirm the report that legislation will be introduced this season to provide for a provincial censorship of plays and stage productions, the matter has come to a head by the conflicting rulings made by the various municipalities over "Damaged Goods."

At the present time initiative is left to the municipalities and action is taken by the police if a picture or play transgresses the criminal code.

NEW YORK WANTS CUTS IN "RACE SUICIDE" THOUGH PASSED ELSEWHERE

Commissioner of Licenses George S. Bell has advised Joseph W. Farnham, distributor of "Race Suicide," that several "cuts" will be necessary before the picture can be shown in and about New York City. Final decision will be rendered by the Bureau of Licenses within a few days, it is expected.

Mr. Farnham pointed out to Bell that the picture has been passed by the Ohio State Board of Censors, the Chicago Municipal Board, and the National Board of Censorship.

ORDER AGAINST "PARKING" BABY CARRIAGES MAY STIR UP WRATH

The "parking" of baby carriages in the lobbies of motion picture theatres at Newport, Ky., has been prohibited in an order issued by Christian Ebert, commissioner of Public Safety.

Newport police have received instructions to enforce rigidly the ordinance calling for free ingress and egress at theatres.

A large number of women attend the show houses daily with their babies and a protest against the order is predicted.

Film News From Foreign Parts

TWENTY-THREE OUT OF 25 PICTURES SHOWN IN PARIS IN A WEEK WERE MADE IN AMERICA

Special to Motion Picture News

Paris, Feb. 20.

I DON'T know of any better change at the present time to get away from the Parisian kinemas, where one is obliged to see Pathé's great serial, "Mysteries of New York," at eighty kinemas out of one hundred, than to get the necessary permission from the military authorities to visit some of the kinemas at the front.

I took a trip to the front last week, and must confess that it proved a recreation to me. The theatres and kinemas they have built are not very elaborate nor expensive. The photo taken at the front by the correspondent of Motion Picture News for its readers, shows one of such "theatres" and a performance just going on.

The programs are undoubtedly the most interesting and amusing items of these "theatres." They are made by the "Poilus," and may well be termed "Un chef d'Oeuvre." Here follows an exact reproduction of one of them.

The doubtful meaning of nearly every word, which is only possible in French, prevents a translation of it.

The amusement such theatres are giving to the Poilus at the front, is purely indescribable.

They are witnessed by many hundreds of soldiers, where there is just room for fifty. They laugh heartily at everything and forget everything else for the time being.

The soldiers are not like the poor mortals in Paris who wonder why we should have so many American films at the kinemas in Paris; why we should not show exclusively French films in France; why out of twenty-five films exhibited to the trade last week, twenty-three are American and Italian?

Nearly All American Pictures for a Year

This has been going on for over a year now, still it does not seem to alter the situation. French production is far behind the weekly demands of the market. Good American films are in big demand and are appreciated by the different audiences.

Many of our exhibitors who are reading Motion Picture News every week expressed their astonishment at not seeing in Paris any of the films so largely advertised in the paper. They are at a loss to understand why a greater portion of American firms are not represented in France.

No doubt some very good French films have lately been released by firms like Gaumont, Film d'Art, Eclair, and Eclipse, but certainly not enough to make up the programs of half a dozen establishments.

What, then, about the others? Have they no right to show good films? Will their audiences patronize them if they show them old or uninteresting films?

A film just released by the well-known Eclipse company, called "Sadounah," after a romance by William le Queux, the English author, with Melle Regina Badet from the Paris Opera Comic playing the principal part, has proved an enormous success.

The French rights have been secured (an exceptional case) by Gaumont, and proved such a big drawing card that it has been kept on the program (another exceptional case) for a second week.

It may be said that its success is well deserved. Melle Regina Badet has surpassed herself. The scene when she leads her husband to commit two crimes is most marvellous, and so is the last scene when she drops into the sea.

A very largely advertised film was just shown at one of our boulevard establishments. It was made in Italy, showing wild animals.

It is a poor imitation of many good American pictures of the same kind we have had for many years.

We are going to have a big series of films with Mistinguette. This time it is M. Hugon who has taken the matter in hand, and we are sure to see something special.

M. Hugon has been for the last few years editor of the kinema department of the Paris *Journal.* He is the gentleman who started the fight against American imported pictures; he ought to know what the French public wants, and we shall soon judge him at work.

Our contemporary, the *Film* of Naples, is publishing a very vehement article against the new form some of the Italian producers are adopting to make films salable to the foreign countries.

"If we adopt such methods," the writer of the article says, "we will soon lose our world reputation as producers of artistic pictures."

The reason for the article is a film made by a well-known Italian firm, in which a child carried off by a monkey is the sensation of the film.

"If," the article goes on to say, "we are unable to sell our artistic films abroad, we better abstain from selling any. Our manufacturers should guard their reputation and not make films for the sake of getting a big price by resorting to sensational methods."

G. Kaczka.

Pittsburgh Men to Help Swell Actors' Fund

Screen Club Appoints Committee to Work with the General Committee in the East—Pitt Theatre to Be Lent for the Day

Special to Motion Picture News

Pittsburgh, March 5.

THE Actors' Fund of America is to be given a big boost by the motion picture men of the Pittsburgh district, according to action taken at last Sunday's meeting of the Pittsburgh Screen Club.

The organization appointed a committee to work with the general committee in the east whereby the funds would be looked after in this section.

That the men here are willing and more than anxious to assist in every way possible the big fund that is to be raised has been shown by the fact that they passed the resolution for the appointing of the committee without one dissenting vote.

The committee from the Pittsburgh Screen Club named by the president, H. B. Kester, follows: Al W. Cross, chairman; William Moore Patch, Peter Antonopolis, John McAleer, A. H. McClelland and M. Feitler.

The committee got to work at once and held a meeting last Monday in the office of Mr. Cross and one of the features to be used in the raising of funds here was started.

The Pitt theatre is to be loaned to the committee for the occasion with its massive organ and orchestra of twenty-two pieces. The Pittsburgh male chorus is also to be secured and a big Sunday concert is to be given.

It is also possible that some of the biggest first run features will be shown at this concert. In this way the committee with very little outlay expects to raise a large sum.

All of the theatres in this section of the country, it is said, will assist and on a certain date will set aside a percentage of the money taken at the box office for a donation to the fund.

G. L. McCoy, Jr.

BROWNELL WILL SCENARIOIZE "PHYLLIS" FOR KLEINE

John C. Brownell, commissioned by George Kleine to write the scenario of "Phyllis," the Rupert Hughes novel in which Billie Burke and Henry Kolker will be featured, has also recently finished an original five-reel story and turned it over to Mr. Kleine for his approval.

The title has not been decided, and will not be until the cast is selected and work on the picture begun.

Brownell has written more than a hundred screen plays.



STRIKING SCENES FROM "THE HAUNTED MANOR," GAUMONT-MUTUAL MASTERPICTURE DE LUXE, FEATURING IVA SHEPARD

FRANCES MARION IS AT WORK ON SIX ORIGINAL SCRIPTS FOR WORLD

Frances Marion, editor-in-chief of the World Film Corporation's scenario department, is working on six original photoplays, now in course of construction.

Recently she completed "The Feast of Life," which Clara Kimball Young is now working in at Havana, and "Love's Heaven and Hell," in which Holbrook Blinn is to co-star with Frances Nelson.

Under direct orders from William A. Brady, Miss Marion is writing "The Eternal Sacrifice," in which Alice Brady will appear following the completion of "Then I'll Come Back to You," which she is now



FRANCES MARION

filming for the Frohman Amusement Corporation. Miss Marion is also working on "The Heart of a Savage" and "The Eyes of the Soul," future Clara Kimball Young subjects. Early in April Miss Marion will start work on a new film play for Gail Kane.

ROTCHFORD VISITS LOS ANGELES

F. J. Rotchford, special representative and efficiency agent of the Mutual Film Corporation, spent the past week at the Los Angeles exchange of the company, and left to spent a few days at the Phoenix, Arizona, exchange.

California to Market Along Mercantile Lines

Beyfuss Forms Plans for Selling Its Pictures on States Right Basis in Accordance with Ideas for Getting Best Results Prevailing in Regular Commercial World

IN announcing their re-entry into the active marketing of photoplay features, some time ago the California Motion Picture Corporation, through Alexander E. Beyfuss, general manager, made it quite clear that the company's new plan to sell states right had been worked out along lines which prevail in the commercial world.

In view of this fact Mr. Beyfuss' ideas on the subject of motion picture advertising are not at all surprising, although they are somewhat unusual.

Mr. Beyfuss expresses the opinion that the future growth of the industry will depend upon more care for truth and precision and accuracy in motion picture advertising.

"The business of advertising as I understand it," says Mr. Beyfuss, "consists of letting the public know in the most effective manner possible just what one has to sell.

"To go beyond this and make exaggerated or even doubtful claims for a product defeats the purpose of the advertising.

"In the sale of pictures, as in the sale of any other salable article, it strikes me that it is necessary to stick to the truth and to keep well within the bounds of probability."

Just now Mr. Beyfuss and the California company are chiefly interested in helping the fortunes of "The Unwritten Law," with Beatriz Michelena, a photoplay feature which had its first trade showing in New York not long ago and was received with favor by those who attended.

In discussing the advertising campaign which has been laid out in this connection Mr. Beyfuss says:

"The kind of reputation which has permanency is one built on truth and results rather than upon advertising and publicity running riot with all sorts of nebulous claims.

"That is the reason that Miss Michelena's drawing power on the screen has increased tenfold during the past six months.

"Despite the fact that Miss Michelena came to us fresh from triumphs on the operatic stage and therefore was possessed of an obvious opportunity to establish herself in pictures solely through advertising and publicity, we, at the star's earnest solicitation, determined to let the star's work on the screen speak for itself.

"In the light of what has been accomplished with 'The Unwritten Law,' and the manner in which it has been accomplished, it certainly is true that Miss Michelena is a star who has been created by the sheer merit of her own work rather than by advertising and publicity of the sort which it would have been quite possible to have used.

"In presenting 'The Unwritten Law,' it has been our aim to merely influence the public to see the picture. We have been content to leave to them the coining of superlatives of praise for the offering.

"And all this, too, despite the fact that we are thoroughly convinced that Miss Michelena's work in this first our our 'better-than-program' pictures stands out well above anything which has been done in the screen in a long time."

The California company is more than pleased with the results which have already been achieved in the states right campaign which the company has been waging. These results, Mr. Beyfuss claims, completely substantiate his company's claims that there still remains a splendid states right market for really high class features.

MARGARET JOSLIN AND HARRY TODD WITH "U" FORCES

Margaret Joslin and Harry Todd, well-known comedians, are now members of the Universal forces.

Miss Joslin is the lady of generous proportions who has been appearing in the "Snakeville" stories pictured by the Essanay company.

Todd also will be remembered as one of the leading comedians appearing in the same pictures.

Miss Joslin and Todd will play opposite each other in single-reel comedies directed by Craig Hutchinson.

EXHIBITORS COMMENT ON WORTH OF "OLD HOMESTEAD"

Just prior to the appearance of the Famous Players Film Company's adaptation of "The Old Homestead" on the Paramount program last December, Adolph Zukor, president of the producing company, declared his belief that the old-fashioned wholesomeness of the story, together with the popularity of the original play, would win great popularity for the picture version.

The film, after being on the screen for about two months, has occasioned many comments from exhibitors, which Famous Players regard as bearing out Mr. Zukor's prophecy.

Highly commendatory expressions have been received from theatres in every section of the country, among them the Colonial, Tacoma, Wash.; the People's theatre, Portland, Ore.; the Columbia, Springfield, Ohio; the Parkway theatre, Baltimore; the Rex, Duluth, Minn.; the Alhambra, Newark, Ohio, and the American, Butte, Mont.

Charles Manley Dies in Los Angeles at Age of 86

Veteran Actor, Affectionately Known as "Daddy," a Beloved Member of Universal City, and Only Octogenarian Featured in a Series, Was in Cast Night of Lincoln's Assassination

CHARLES MANLEY, veteran actor of both the legitimate stage and the screen, passed away at his home in Los Angeles, Saturday, February 26, after a short illness, at the ripe old age of 86 years.

At the time of his death Mr. Manley was a much beloved member of the Universal Film Manufacturing Company at Universal City, Cal., where he had been located for over a year.

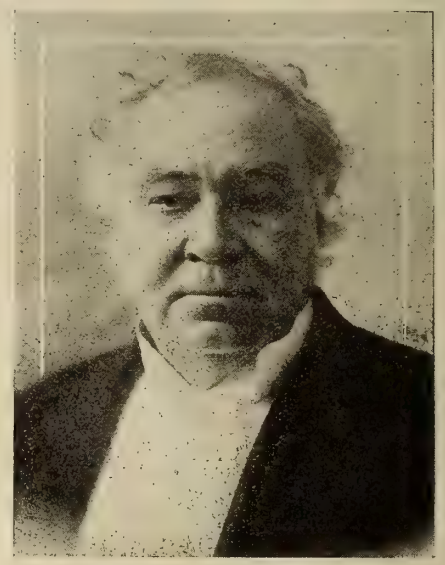
Mr. Manley was born in a small town in Pennsylvania, and his meagre schooling was procured in a little log hut near the village of his birth.

From boyhood he had aspirations for the stage, and at the age of fourteen he had his first experiences in the theatrical business, but it was not until he was sixteen years old that he became permanently identified with the stage.

From that time on he gradually worked his way up until he was much sought for by many of the big theatrical managers of his time.

He is better known to his host of friends and admirers as "Daddy," and always took pride in the fact that he spent the greater part of his long career in the theatrical business.

He was acknowledged to be the oldest American actor actively engaged in his chosen profession at the time of his death, yet until the very last breath was considered by all as being remarkably hale and hearty, taking as keen interest in his work, his books and his friends as many a young man.



CHARLES MANLEY

He was one of the few players who had actually taken part in the cast at the Ford theatre in Washington, D. C., on the night of the assassination of President Lincoln by John Wilkes Booth.

Mr. Manley's ambition was to live to a ripe old age and die in harness, and his ambition was fulfilled.

He started in the motion picture business with Edison, later playing with Biograph, Lubin, Powers, and since 1914 has been with the Universal at Universal City, he and Mother Benson being the oldest couple in the industry.

Mr. Manley's past work with the Universal company is too well known to all picture patrons to need any summarizing at this time.

What will be of interest to them, however, is that Mr. Manley is the only octogenarian ever featured in a series of pictures. Mr. Manley was featured in "The Master Key," with Ella Hall and Robert Leonard.

Other features in which he appeared were "Their Golden Wedding," by Frank Lloyd, and "Learning to Be a Father," by Jacques Jaccard. He also was the writer of many scenarios, chief among which was "Hearts of Gold."

The death of this venerable old man will cast a deep gloom over all his acquaintances near and far in the theatrical world and the motion picture industry.

"The Dead Alive" Is a Courtot Hit, Says Bradford

General Manager of Gaumont in This Country Declares That the Reception of the Picture More Than Justifies the Care Expended on Production of the Film

THE cordial reception given Marguerite Courtot in her first Gaumont production by reviewers, exhibitors and the motion picture public has been highly pleasing to F. G. Bradford, general manager of the Gaumont company in America.

Not only is it the first picture the wonderful little screen star has done for Gaumont, but it is also her first five-reel feature.



MARGUERITE COURTOT

"Naturally, we have been much interested in watching the way in which Miss Courtot's first Gaumont picture, 'The Dead Alive,' would be received," said Mr. Bradford, in discussing the brilliant star of the Gaumont firmament.

"Every facility was placed at her disposal, even to the securing of Henry J. Vernot as her director.

"The results have more than justified the care we have taken and the attention we have given to every detail. 'The Dead Alive' has scored a Courtot hit.

"While 'The Dead Alive' is a remarkable photoplay, we are striving to surpass it with the next five-reel feature in which Miss Courtot will star.

"This is 'Feathertop,' a story written especially for us by Paul M. Bryan, who has written so many Gaumont successes.

"The fantastic story of the same name by Nathaniel Hawthorne has been woven into a play of modern life that has within its wide range scenic locations in the South Sea Islands and glimpses of the splendors of palatial homes on Fifth avenue.

"'Feathertop' is well under way at our Jacksonville, Fla., winter studios. I have seen a number of scenes which have been sent to the home office at Flushing.

"The photography is what one would naturally expect from Andre Balatier after having seen his 'The Dead Alive' or his 'Neptune's Daughter.'

"Mr. Vernot has caught the spirit of the Hawthorne part of the story, as well as the modern atmosphere."

MONUMENT FOR "MAN OF SORROW" BRINGS JOY TO CITIZENS IN CALIFORNIA TOWN

In the midst of taking the newest William Farnum feature film, "The Man of Sorrow," for William Fox at Rio Vista, Cal., Director Apfel decided that one of the scenes required some type of public monument in the chief square or plaza of the village.

But when the plaza was visited, no monument could be found. Not in the least disconcerted by this discovery, the director had a large and imposing monument built and dedicated in the presence of all the citizenry.

After the picture was finished, the population had grown so accustomed to the new monument that they would not consent to its destruction, so it was presented to the city with the compliments of William Fox.

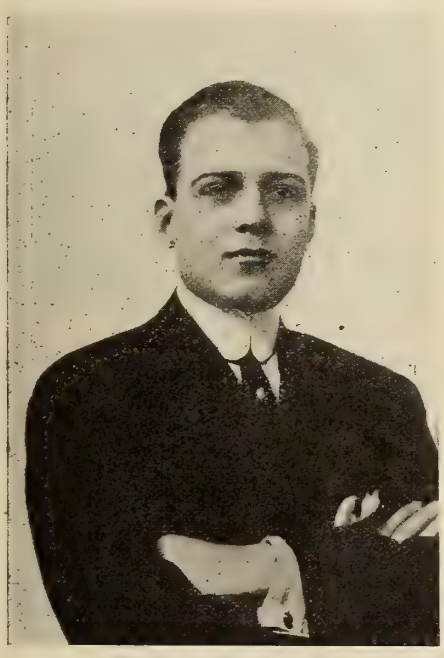
LE MAY, FORMER BROKER, IS METRO PLAYER ON WAY TO STARDOM

Pierre Le May, a prosperous broker in Wall Street until the panic of five years ago, is now a full-fledged motion-picture artist well on his way to stardom.

Mr. Le May has just been engaged by the Popular Plays and Players to appear in the forthcoming Metro wonderplay, "Playing with Fire," in which Mme. Petrova is starred.

Mr. Le May is a descendant of an old Knickerbocker family and was born in West Thirty-sixth street. He is now working in a Metro studio, not two blocks away from where he was born. It is an old church where his family worshipped which has been converted into a modern motion picture studio.

Soon after his failure "in the Street," Mr. Le May accepted a proposal to play a small role with Molly McIntyre in "Her Great Hour."



PIERRE LE MAY

He made good in that successful play and was engaged for a better role with Margaret Leslie in "The Question." Afterward he appeared with John Mason in "The Reaper," and for three years was the leading man for Minnie Dupree.

"IMMORTAL FLAME" GIVEN SHOWING AT NEW YORK THEATRE, FEB. 28

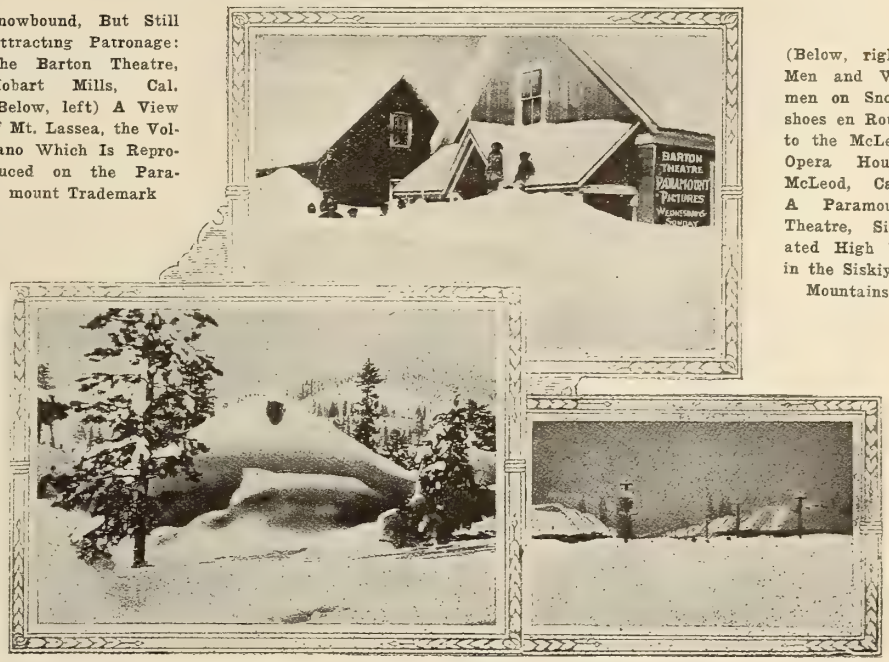
Getting away from the usual custom of private exhibitions for the trade, "The Immortal Flame," the new Ivan production, was shown for the first time on Leap Year's day, February 29, at the New York theatre, it being the desire of the Merit Film Corporation, the distributor of Ivan productions in New York, to have the trade see this film under critical conditions.

The exhibitors mingled with the fans who flocked to both the theatre and the roof garden during the day and night, and the comments were certainly unbiased.

The feature was so favorably received by the audiences at this Marcus Loew house that it was booked for the entire Loew circuit.

Heavy Blanket of Snow Fails to Keep California Villagers Away From Theatres

Snowbound, But Still Attracting Patronage: The Barton Theatre, Hobart Mills, Cal. (Below, left) A View of Mt. Lassea, the Volcano Which Is Reproduced on the Paramount Trademark



(Below, right) Men and Women on Snowshoes en Route to the McLeod Opera House, McLeod, Cal., A Paramount Theatre, Situated High Up in the Siskiyou Mountains

THE almost indistinguishable spots in the lower photograph accompanying this article are men and women on snowshoes on their way to see Paramount pictures at the McCleod Opera House, McCleod, Cal.

This little village of 500 souls is situated high up in the Siskiyou mountains in the shadow of Mt. Shasta, the highest peak within a few miles of the only active volcano in North America, Mt. Lassen, in fact the very mountain which is reproduced in the Paramount trademark. The Paramount trademark was originally conceived by W. W. Hodkinson, president of Paramount, who began his career in California. The middle photograph shows Mt. Lassen.

The McCleod Opera House is owned by D. M. Painter and E. Smith, who operate the theatre successfully, despite very adverse weather conditions.

The photograph at the top shows the Barton theatre, which is located at Hobart Mills, Cal., far up in the Sierra Nevada mountains. During the winter months the whole town is covered with a six to twenty-foot blanket of snow. Nevertheless, Manager O. L. Barton shows two Paramount pictures a week, and reports success.

Three Paramount-Holmes Are Devoted to California

The Glorious Scenery of the State, Its Landmarks and Distinctive Modes of Living Will Be the Treat for "Fans" in Second Month's Releases

THE second month's releases of the Paramount-Burton Holmes Travel Pictures promise an even greater variety than the first month's issues.

Three of this new quartette of Paramount-Burton Holmes releases are devoted to California, yet never was a state more adapted to varied picturization, stretching as she does from the Mexican line—where semi-tropical conditions control not only the scenic elements, but the human as well—to the snow-clad peaks of Mount Shasta, the giant forests of the world's biggest trees and taking en route the gaieties and frivolities of one of the most cosmopolitan cities on earth, San Francisco.

The fourth subject differs as much from the other three as they do from each other, for Mr. Holmes will take his fellow travelers back into Arizona, where in the forest he will stage a veritable drama, where the actors are all real men and a real woman, playing the very real and very romantic drama of their exciting and oft-times perilous daily lives, fighting the overwhelming forest fires which so often carry death and destruction over thousands of acres.

To every lucky man or woman who visited the Expositions last summer, will be given the opportunity of renewing the delightful experiences; to the less lucky stay-at-homes will be offered a far cheaper but a most satisfying glimpse of what they were obliged to miss.

Tourists past, present and future, can roam with Mr. Holmes from one end of the state to the other, visit orange orchards, Indian villages, lumber camps, Chinatown, the Cliff House; cross into Old Mexico, mingle with the "Smart Set" on the beach at Coronado, where they bathe and dance, and then take a hand in the dangerous game of forest fire fighting.

In "Going Some in San Francisco," Mr. Holmes will spring a surprise, warranted, it is said, to cure the most cronic grouch.

EMERGENCY HOSPITAL FOR HORSLEY STUDIOS

David Horsley has given orders to have a hospital for emergency purposes constructed at his studio in Los Angeles.

"RAMONA" WILL BE SHOWN IN BIG CITIES WITH ELABORATE STAGE SETTINGS

Special to Motion Picture News

Los Angeles, March 4.

President William H. Clune, Manager of Production, Lloyd Brown, and advertising manager, Robert Poole of the Clune Film Production Company, spent several days of the past week at San Francisco where arrangements were completed for the showing of "Ramona" at the Cort Theatre.

The opening was set for March 19. The Sunday following the parties left for New York City on a similar mission, and will remain in the East until the film is shown at New York, Boston, Philadelphia, Washington and Chicago.

The production consists of thirteen reels, and is to be presented in each city in the same manner as shown here. Atmosphere creating settings will be built to fit each stage, and orchestras similar to the one used here will give the musical program.

"Ramona" is now being shown for the third consecutive week, and there is no falling off of interest in the production.

The line of people waiting to purchase tickets has not broken between the hours of 9 a. m. and 9 p. m. since prior to the opening, and it is now necessary to purchase tickets several days in advance, despite the fact that Clune's Auditorium has a seating capacity of 3,000.

WOMAN POLICEMAN IN FAIR "ZONE," AN ACTRESS FOR KEYSTONE

In "Wife and Auto Trouble," a current Triangle-Keystone starring William Collier, Blanche Payson, formerly a policewoman on the Zone at the Panama-Pacific Exposition, is introduced.

She was discovered at the Exposition by Mack Sennett, and at first assigned to station her six feet four inches and 234 pounds on guard at the Keystone dressing rooms, but she was quickly promoted, and is now a full-fledged actress.

Thanhouser Enthusiastic Over Film Functions

Events Like Ball in New York, Dance in Boston and Carnival at Brighton Beach Last Summer Promote Feeling of Good Fellowship Among Members of Industry

AN authorized announcement over the signature of Leon J. Rubinstein, director of publicity for the Thanhouser Film Corporation, speaks interestingly of that concern's activities at the recent social functions of motion picturedom. On behalf of Mr. Thanhouser and the players he writes as follows:

"I am sorry to note that any company sees fit to withdraw from these affairs. While they are always in a good cause, they have the additional virtue of bringing together the men of a branch of the industry who seldom get the opportunity to gather together.

"Dating back to the affair at Brighton Beach last summer, and covering the Bronx Ball, the Boston Ball and the most recent ball of the New York Exhibitors at Madison Square Garden. I believe that we have all hugely enjoyed the good-natured rivalry for publicity honors.

"While I concede that the Thanhouser Company has gone much further in these affairs than a single manufacturing concern generally does go, there is supreme satisfaction with the results achieved.

"The gala spirit everywhere has helped us spread the Thanhouser slogan broadcast, and from a personal standpoint I would not miss any one of them on a bet.

"I am only sorry that the necessity of the work here prevents our players from attending these affairs in greater numbers and at greater distances.

"From a publicity standpoint I must admit that the general functions of filmdom offered one of the best opportunities for men with ideas to secure type space. It is unfortunate that in some quarters the results have not been secured in proportion to the money expended, but that is a matter for each publicity man to take care of with his own judgment. In my case the expenditure has been delightfully small in proportion to the benefits derived.

"This statement is issued on the eve of another great ball in Salem, Mass., to which I am escorting a number of our players, and where Florence La Badie will sell autographed photographs for the benfit of the Actors' Fund. The Thanhouser Company thanks the promoters of the various functions for the opportunities afforded and the benefits derived."

Historical Accuracy Is Aim for "Macbeth"

Aitken, President of Triangle, Now on Periodic Inspection Trip to Coast, Is Impressed with Care for Detail Taken by Tree in Sets for the Picture

H. E. AITKEN, president of the Triangle Film Corporation, now in California on one of his periodical trips of inspection, sends word that, while he is very much gratified by the results so far obtained on pictures at present in course of production, he is particularly impressed with the Sir Herbert Beerbohm Tree production of "Macbeth."

He will review a number of forthcoming releases before returning to New York.

"Each rehearsal confirmed the opinion that 'Macbeth' contains a wealth of picturization material," says Mr. Aitken, "and indications are that it will create a sensation as a film production.

"The supporting cast was selected with the most careful consideration and no expense was spared to obtain the appropriate backgrounds and costumes.

"Sir Herbert and his director, John Emerson, have given a great deal of study to the production so that the film 'Macbeth' will live long in the minds of those who witness the spectacle.

"By the way, Sir Herbert and Emerson found that the mere problem of securing historical accuracy for the photoplay was an extraordinary task.

"The period in which 'Macbeth' was laid is one of the most obscure in history and the setting of a modern stage version is child's play compared with the planning and execution of the film version."

One question which came up, Mr. Aitken adds, was whether there were mountain sheep among the Scottish hills nine or ten centuries ago.

"Sir Herbert thought that it was quite probable wild sheep and goats roamed in Britain in the early days.

"He based his opinion on the fact that as far back as history goes there have been domesticated flocks, but Emerson decided that the big horn sheep heads were suggestive of the California mountains.

"He fixed upon the antlers of the royal stag as more in harmony with the picture. And the Fine Arts studio scouts spent days producing the goods."

Less Personal Direction of Plays by Cecil deMille

He Will Give More Time to Scenario Writing and Supervision of Other Producers in Lasky Organization—William C. deMille Obliged to Seek Interpreter Aid for "Sowers"

Special to Motion Picture News

Los Angeles, March 1.

CECIL B. deMille, having completed the subject he was directing, has left the Lasky studio for one of his periodical three or four days' vacations, which he is spending in the mountains.

Mr. deMille was accompanied by four or five unfinished scenarios that promise to make his leisure moments busy ones.

It is his intention to give more time to scenario writing and supervising the other directors of the Lasky producing force in the future, and he will personally direct but few photoplays.

Wm. C. deMille, engaged in directing the Lasky production of "The Sowers," with many scenes laid in Russia, is having troubles of his own, owing to the types selected for parts in this subject by the employment department.

Their appearance was considered far more valuable than their ability to speak or understand English, and consequently deMille is forced to give a greater part of his instructions through an interpreter.

Fedor Raskolnikoff, by the Lasky publicity department said to be a former costumer to the imperial Russian court at St. Petersburg, has been specially engaged to supervise the costuming of "The Sowers." This subject stars Blanche Sweet.

Jesse L. Lasky, who arrived from New York the early part of the past week with a big package of tonsilitis, has spent but a few hours at the studio. These, however, were busy ones, and plans for additional improvements have been started.

Mr. Lasky found it necessary to increase the size of the star dressing rooms now being built and a two-story bungalow style building will be built.

The plans for the new administration building were O. K.'d by Mr. Lasky, and progress on the construction of this is very satisfactory.

J. C. Jessen.

JUNIOR KEEPS ONE FOOT IN CHICAGO AND THE OTHER IN NEW YORK

John Junior, a recent addition to the Essanay family, has left Chicago for a visit to New York. In fact, it might be said that he has left again, as he has cultivated the habit of spending his week-ends in Gotham.

Mr. Junior starred for several seasons in Broadway productions. He was with William Collier three seasons, with Charles Frohman two and Daniel Frohman one.



JOHN JUNIOR

He played with Arnold Daly in "Steve" and was in the original all-star cast of "Officer 666" which played at the Gaiety theatre in New York. He was the juvenile lead in this production.

He had just finished an engagement with May Irwin in "Number 13 Washington Square" when he went to Essanay. He has played important parts for Essanay in "A Daughter of the City," "Captain Jinks of the Horse Marines" and took the leads in "A Man's Work" and "Politeness Pays."

Mr. Junior is twenty-six years old, five feet seven inches in height and of athletic build.

OTTO PRODUCES "BEHIND THE CURTAIN" FOR UNIVERSAL

Henry Otto, who directed the Bluebird photoplay "Undine," was transferred to the Universal studios at Universal Heights, N. J., to direct King Baggot, but as he had to wait two weeks before he could start in, he produced several one-reelers to keep his hand in trim.

His first effort was "Behind the Curtain," a drama written by Robert Thomas Hardy, managing editor of *Snappy Stories*, in which Dorothy Phillips and Alan Holubar were featured.

This marked the return of Mr. Holubar on the program releases of the Universal, as he is now taking the leading role in the new Williamson submarine pictures, on which he has been engaged the past seven months, and will be tied down with them for several months more.

"Cohesion of Exhibitor and Producer"—Rosenbluh

Elimination of Waste in Production and Distribution of Pictures Is Plan of Official of Variety Films, Formerly Greater New York Film Rental Company

PLANS for bringing exhibitor and producer, especially the independent producer, closer together, and eliminating much of the waste in the production and distribution of films, have been drawn up by Louis Rosenbluh, of Variety Flms, 130 West Forty-sixth street, New York.

Variety, which was formerly the Greater New York Film Rental Company, has been reorganized on a basis of service to both ends of the film industry.

Mr. Rosenbluh, who is at the head of the corporation, says that the policy of the new organization is best expressed in the announcement that its business is the selling of films in any way in which they can best be sold.

Mr. Rosenbluh, although he does not consider his firm a brokerage firm in the strictest sense of the word, is nevertheless prepared to do a general brokerage business in motion picture films.

He is in touch with all the principal sources of supply, as well as the chief outlets, and is prepared to handle business for independent producers as well as distributors.

"Our business," he said to MOTION PICTURE NEWS, "is simply the gathering up of the loose ends of the picture industry. There is now altogether too much waste in the business of marketing films, once they have been produced.

"We aim to obviate this, to get producer and exhibitor together. We are prepared to handle pictures in any way, on regular programs, on a State's right basis—in fact any method of selling from which both producer and buyer can get the greatest benefit.

"We will cater specially to the small independent producer, who has no outlet for his product. If he will come to us we will find the outlet.

"Our immediate field is New York State. Although we will specialize in this territory, we will not necessarily confine ourselves to it, but will cover the entire country with any good, sound proposition.

"We want to talk to every man who has film to sell, as well as every man who wants to buy film."

STUDIO NUMBER?—READ THIS LETTER!

Seattle, Wash., Jan. 24.

Mr. J. C. Jessen,
Motion Picture News,
Los Angeles, Cal.

My Dear Jessen:—

I want to write and tell you what I think of the Authorized Studio Directory Number of the "Motion Picture News." It is certainly the finest thing yet done for the motion picture business.

I have often dreamed of just such a help in obtaining data for my columns, but never had an idea that it was to be anything but a dream.

For a help to a newspaper man, who edits a motion picture department, it is worth more than its weight in gold, and I can easily see that it is going to be my source of information in the future.

I am especially pleased to find it so complete. I can get just what I want about every branch of the industry.

It was indeed a happy thought that included directors, cameramen, scenario writers, and others that have contributed to the success of the industry, about whom information has been so hard to get.

I really feel like extending a personal vote of thanks to "Motion Picture News" for this great help.

Very truly yours,
(Signed) GEO. H. BELLMAN,
Motion Picture Editor, Seattle Daily and Sunday Times.

HELENE ZIEGFELD, IN TERRISS' "TRIANGLE," IS DAUGHTER OF SONG WRITER

Helene Ziegfeld, who makes her first screen appearance shortly as the ingenue lead in Tom Terriss' latest five-part feature, "The Triangle," is the daughter of Hugo Ziegfeld of the Miner Lithograph Company, and Mignon Ziegfeld, author and composer of "Could You Learn to Love a Little Girl Like Me?" and many other well-known popular songs.

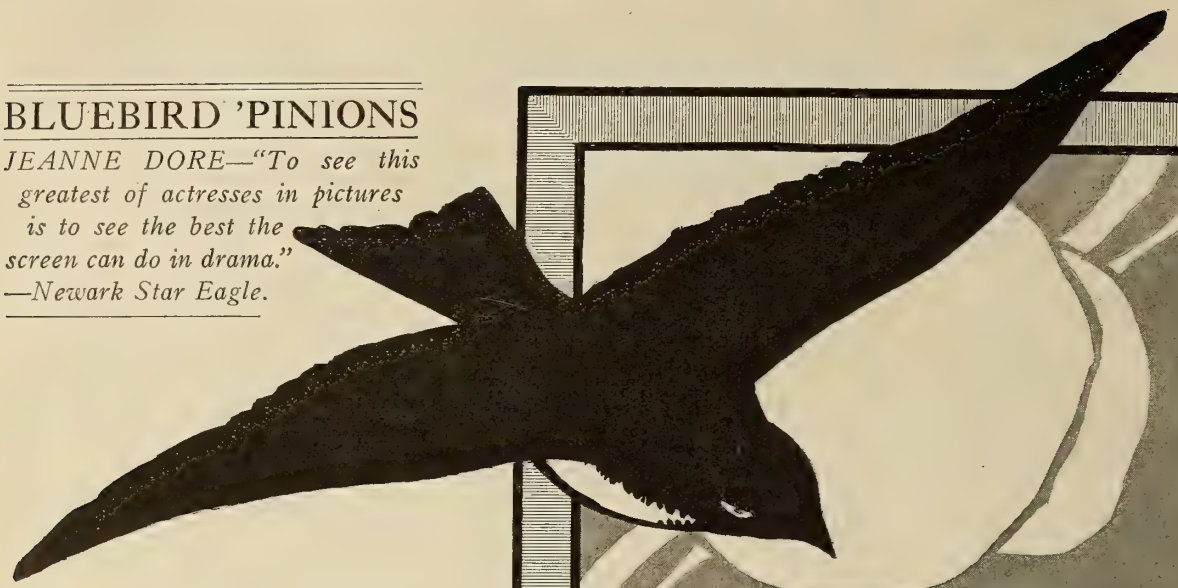


HELENE ZIEGFELD

Mrs. Ziegfeld is a daughter of Police Inspector William McLaughlin and Miss Helene and her sister, Marie, made their first stage appearance at the monster benefit to the widow of Policeman Enright, of which the inspector was in charge at the New York Theatre. The dance they gave on that occasion was taught them by Pat Rooney. Miss Ziegfeld is very fair and has large blue eyes.

BLUEBIRD 'PINIONS

JEANNE DORE—"To see this greatest of actresses in pictures is to see the best the screen can do in drama."
—Newark Star Eagle.



BLUEBIRD Photo-Plays
(Incorporated)

The world's finest Screen Productions
Present

Announce the following releases:

Sarah Bernhardt in "Jeanne Dore." January 24.

Helen Ware in "Secret Love." January 31.

Ida Schnall in "Undine." February 7.

Lois Weber and Phillips Smalley in "Hop, The Devil's Brew." February 14.

Carter DeHaven in "The Wrong Door." February 21.

Louise Lovely in "The Grip of Jealously." February 28.

'Rupert of Hentzau" with Jane Gail. March 6.

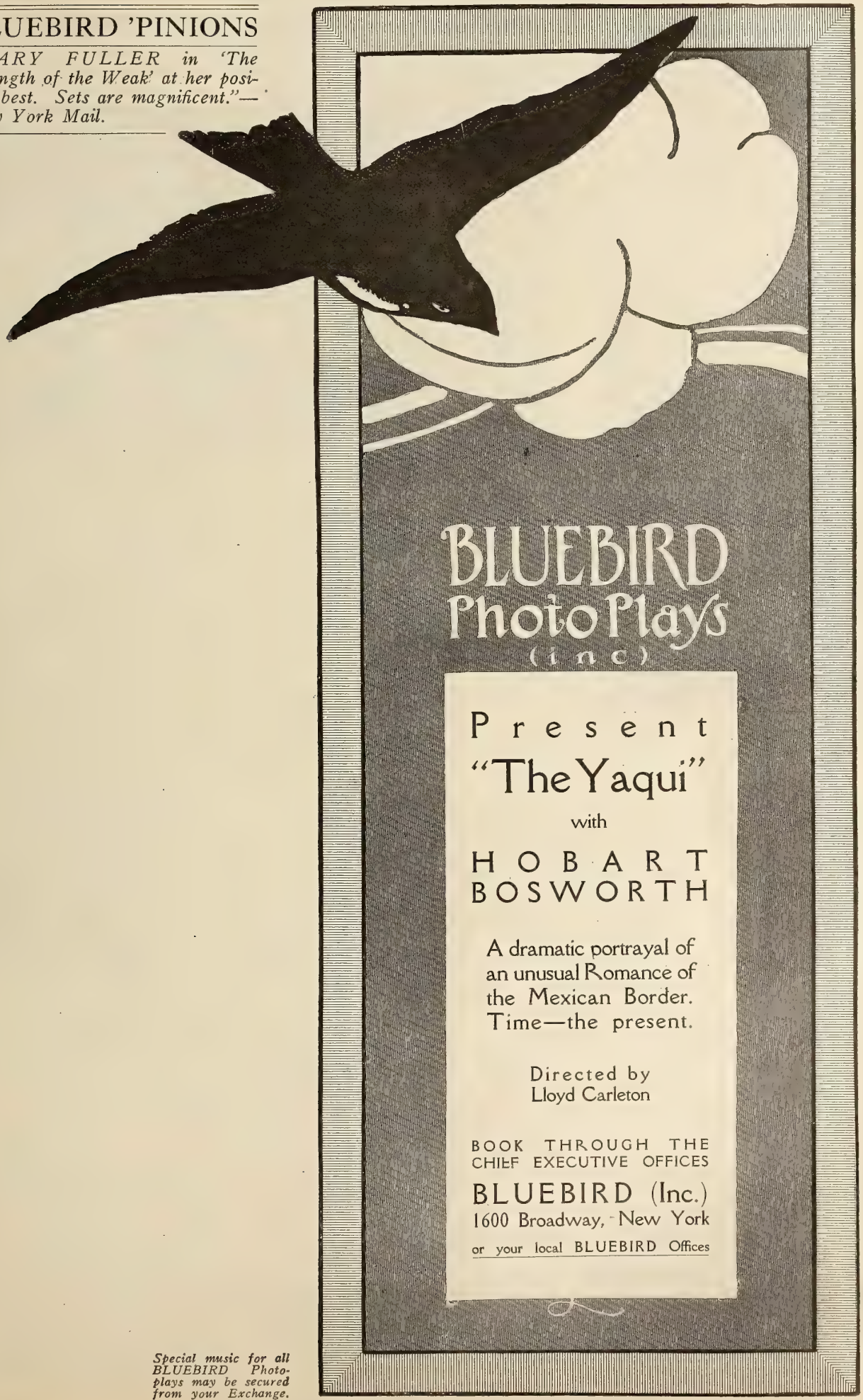
Mary Fuller in "The Strength of the Weak." March 13.

For bookings communicate with the Executive Offices of BLUEBIRD Photo Plays (Inc.), 1600 Broadway, New York or your local BLUEBIRD Exchange.

Special music for all BLUEBIRD Photo-plays may be secured from your Exchange.

BLUEBIRD 'PINIONS

"MARY FULLER in 'The Strength of the Weak' at her positive best. Sets are magnificent."—New York Mail.



Special music for all BLUEBIRD Photoplays may be secured from your Exchange.

MIGNON ANDERSON IS MEMBER OF IVAN COMPANY

Mignon Anderson, a favorite of photoplay theatre patrons, who was for a long time with Thanhouser (though she is but a few years old), has joined the Ivan Film Productions.

Miss Anderson's first role under the Ivan banner will be in "The City of Illusion," a drama written for the screen by Ivan Abramson.

Miss Anderson will portray the role of a country girl who is dazzled by the



MIGNON ANDERSON

lure of the city and realizes before it is too late that the happiness to be found in a big town is but a mirage and cannot be easily found.

Disillusioned, she returns to her old home and finds happiness where she least expected it—in her home in the country.

A supporting cast appears with Miss Anderson, including Paula Shay, Bradley Barker, Joseph Burke and Willard Case. The company is being directed by Ivan Abramson.

HEAVYWEIGHT PUGILIST MAKES SCREEN DEBUT IN THE "BRUISER"

Special to Motion Picture News

Los Angeles, March 4.

Al Kauffman, the prize fighter who a few years ago loomed up as a formidable contender for heavyweight championship honors, made his screen debut recently at the American studios and was knocked out by William Russell in a most realistic fight scene.

The fight is one of the big moments in "The Bruiser," a five-part feature which Charles Bartlett is directing, as Russell is a big man and a clever boxer, the pair put up an exhibition that really made the "extras" who composed the film fight fans wax enthusiastic. "The Bruiser" is another of William Parker's original scenarios.

Three Stars in a Feature, from Equitable Studios

Muriel Ostriche, Edna Wallace Hopper and Charles J. Ross Will Make Appearance in "Who Killed Simon Baird?" by Channing Pollock and Rennold Wolf, in April



MURIEL OSTRICHE CHARLES J. ROSS EDNA WALLACE HOPPER

THE first three-star productions to be created by the Equitable Motion Pictures Corporation will characterize the World Film Program early in April, when Muriel Ostriche, Edna Wallace Hopper and Charles J. Ross will appear in Channing Pollock and Rennold Wolf's "Who Killed Simon Baird?"

This will be Miss Ostriche's third appearance with Equitable, her former vehicles, "A Daughter of the Sea" and "A Circus Romance," having firmly established her, while Charles J. Ross is now a seasoned screen player, having appeared in several other productions, including "The Senator" for Triumph-Equitable. Edna Wallace Hopper makes her debut in "Who Killed Simon Baird?"

"Who Killed Simon Baird?" perhaps called into play the greatest amount of talent at the disposal of the Equitable concern. In addition to requiring three established stars for three difficult and intricate roles, two noted authors and playwrights collaborated on the story of the photoplay.

Rennold Wolf and Channing Pollock are responsible for five of the biggest hits Broadway has known.

Pollock created "The Pit," "Such a Little Queen," "The Little Grey Lady," "A Game of Hearts," "Secret Orchard," and "The Traitor," and in collaboration with Rennold Wolf, wrote "My Best Girl," "The Beauty Doctor," and "The Quaker Girl."

Mr. Wolf is the dramatic editor of the New York *Morning Telegraph* and one of the foremost journalists of the day.

The blending of stage and screen personalities is again seen in the placing of Miss Ostriche, Mr. Ross and Miss Hopper in the one production.

James Durkin, who was responsible for Equitable's production of "The Clarion," is staging "Who Killed Simon Baird?" and has been busily engaged the past week securing locations and assembling supporting casts. The interiors will be made in the Fifty-second street studio.

Nita Davis, Ingenue, Joins American for Mustang

Experienced Screen Player Will Be Seen as Feminine Lead in Three Reelers, the First Being "Curlew Corliss," One of the New "Happy Family" Series

Special to Motion Picture News

Santa Barbara, Cal., March 4.

THE American Film Company, Inc., announces the acquisition of Nita Davis, an ingenue who henceforth will appear as the feminine lead in American three-reel Mustang features.

Miss Davis goes to the American after two years of film experience with other companies in the Far West.

Her first screen apearance was made while she still was a student in a Los Angeles high school.

Upon graduation she entered filmdom in earnest, and her advance in the art has been steady.

The first American production in which Miss Davis will appear is "Curlew Corliss," one of the new "Happy Family" series from the stories by B. M. Bowers, to be released March 14.

She takes the role of a mountain school teacher who becomes the object of the affections of Curlew Corliss, who is none other than Art Acord, the famous Buck Parvin, of the Van Loan series produced by the American.

SOUTH AMERICA WILL SEE "THE BIRTH OF A NATION"

South America is to see "The Birth of a Nation." A. M. Beatty, who will be in charge of the production, will leave New York, March 18, for Buenos Ayres, where the Griffith spectacle will have its first presentation in the Southern continent.

Other South American cities will be booked after the run, and the engagement will last five months. Beatty will be accompanied by George Bothwell.



VIEWS OF THE $35,000 SET BUILT AT INCEVILLE AND USED IN THE THOMAS H. INCE SPECTACLE SOON TO BE SHOWN

INTRODUCING THE MISSES LEE, CHILD PLAYERS FOR FOX

Child players seen in William Fox productions are among the best known youngsters on the screen. They include little Jane Lee and her twin sister, Katherine.

Both children have appeared in numerous Fox pictures and are now working in Jamaica in the big Annette Kellermann feature.



A GROUP OF FOX CHILD ACTRESSES

There are also "Kittens" Reichart, Runa Hodges, Jacqueline Morhange and Alma Frederic, whose ages, all added together, do not total thirty years.

Then there is Madge Evans, who is said to have been termed by Charles Dana Gibson "the most beautiful child in the world." Another youthful player in the employ of William Fox is Ethel Kauffman.

RUSSELL MAKES NEW CONTRACT WITH HUTCHINSON

William F. Russell, who has been starred in American Mutual Masterpictures De Luxe, made a new contract with President S. S. Hutchinson, and by the terms of this he will in the future direct as well as play the leading parts.

The first subject Mr. Russell will make is entitled "The Mismating," which was written by the actor-director himself.

Omaha Court Refuses Injunction Against Order for Children to Keep Away from Theatres

THE district court at Omaha has refused to allow a writ of injunction asked for by the exhibitors of the city to prevent the health commissioner and chief of police from keeping children away from their houses under the temporary scarlet fever epidemic regulation, while permitting them to attend the regular theatres.

The court held that the regulation is an exercise of the police power of the state, and said he was not disposed to issue an injunction to interfere with a regulation designed to protect the health of the community.

Besides cutting down the attendance of children, who are numbered as the greatest share of patrons for many of the city's theatres, especially in the suburbs, the regulation calls for the frequent fumigation, at a considerable cost, of the theatres.

The decided loss and the additional cost has put many of the houses on the verge of closing. The epidemic of scarlet fever, said the exhibitors in their petition asking for the injunction, is nearly over.

They readily agreed to the restriction when first imposed and were aided by the exchange managers, who cut in half the cost of film service.

A. A. Watts, manager of the Rohlff theatre, 2651 Leavenworth street, was fined twenty-five dollars in police court for admitting children to his house. Other exhibitors are under arrest.

Watts appealed his case to a higher court. No action will be taken in the other cases until the result of his appeal is known. A force of health officials has kept close watch of the theatres, immediately arresting any exhibitor where a child is found in the house.

All of this has been continued, said the exhibitors in court in the injunction case, while in regular theatres children could go in as large numbers as they pleased. The trial was largely attended.

Since the refusal of the injunction writ, no action has been decided upon by the Omaha organization of exhibitors.

"STUDIO NUMBER IS INVALUABLE"—LASKY

Hollywood, California, January 27.
Motion Picture News,
427 S. Figueroa St.,
Los Angeles, Cal.

Gentlemen:—

Permit me to compliment you upon your excellent Studio Directory in the January 29 issue of your publication. This should be invaluable to exhibitors and their press representatives. It furnishes reliable information about the players in a manner that is most appealing.

With such a work widely distributed and properly used, an advertising impetus can be given the entire industry.

Yours very truly,
(Signed) KENNETH McGAFFEY,
Publicity Director, Lasky Studio,
Hollywood.

"LOVELY MARY" IS METRO RELEASE FOR MARCH 13

"Lovely Mary," the five-part Metro wonderplay in which little Mary Niles Minter is starred, and Thomas J. Carrigan, her new leading man, is featured, will be released on the Metro program March 13.

This feature was produced by the Columbia Pictures Corporation, under the direction of Edgar Jones and his assistant, P. Thad. Volkman.

"Lovely Mary" is a story of the southland and a novel love tale is woven around a peculiar condition that obtained in Florida until a few years ago.

At that time state prisoners were "farmed out" to private contractors for any sort of manual labor. How a young girl saves her sweetheart from years of hard toil after he has been convicted of a crime he did not commit, and engaged him to work on her little farm until he is proved innocent, forms the principal theme for this stirring production.

Beside Miss Minter and Mr. Carrigan the cast includes Frank De Vernon, Russell Simpson, Schuyler Ladd, Ferd. Tidmarsh, Myra Brooks, and Harry Blakemore.

ROTHACKER VISITS NEW YORK

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, left on the 20th Century Friday for New York. He returned to Chicago Tuesday morning.

GEORGE FAWCETT ARRIVES AT SELIG CHICAGO STUDIOS FOR SUPPORT OF BESSIE EYTON

George Fawcett and Lionel Atwell, among the most prominent of New York actors, have arrived in Chicago to take leading parts in the support of Thomas Santschi and Bessie Eyton in the Selig production of "The Crisis."

George Fawcett has starred in many productions of the spoken drama, including "The Great John Ganton."

Lionel Atwell is an English actor of note, his first appearance in America being in the support of Lily Langtry.

Mr. Fawcett will play the role of Silas Whipple in "The Crisis," while Atwell will enact the role of Clarence Colfax. Frank Weed, a well known character actor, has been especially engaged to play the role of James Hopper.

Director Colin Campbell has begun the production of "The Crisis" at the Selig studios in Chicago.

William N. Selig will later escort his company to St. Louis, Vicksburg, Miss., and other places to film scenes called for in Winston Churchill's great novel.

"HE WHO RETURNED" TITLE OF BIG INCE FEATURE

"He Who Returned" is the title decided upon for the multiple reel Ince feature to be released within the next five or six weeks as a theatrical attraction. Negotiations for the opening at a New York theatre is now being made, while the force at the special cutting room at the Ince theatre at Culver City is reducing the one hundred and twenty-five thousand foot of negative to a subject of ten or eleven reels. This work is being giving much of Mr. Ince's attention. The author of this story is C. Gardner Sullivan and the greater number of scenes were made under the direction of Raymond B. West.

Thomas H. Ince this week consumated another contract with William Collier whereby the comedian returns to the New York studio for a second engagement. The first Collier subject, "The No Good Guy," will soon be released.

LABOR LEADERS ENDORSE "THE BLACKLIST," LASKY SUBJECT WITH BLANCHE SWEET

"The Blacklist," which treats of capital and labor, and which was produced by Lasky, with Blanche Sweet as the star, has called forth endorsement from labor leaders and those interested in social and industrial problems.

After the first performance at the Strand, New York, Carl Beck, head of the Labor Forum, called at the Lasky offices and declared that his organization and many labor leaders were endorsing the production.

The photoplay was shown to more than a thousand persons in the auditorium of Washington Irving High School, New York, and they watched it with interest. Amos Pinchot addressed the audience on the labor question.

Letters received at the Lasky offices from exhibitors say that local branches of national unions will aid in providing large attendance for second showings.

C. Lang Cobb Again in the Ring, with Comedies

The Man Who Put Ramo on the Map Organizes the Broad-Grin Company, to Star Jolly Fanny Rice, Sally Cohen and Sam J. Ryan in One Reel Laughmakers



THE LAUNCHING OF THE BROAD-GRIN COMEDIES IN THE OFFICE OF C. LANG COBB, JR.

CONTRACTS were signed last week in his offices in the Columbia theatre building by C. Lang Cobb, Jr., with Jolly Fanny Rice, Sally Cohen, Sam J. Ryan and other well-known players for his newly organized company, which is to be known as the Broad-Grin Comedies Company, for the purpose of producing one one-reel comedy a week.

Mr. Cobb, who will be remembered as, among other things, as the man who put Ramo on the map, will act as general manager of the company, of which he is the sole owner.

Philip Mindil will be the advertising and publicity manager and Charles M. Seay, well known as a comedy director, will be the stage producer.

Mr. Cobb will release his product independently of any program and has already signed contracts with many of the cities of the United States.

The first picture will be released on Wednesday, April 5, and will be followed by another on each succeeding Wednesday.

"I feel," said Mr. Cobb, "that we are filling a demand which the public, and therefore the exhibitor, has long been making without satisfaction..

"Somehow, the manufacturers have been stubborn, in the face of repeated and multitudinous requests for clean smart comedy, and have persisted in giving in its place a lot of cheap and vulgar slapstick farce, played by clowns instead of actors.

"Is it really funny to drench an old man from a fire-hose, or throw a soft mince pie in a pretty girl's face?

"We have in our company just the sort of people to make it live up to its name of "Broad Grin.' Who is better known throughout the entire country as a wholesome laugh maker than Jolly Fanny Rice, and is there a greater petite comedy favorite than snappy little Sally Cohen, who with her late husband, John C. Rice, formed one of the most popular vaudeville acts on the big time?

"Sam T. Ryan, who was for many years the leading comedian of all the big George M. Cohan plays, needs no introduction to the great amusement-loving public of America."

RENA ROGERS FOR LEADS IN VOGUE COMEDIES

Rena Rogers, who has appeared in Crown City, National and Universal subjects, playing leads, has been engaged for Vogue comedies and will play leads in Director Jack Dillon's organization.

William McGan, late cameraman of the L-Ko, and James Rankin, former stage manager at Universal City, are new members recently added to the Vogue Comedies staff.

RICHARDSON WITH MOROSCO AS ASSISTANT DIRECTOR

F. F. Aldis, who has been assistant to Director William D. Taylor of the Pallas-Morosco organization, has resigned because of ill health and has been succeeded by Frank Richardson, late of the American Company.



LATEST POSES OF ETHEL JEWETT, AND SCENES FROM RECENT PHOTO-PLAYS IN WHICH SHE HAS APPEARED, PLAYING A VARIETY OF PARTS CALLING FOR VERSATILITY OF IMPERSONATION

KESSEL GETS ROUSING GREETING FROM NEW YORK STATE MANAGERS

Charles Kessel, of the Triangle forces, was in Buffalo, N. Y., last week to look over the field there. Mr. Kessel went from New York to meet western New York exhibitors, and he was greeted by a crowd of managers, who unloaded compliments instead of complaints.

Mr. Kessel was introduced by Manager George A. Hickey, Buffalo head of the Triangle offices, at 84 Exchange street, and Triangle Plays, and the Buffalo public were analysed from start to finish

Michael Shea, of Shea's Hippodrome, was present, and stated that Triangle Plays would be shown at the Hippodrome. Those who attended the get-together meeting were:

M. Shea, Shea's Hippodrome; I. Moses, manager Shea's Hippodrome; J. Rosen, Victor; N. Miner, Cosey Corner; J. Michaels, Academy; C. N. Johnston, Ellen Terry; John A. Pferd, Pastime; H. Pinkus, Olympic; Mrs. Rosenkranz, Elk; James Savage, Como; G. Rosing, Fillmore; Frank Nowak, Lincoln; J. W. Lambrix, Globe; C. D. Dillemuth, Broadway Lyceum; all of Buffalo.

Manager William, Corning Opera House; Fred Bitner, Haven's Opera House, Olean, N. Y.; S. C. Allen, Millard Fillmore, East Aurora, N. Y.; J. Farren, Victoria, Rochester, N. Y.; M. Lux, Alhambra, Utica, N. Y.; F. J. Betzy, Star, Akron, N. Y.; Dan Buss, Star, Tonawanda, N. Y.; Fred Smith, Hornell, N. Y.

Manager Hickey reports increasing business among western New York exhibitors.

"UNWRITTEN LAW" PRAISED FOR WORK OF STAR, MISS MICHELENA

The California Motion Picture Corporation reports that its recent trade showing of "The Unwritten Law," with Beatriz Michelena, called forth a number of commendations from those who attended.

The acting of Miss Michelena and her associates, and the elaborate settings, elicited praise.

Posters of a superior sort, made by the Schmidt Lithograph Company, a Western concern, discovered by Alexander Beyfuss, general manager of the California company, have been provided for this state rights feature.

Indianapolis Convention Attended by 276

Resolutions Adopted Placing the Organization on Record Against All Forms of Censorship —Ball in Tomlinson Hall Brings Out More Than Three Thousand

Special to Motion Picture News

Indianapolis, March 3.

THE Motion Picture Exhibitors League of Indiana, in convention here, today drafted the following telegram and forwarded it to President Wilson at the White House:

"The Motion Picture Exhibitors League of Indiana heartily and unanimously commends the stand you have taken to insure to Americans that freedom of the seas which is their inalienable right. We pledge you our undivided support in whatever steps you may take to maintain this right. We have telegraphed to the members of Congress from Indiana, asking them to support your proposals on this question without delay."

In introducing the resolution J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, said that as President Wilson had honored the motion picture industry by being its guest at the recent dinner given by the Board in New York, it was only fair that the industry should now reciprocate by supporting the position the President had taken in his controversy with certain elements in Congress.

The afternoon session of the convention was devoted to a discussion of censorship. Resolutions were adopted placing the convention on record against all forms of censorship, whether Federal, State or municipal, and pledging the support of the exhibitors in the suppression through laws now in force of any pictures which are immoral, indecent or obscene.

There were registered at the convention 276 out of Indiana's 630 exhibitors. The meeting was held in the ballroom of the Hotel Severin. Frank J. Rembusch, exhibitors' vice-president of the Motion Picture Board of Trade of America, presided at the opening session in the absence of State President Lyman H. O'Donnell, of Washington, Ind., who reached the convention hall later in the day. Among the speakers were representatives of the Universal, Pathe, Bluebird, World, Mutual, Metro, Nicholas Power, Seeburg Piano, Speer Carbon, and other companies.

"Organization and co-operation—what these will do for the motion picture industry" was the subject of Mr. Binder's address at the main session. Other speakers on the same general topic were Henry Weiss, of Chicago, and S. H. Grimes, of Crawfordsville, Ind., and Dr. James Rhodes and Joseph Cavin, of Indianapolis.

A telegram of fraternal greetings was sent to the New York exhibitors. The ball given last night—which did not close until early this morning—was attended by more than three thousand persons. It was held in Tomlinson Hall, the largest in the city. Many famous film stars were present, including several each from the Metro, Essanay, Vitagraph, and David Horsley companies.

INTERNATIONAL PHOTOPLAY WILL RELEASE PICTURES BASED ON POLISH HISTORY

A. Czechowicz is at the head of the recently organized International Photoplay Company, Inc., in the State of Illinois. The International is a $25,000 corporation, with offices at 2123 N. Robey street, Chicago.

Mr. Czechowicz has had much experience in various trades and professions and is well equipped to take the executive chair of the corporation. It is reported that the first picture of the new company will be released some time in April.

It deals with certain portions of the history of Poland, chiefly with events of the last few years.

Mr. Czechowicz also stands sponsor for the fact that his company's pictures will be clean and unoffensive and that it has an unlimited supply of material to draw upon for its releases.

LESSER IN CHICAGO CONFERENCE WITH COL. SELIG

Sol. L. Lesser, who recently disposed of the rights to the Selig ten-reel production, "The Ne'er Do Well," to V-L-S-E, Inc., left New York Saturday for Chicago for a conference with Col. William N. Selig. It is reported a big deal is pending.

Convention at Albany Brings Out 300 Exhibitors

Fine Spirit of Harmony and Co-operation Characterizes the Event and Augers Well for the Future Plans of the Organization—Enthusiasm, Running High, Results in Formation of a Branch League in the Capital City of New York—Banquet at the Ten Eyck Marks Closing of Two-Days' Session

Special to Motion Picture News

Albany, N. Y., March 5.

THE two days' convention of the Motion Picture Exhibitors' League of New York brought motion picture men closer together in their fight against censorship, both state and federal. It also developed the fact that with the proper spirit the moving picture men of the state can get together and exert a wide influence for good as well as to keep out of the industry some of the things that are not wanted, but which have crept in because the state association has not been of the strongest.

One of the first results of the convention was the formation in Albany of a local. There has been no such organization here for the past three years, but all of the principal motion picture men are in it and they promise to stick.

One of the reasons for the convention was to discuss censorship and to line up against the bills now before the legislators. The motion picture men will present a solid front to the legislators and will endeavor to have the Ahern bill smothered in committee, or if it comes out on the floor of the Senate or Assembly, defeated by their influence.

More than 300 delegates and interested gentlemen attended the opening session, held at the Ten Eyck Hotel on Wednesday, March 1. Corporation Counsel Arthur L. Andrews, in the absence of Mayor Joseph W. Stevens, made the address of welcome to which National Vice-President Samuel Trigger, of New York City, responded.

Committees were named on resolutions and grievances, the former headed by A. N. Wolff, of Rochester, and the latter by George Wright, of Albany.

W. Stephen Bush read a paper on "Present Perils of Censorship in the State." President Lee A. Ochs, of New York, discussed "Constructive Legislation for the Benefit of Exhibitors." Frederick J. Herrington, of Pittsburgh, Pa., spoke against censorship and declared that the exhibitors should take interest in the proposed information bureau it is expected will shortly be established in New York City. He discussed the need of strengthening the national organization.

Morality by Censorship Ineffectual

In his address Mr. Bush attacked the Ahern bill now before the legislature, which provides for state censorship. He declared that censorship had never improved the morality of any nation or individual. Mr. Bush said that the three censors would have to examine 35,000 feet of film every day in the week.

On Thursday one of the first things accomplished was the passage of a resolution which expressed the idea that the exhibitors are opposed to every form of censorship.

It was decided to present a memorial to the legislature embodying the sentiment of the meeting.

A resolution empowering a committee to confer with the Motion Picture Board of Trade on any matter affecting the industry was voted down, only four votes being recorded in its favor. An amendment to make it read the manufacturers instead of the board of trade was unanimously adopted.

Regarding payments for film service the meeting discussed the question in all its phases. The practice of feature companies exacting a four weeks' rental from the exhibitor was the subject of bitter discussion.

It was pointed out that at this time the feature companies have tied up about $1,400,000 of the money of exhibitors.

It was reported that the State Superintendent of Banking Eugene Lamb Richards had been spoken to about the matter and he declared he had no jurisdiction. A committee will later confer with the manufacturers and ask them to accept a bond instead of the cash payments.

League Favors Open Booking

The league went on record as being opposed to the program system, which is now enforced by very many of the dealers. The exhibitors declared in a resolution that they favored a system of open booking.

Another matter of vital interest to the exhibitors was the unqualified declaration that they wish a screen examination of films and the right to reject such productions as do not suit them. This subject was warmly discussed.

The question of the war tax was not touched upon, other than to refer it to the national convention, which will be held in Chicago July 11-15.

It was decided that the state organization should support the movement to aid in the formation of a bureau of information to be located in New York City, for the purpose of giving advice and assistance to the exhibitors.

The main functions of the new bureau are: First, for supplying to the exhibitor information on all points of law and legislation arising in his particular state. It is proposed to compile a digest of the motion picture laws and ordinances now in force in the various cities of the country. In the drafting of legislation the bureau is to lend its service.

The second prime object of the bureau is to supply the exhibitors with information regarding all multiple reel productions put on the market by producers, in the form of weekly bulletins, this information to be given by an impartial expert.

Another function is to take up with the heads of the producing and distributing companies in New York all questions, difficulties and grievances that may arise at any time between a branch of any film company and the exhibitor.

Emphatic protest against some of the posters issued by the film companies was heard. It was agreed that many of these posters and photographs are misleading and coarse.

League Branch in Albany Formed

One of the immediate results of the meeting was the formation in Albany of a local organization consisting of: President, William Frischknecht; secretary, George Wright, and treasurer, Samuel Sucno, of this city.

Officers of the league elected were: President, Lee A. Ochs, New York; first vice-president, L. Buettner, Cohoes; second vice-president, Samuel Sucno, Albany; third vice-president, John Witteman, New York; secretary, Thomas Holland, Brooklyn; treasurer, H. Emmett Cornell, Syracuse. Delegates to the Chicago convention chosen were: L. Blumenthal, New York; J. Wittman, Bronx; L. A. Buettner, Cohoes; D. A. Gibbon, Syracuse; A. N. Wolff, Rochester; J. L. Miner, Schenectady; E. M. Day, Rome, and W. H. Linton, Little Falls.

The league endorsed the action of President Ochs in sending a letter to President W. W. Hodkinson, of the Paramount Pictures Corporation, in relation to federal censorship, which read in part as follows:

I am glad to have your statement to the effect that you are entirely opposed to state and local censorship "with their variable standards." I regret that the same light of reason which enables you to perceive clearly the evils of state censorship fails you utterly in your consideration of the evils of national censorship. You have been reported as saying that the opponents of censorship seem to have no reason for their stand and that their only argument is reiteration.

Let me ask you: Why do you oppose state censorship? You speak of the variable standards of state and local censorship. What makes these standards variable? Nothing but the variable action of the variable human mind.

What reason have you to suppose that the censor, because he is called "federal" will be less variable, less liable to err and less liable to do injustice to the film interests? Is it possible that you fail to understand our principle? We are opposed to censorship as a principle. This means that the personality of the censor has absolutely nothing to do with the question of censorship. A principle which is essentially vicious remains vicious no matter in whom it may be embodies. The most truthful man is not believed when he tells us that twice two make five.

If censorship were a new idea we might be tempted to give it a trial. The fact is that nothing has ever been tried more thoroughly and found more inefficient than censorship. The English speaking races have for the last 200 years rejected censorship because it utterly failed to accomplish the ends for which it had been instituted.

. . . . You will see, then, I trust that censorship of any variety flies in the face of the experience of all free and Democratic countries. I assume there is no doubt in your mind as there is none in ours as to the right of the picture to enjoy the same legal guarantees and immunities which the constitution of every state grants to the press. . . . .

It is easy to say that federal censorship wiH do away with state censorship, it may be creditable to your optimism to hope so, but I challenge you to point to a single historic fact or a single legal principle on which such a hope and such a belief can be based. Until you furnish such proof your contention that federal censorship will in any way diminish the evils of state and other censorship cannot be taken seriously.

If you believe that federal censorship will destroy what you may consider unfair competition, we beg you to consider that after such unfair competition is removed the federal censors board will begin to operate on your films.



SCENES FROM "A WIFE'S SACRIFICE" AND "GOLD AND THE WOMAN," WILLIAM FOX PHOTOPLAYS, STARRING ROBERT B. MANTELL AND THEDA BARA, RESPECTIVELY

It is generally recognized by the public and by exhibitors that you aim to produce none but clean and wholesome pictures. In spite of your honest endeavor some of your best pictures were made the subject of condemnation and elimination by the censor board of Pennsylvania and Ohio. Censorship strikes at all films in its effort to maintain itself and provide a plausible excuse for holding office and drawing salaries.

In conclusion, I wish to say that the exhibitors of the country have a very vital interest in this matter. They have a right to speak for themselves and they furthermore have the right to expect that the producers consult with them before taking such a stand as you have taken.

Yours very truly, LEE S. OCHS.

One of the pleasant features of the convention was the banquet which took place Thursday evening in the ball room of the Ten Eyck. It was attended by about 200 exhibitors and a few invited guests.

It was a very delightful affair. W. Stephen Bush was toastmaster. The dinner marked the close of the two days' session. Although many phases of the motion picture industry were touched upon by the speakers it was the common opinion of all that in censorship was a bold attempt "to trample upon the rights of a free American nation," and this was characterized as a "blot on Democracy."

Frederick J. Herrington, president of the National organization, declared censorship was an attempt to deny freedom to thought and speech.



NEW YORK STATE EXHIBITORS IN CONVENTION AT ALBANY

Former Deputy Police Commissioner J. Robert Rubin, of New York, attorney for the motion picture men, impressed upon the guests the grave responsibility which rested upon them in their business, which represents an investment of $500,000,000.

Samuel J. Rothapfel, first manager of the Strand, who is soon to open the new Rialto theatre, told of the first motion picture show he gave when he graduated from a bartender in a Pennsylvania coal mining town. It was a story full of heart interest and was listened to carefully by the company.

Vice-President Samuel Trigger told some interesting experiences. Deputy Secretary of State A. B. Parker spoke for Secretary of State Hugo, who was unable to attend.

The concluding feature of the occasion was the presentation to Mr. Bush of a handsome gold watch, suitably inscribed. It was presented by Vice-President Trigger and accepted by Mr. Bush in a neat speech. S. J. Coe.

"HOW TO BECOME MOTION PICTURE ACTRESS," BY GAIL KANE, SYNDICATED IN SCORES OF DAILIES

GAIL KANE, the Equitable Motion Pictures Corporation's leading star, has arranged for the syndication of a ten-chapter series of articles entitled, "How to Become a Motion Picture Actress," which will appear in several hundred newspapers throughout the country.

The stories were written by Miss Kane in collaboration with a well-known author, and Miss Kane's own personal experiences formed the basis upon which the articles were written.

Among the more important papers are: Albany *Telegram;* Lafayette, Ind., *Press;* Logansport, Ind., *Journal-Tribune;* Poughkeepsie, N. Y., *Star;* Lynn, Mass., *News;* Salt Lake City *Tribune;* Everett, Wash., *Tribune;* Toledo, Ohio *Blade;* Evansville,, Ind. *Courier;* Louisville, Ky., *Herald;* Aberdeen Wash., *Herald;* Bakersfield, Cal., *Echo;* Jackson, Mich., *Citizen-Press;* Fresno, Cal., *Republican;* Tampa, Fla., *Times;* Boise City, Idaho, *Statesman;* Quincy, Mass., *Telegram;* Menominee, Mich., *Herald-Leader;* Sacramento, Cal., *Bee;* Des Moines, Ia., *Capital;* Waterloo, Ia., *Times-Tribune;* Aberdeen, S. D., *American;* Canton, Ohio, *Daily News;* Lima, Ohio, *News;* Saginaw, Mich., *News;* New Orleans, *Daily Item;* Binghampton, N. Y., *Herald;* Cedar Rapids, Iowa, *Times;* Kalamazoo, Mich., *Telegraph;* Durham, N. C., *Sun;* Brooklyn, N. Y., *Eagle;* New Haven, *Union;* Bristol, Tenn., *Herald;* Hartford, *Times;* Bridgeport, Conn., *Herald;* Allentown, Pa., *Democrat;* Albuquerque, N. M., *Herald;* and over two hundred others.

The syndicating of the stories was attended to by Harry Reichenbach direct with the papers. World and Equitable theatres throughout the country are aiding the papers in the exploitation of the stories by flashing on the screen and by lobby display.

ACTUAL TRENCH FIGHTING BROUGHT BACK BY HALL IN "AT THE FRONT WITH THE ALLIES"

ACTUAL trench fighting and other spectacular phases of the great conflict in Europe, calculated to give Americans a better conception of the war, were brought back from the Allied fronts last week by Bleecker Hall, the cameraman.

Mr. Hall's credentials permitted him to take some scenes of hand-to-hand fighting at points along the west front that have hitherto been closed to moving-picture operation.

Slinging the deadly hand-grenades; combating the enveloping German gas fumes by the use of respirators and goggles; firing scrapnel from mortars; cutting barb-wire entanglements under fire, and serving the big French guns are some of the unusual scenes which he secured.

In addition, he was able to collect some remarkable negatives taken by official cameramen on the Russian and Caucasian fronts, which he will incorporate with the other celluloid in the new war series, "At the Front with the Allies," which will be presented shortly to the exhibitor by the Hippodrome Film Company, 110 West Fortieth street, New York City.

These latter pictures show the Russian bombardment and conquest of a Turkish port on the Black Sea littoral; midair battles between the latest types of aeroplanes; a great sea battle between German and Allied fleets, and the actual capture and internment of German troops by the Russians.

Screen Examinations

"THE DEVIL'S TOY"

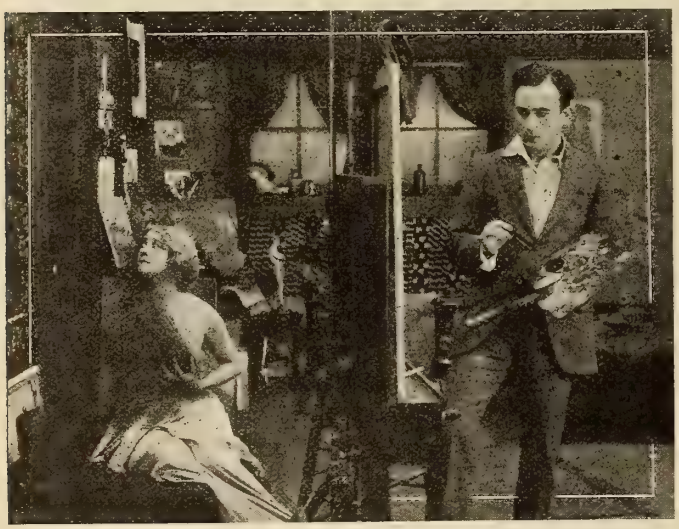
(Premo-Equitable—Five Reels)

REVIEWED BY PETER MILNE

THE poem "The Mills of the Gods," by Edward Madden, has deftly been turned into a picture by its author in collaboration with Maurice Marks. The subject moves with an ease and logic that duly absorbs and interests the beholder.

It is not an unfamiliar story by any means, because every creditable work of literature has its imitators in one form or another, but never to our recollection has it been done in such a pleasing and comprehensive manner.

Much of the credit for the success of the production should go to the members of the cast, which is above the average in ability and prominence. Adele Blood, Montagu Love and Edwin Stevens are well known and experienced players, and their presence in



AT WORK ON THE MASTERPIECE

"The Devil's Toy" does much to put it on the high road to excellence.

"The Devil's Toy" contains padding, but it is pleasant padding, and padding with a purpose. When Helen Denver starts to ruin Wilfred Barsley she repairs to Collins' Fifth Avenue fashion shop where many of the models, attired in the latest creations, parade for her inspection. When Barsley gives a party he gives it at the Biltmore Ice Gardens and both the Biltmore and the skating receive more than passing notice. This is padding, in a certain way, but it is not of the sort that tires—so let it pass.

The direction was attended to by Harley Knowles who has done his work very well. The scenes are all apropos of the occasion, particularly those in the studio scenes where Mr. Knowles has shown a fondness for displaying the well-known female form in the shape of models.

Barsley, an artist, nephew of a miser, is dissatisfied with his work and his bank account. A vision of the Devil comes to him and tells him that it would be very easy to dispose of his uncle and gain his wealth.

This done, the Devil enters again and persuades his prey to steal the wonderful paintings of Paul La France, and exhibit them as his own.

La France has lost his memory through privation, so it is easy. Then Barsley feels the need of a woman and enter Helen Danver, actress, former model of La France whom she dearly loves.

Helen learns of Barsley's deceit, ruins him through her extravagance and reinstates her lover in his rightful position. Barsley, of course, goes completely to the Devil, where he belonged.

Montagu Love gives an impressionable performance as Barsley. His work is not overdone as might be the case and it is convincing.

Adele Blood as Helen, by good acting, banishes the thought that she is older than most heroines. Edwin Stevens, appearing as the allegorical Devil, does realistic work in a role that could have appeared ridiculous by an amateurish rendition.

Arnold Lucy, Jack Halliday and Madge Evans complete the cast.

"THE FLIGHT OF THE DUCHESS"

(Thanhouser-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

MRS. BROWNING'S poem has furnished inspiration for a dainty story, daintily told. As a matter of fact, the charm of the subject is almost entirely in the presentation; the story doesn't require much of our old friend, "the punch." Nevertheless its charm makes itself felt very perceptibly, and the picture should have a wide appeal.

The production is elaborate, and great care has been shown in arranging the period costumes and settings. The scenery is notable and someone has worked hard on looking up locations; they are striking and successful in interpreting the atmosphere of the picture.

Virginia Hudson wrote the scenario from the Browning poem, extracts from which are used as titles, and Eugene Nowland directed the production.

By all odds the central figure of the cast is Gladys Hulette. Petite and charming in her screen presence, she shows considerable ability in expressing the emotions and fancies assigned to



THE DUCHESS IS WELCOMED HOME

her part, and considered as a whole, her work shows great capacity along these lines.

The young duke returns to his castle, imbued with a love for the days of chivalry. He dresses in the costume of the Middle Ages and commands all his servants to dress likewise and observe the usages of those good old times.

He sends heralds to a neighboring nobleman to demand his daughter in marriage, and the young girl is taken from the convent and sent to the castle. On the way she meets a band of gypsies and falls in love with one of the young men.

She immediately conceives a dislike for the duke, who is overbearing and cruel, and when he goes for a hunt, and sends the fortune teller of the gypsy band back to give her a lesson in

obedience, the gypsy helps the girl to escape, and she flees with the old woman; later she marries the young gypsy and casts her lot with the romanies.

Finding his intended bride gone, the duke angrily revokes his order regarding medieval costume and observances, and lives like a modern nobleman.

Robert Gary, Burnett Parker, Nellie Parker Spaulding, Wayne Arey and Caroline Lee give Miss Hulette able support throughout the photodrama.

"THE HEART OF TARA"

(Horsley-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

FROM the exhibitor's standpoint this is a good picture. It has the qualities which are generally depended upon to draw and please an audience, such as attractive settings and scenery, a melodramatic story, which is not always logical, animals and action.

Such a picture should make money for the exhibitor if properly heralded.

The scene is India, under the British suzerainty. The principal characters are a native "Khan" and the British governor and his daughter.

Twenty years before (this, apparently, being the conventional jump in pictures) the same Englishman had won the love of the Khan's favorite, and the Khan had killed the girl rather than resign her to his rival.

Now the Englishman, who left India immediately after, is reassigned to the post, and the Khan plots his long-awaited revenge.

The Khan places spies, as servants, in the governor's house, and they communicate with their chief through a secret passage, built long before, in anticipation of such a situation as the one now confronting them.



OUT OF THE DUNGEON

At a favorable time the governor and his daughter are seized, bound and conducted through the passage to the Khan's palace, where the governor is chained in a dungeon, and his daughter chosen as the new queen of the harem.

Lieutenant Grey, the girl's sweetheart, discovers the passage, and in exploring it, finds the girl, who has lost her mind, and consequently is regarded as sacred to Allah.

She recovers her mind at sight of him, and he, urged on by the Khan's favorite, who is consumed by jealousy, goes for the troops.

The Khan finds the girl sane again, and orders the nuptials to be prepared; he also orders the governor thrown into a den of lions.

The lieutenant arrives with the troops just in time to kill the lions and save the governor, while the favorite kills the Khan as he is about to attack the white girl.

William Clifford, Sherman Bainbridge, Marie James, Margaret Gibson, Marvel Spencer, Walter Spencer, Edward Alexander, Edward Roberts and Gordon Russell are in the cast. The story is by Theodosia Harris and the picture was directed by William T. Bowman.

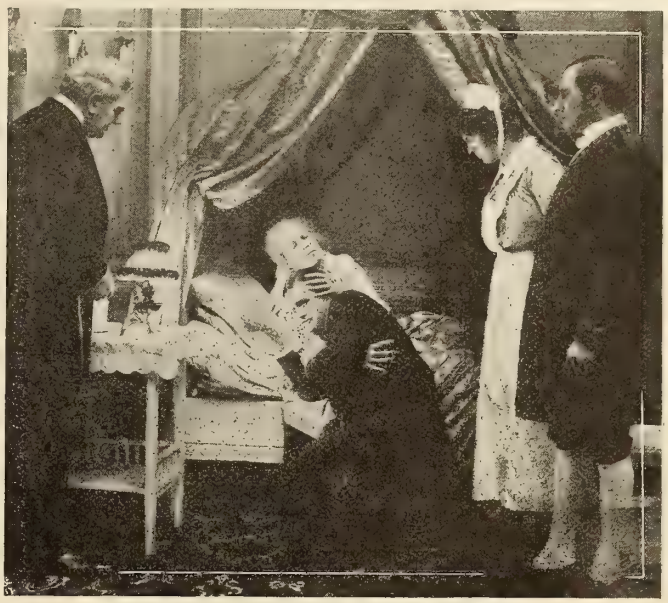
"THE MOTHER WHO PAID"

(Great Northern—Five Reels)

REVIEWED BY PETER MILNE

HERE is a foreign production that can rank with the good features of the year, and by good, we mean that there is nothing concerning the feature that warrants deprecatory criticism. Its story is well put together and though the basic idea has long been favorite with foreign producers, the theme is worked out logically and carries a satisfactory degree of suspense.

The acting is meritorious, and special mention should be made of the excellent types that are seen.



THE DEATH OF JUSTIN'S FOSTER-MOTHER

The hero, a statesman, looks the part and the same may be said of the other principals and even the supernumeraries. The settings, particularly the one representing the Parliament house, are substantial and realistic.

Regina Wethergren, featured as Madame de Thebes, gives a well-timed and convincing portrayal of a difficult role and the rest of the cast, not named on either herald or film, is most satisfactory.

The actress who appears as Louise Beresford is pretty and has an attractive personality that does much towards the good effect created by the entire picture.

Great Northern photography has always set somewhat of a high water mark in camera work, and although some of the scenes in "The Mother Who Paid" are marked by static, this important factor in the picture's production has in general been attended to in very good style.

The theme is striking and appealing and it is worked out to a logical conclusion, in which a complete happy ending has been sacrificed for the good purposes of the drama. The finale, however, is entirely fitting and instead of creating a disappointed feeling, one is inclined to admire the producer for his good taste.

The story: In the prologue, Ayla, a gypsy, bears an illegitimate child and acting on the advice of her father she decides to rid herself of it, and in after years never acquaint her offspring of her identity. It so happens that the child of a Countess has died and the gypsy's baby is substituted.

Years later, the baby grown to manhood as Justin Winthrop, runs for an important position in Parliament. The Countess dies and leaves a note acquainting him of the fact that she is not his mother. The note is secured by his adversary, who threatens to expose Justin's parentage unless he withdraws from the fight.

Ayla has become a noted clairvoyant and is familiar with the identity of her son, but keeps the secret. Justin meets and falls in love with his political opponent's daughter.

The time comes when Beresford denounces Justin in Parliament and informs the house that Madam de Thebes is his mother. She, however, is in the gallery and for the good of her son's career she denies being his mother.

She dies never revealing her secret, while, through Beresford's daughter, the two political enemies become fast friends.

"AUTUMN"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

O. A. C. LUND, who wrote and directed this picture featuring Violet Mersereau, has done admirably well. It will be remembered that Miss Mersereau's last production furnished her with a practically actionless story.

Mr. Lund has centered a strong drama about the attractive star, but he has not overlooked opportunities for offsetting her charming personality. She appears in her favorite part, a wild unsophisticated young lady of the north woods, and Miss Mersereau always convinces as such.

There is another notable attraction about "Autumn" and



SPANISH KATE ADMITS HER GUILT

that is that Lieutenant Percy Richards, well known in Times Square and environs as The Man in White, is cast as the hero and although many heroes have been much more active than the brawny lieutenant, he does exceedingly well in all his scenes, acting with a naturalness and ease that is pleasing.

"Autumn" is not a perfect picture, because there are several points that might arise for discussion both in respect to construction and direction.

The closing scenes for instance are of the anti-climax variety—the picture should end just a little sooner than it does and though Lieutenant Richards dries himself before a fire after having been immersed in the river, his clothes don't show the need of this attention.

But "Autumn" as a whole is a most satisfactory subject. The story runs smoothly and is of a generally liked sort, the photography is good, the scenes are well chosen and the supporting cast is entirely capable.

The story centers about Autumn (Violet Mersereau), a little waif of the Northwest. Dick Leslie of the Royal Mounted is commissioned to find a certain man who disappeared years before and naturally enough he encounters Autumn and after a while it is proven that the man wanted is her father.

To this there is added a spicy bit of melodramatic villainy in the shape of one Diamond Jack, a gambler, who turns covetous eyes on Autumn.

He is murdered by a jealous rival of Autumn and after determining Autumn's innocence Leslie is made happy with the bright little girl of the woods.

Lester Stowe, Paul Panzer, Clara Byers and Lindsay Hall are most important of the supporting cast.

"THE HUNTED WOMAN"

(Vitagraph Blue Ribbon-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

HERE is another demonstration of the fact that good stories cannot be kept off the screen. It also demonstrates that suspense can be carried through four thousand feet successfully, if the director is alive to his job, and the players are cast properly.

Exactly this happened in "The Hunted Woman." The moral is that no audience will fail to be stirred by the finished product.

James Oliver Curwood wrote the story; S. Rankin Drew directed the picture; Viriginia Pearson and Drew led the cast that enacted it.

The first reel is purely introductory; the action does not begin to warm up until the second is well under way. When it does, however, the spectator gets tremendously interested in the characters and their fortunes.

He begins to feel that unless the hero and the heroine come to a good end, and the villains to a bad one, he will have to take a hand in the matter himself.

This is only another way of saying that the element of suspense is handled in a way that is positive and sure-fire.

The result is that when Joanne, out in the wilderness of Canada, marries John Aldrous, the author, after a search which convinces her that her scoundrel of a husband is dead, the spectator hopes he is dead, and the lovers will be permitted to go on their way undisturbed.

When, however, the husband reappears, as the confederate of a desperate character who has resolved to get Joanne for himself, the spectator, surprised, is actually anxious for the husband to be disposed of in a summary manner.

And he is disposed of, but not in a summary manner. If he were, the suspense would have been broken, and the spectator would have been disappointed at last.

Few pictures really call forth such genuine sympathy, such spontaneous sympathy as this one. This is the outstanding merit of the production, and it stamps S. Rankin Drew as a director of unusual promise.

Virginia Pearson, as Joanne, performs splendidly. Her acting it a great factor in building up the appeal of the story; Frank Currier draws a fine sketch of Donald MacDonald, a guide; Ned Finley and George Cooper are convincing villains; and the others, Billie Billings, Charles Wellesley, Denton Vane, Harold Foshay, and Mae Greene—are entirely acceptable. Drew himself appears to excellent advantage.

Several fights, a landslide which imprisons Joanne and John and nearly costs their lives, a struggle between John and one of the villains which hurls them off a cliff into a river, and the final combats on a mountainside, furnish the chief thrills.

In the print shown for review, the photography was noticeably dark. There is also considerable padding, but these things cannot change our conviction that "The Hunted Woman" will prove mighty interesting to picturegoers.

"AS IN A LOOKING GLASS"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

THAT remarkably informative sheet, *World Film News,* refers to "As in a Looking Glass," as a picture that spells success. We can voice its sentiments in all sincerity, and we do. Kitty Gordon, however, is the chief factor in the spelling—she ranks at the head of the class and makes her picture a success despite itself.

The picture is based on the novel by F. C. Phillips. Our prejudice against its structure, that is so charmingly covered by Miss Gordon, is that little occurs until two and a half of the five reels are over.

Miss Gordon is indeed a ravishing sight from her face to her justly touted back which is shown in all its glory in the picture. Miss Gordon will also create great response in the audience, chiefly the feminine portion, by the many and wonderful gowns which she dons and sheds with startling rapidity.

In fact, it is Miss Gordon who spells the success as we remarked before; the picture merely furnishes her the opportunity to spell.

"As in a Looking Glass" can by reason of its termination be called a tragedy. There is no forced happy ending. Miss Gordon appears as Lila Despard, a social adventuress, who, commissioned to procure valuable plans from Livingston, the assistant secretary of the Navy, disappoints herself and her colleagues by falling in love with him.

They are married, but the villainous colleagues still pursue her and force her to leave him and bring them the papers.

But her love for her husband dominates, she throws the papers in a fire and consequently is shot and killed by one of the confederates.

A confession over the telephone to her husband follows, while the several conspirators meet death when their wild automobile plunges over a steep precipice.

Next in importance to Miss Gordon is Teddy Sampson who, as the star's maid, plays extraordinarily well. Her girlish, unaffected mannerisms are quite captivating.

F. Lumsden Hare makes a natural figure of Livingston. Gladden James and Charles Eldridge have good comedy roles which they handle capably, while others are Mario Majeroni, Frank Goldsmith, Mrs. Woodward, Lillian Cook and P. Massi. Miss Cook makes an appealing character of Livingston's fiancee whom he casts off in favor of Lila.



THE MAID'S PLAN IS ACCEPTED

Frank Crane's direction is, as usual, most acceptable. His scenes are well arranged and he has shown Miss Gordon's back to good advantage without giving the impression that he was trying to do so. Among other things, he has staged a spectacular masque ball. The photography is good.

"BEN BLAIR"

(Pallas-Paramount—Five Reels)

REVIEWED BY PETER MILNE

DUSTIN FARNUM is ushered on to the Paramount program once more via "Ben Blair." The picture possesses a number of distinct merits, such as magnificent photography and scenes, most of which are laid in a West that is truly wild, and the settings leave nothing at all to be desired.

"Ben Blair," taken in a dramatic way, is not what we have been accustomed to expect from the studios of the Pallas company.



BEN DELIVERS HIS CHARGE TO THE SHERIFF

"Ben Blair" is based on a novel, and evidently the novel was of that sort which contains a number of themes, each one just about as important as the other and each one demanding new and distinct interest.

The scenario writer has obviously pictured the material without much change, and the result is that again we have a picture in several episodes, quite disconnected.

Some of the big moments of the picture fail to ring true. For instance take that one in which Ben Blair, by the sheer power of his personality forces his sweetheart to forsake her city lover and return with him to the West. Blair proves nothing against his rival, and why the girl should submit to his personality is not made clear.

The picture commences with the life of Blair as a boy. His trials and tribulations consume almost two reels, so Mr. Farnum is quite late in his arrival.

Gordon Griffith, in this early phase of the picture, does a lot of good work as the boy, but the announcement that Dustin Farnum is to play the featured part is apt to cause anxiousness.

Much space is occupied showing Blair hunting down and bringing to justice the man responsible for the death of his mother, and after this Blair goes to the city and fetches the girl of his heart back to the West.

Director William D. Taylor's work is not of the sort that we can commend. There are a number of slips throughout the five reels that affect the continuity of the action. In the matter of locations, however, he has done very well indeed.

Winifred Kingston, Herbert Standing, Lamar Johnstone, Virginia Foltz, Frank A. Bonn and Fred Burns support Farnum.

"LITTLE MARY SUNSHINE"

(Balboa-Pathé Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

BY using a child as the central figure—a girl of three years—and leaving all the childhood in her, an absolutely charming picture has been produced by the Balboa studios in this subject.

Children are a common thing in pictures now-a-days, but in so many cases the directors have found it necessary to make the little ones register emotions, take poses, and to "act" generally.

In this case it has evidently been realized that a child is a natural actor, and that emotions expressed in its own childish way provide the great touch of nature that holds the human family together.

Although there is nothing of sadness or sorrow attempted, either in story or situation, the mere happy childhood of Baby Marie Osborne raises one of those lumps in the throat, and sends one away with tears starting.

The handling is artistic in the fullest sense; i. e., the artist has known where to stop. The picture, as shown for review, was minus most of the titles.

We would suggest that they be left out; language is often out of place, and in this case would only encumber, and might even spoil situations which stand clear and pointed by virtue of their own humanness.

When a charming child lies dreaming of bears and Indians, and loving hands come and tenderly shake her into wakefulness, we would hate to see the film cut for the insertion of such a title as "Wake up! Wake up!" We hope it won't be done.

The story of the picture amounts to very little. It isn't necessary. A wealthy young man is to marry a wealthy girl on the morrow, but he tarries long with his bachelor friends, and arrives at his fiancee's home in a partly liquid condition.

She is angry and hands him back his ring. On his way home he finds the little waif hidden under the rug in his automobile, and he takes her home with him.

The little one becomes the light of the house. She is bathed, dressed, and given the run of the place. The most striking scenes are when an Italian appears with a big black bear.

The bear is hired for a few hours and romps with the child on the lawn, the little one turning the hose on the animal, giving it a drink and shower, and generally handling the big brute roughly.

That night she dreams of the bear, and of taking him into the dining room and feeding him; she then gives him a bath in the big tub; finally the bear turns on her, chases her into her bed and pounces upon her; she then awakes.

The upshot of the matter is that the child's influence brings the separated pair together again, and all ends happily.

The work of Henry King is convincing and good throughout. He is ably supported by Marguerite Nichols and Andrew Arbuckle.

"THE SOUL MARKET"

(Popular Plays and Players-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

MADAME PETROVA has a congenial and appealing role in this story of the stage. She appears as Elaine Elton, a prima donna who, wearied of the glamor of life behind the footlights, resists every temptation to sell her soul for jewels and fine clothes, as so many of her associates are doing.

Mme. Petrova easily dominates the picture, and gives an impersonation which holds attention throughout. In fact, the picture is very largely Mme. Petrova.

Her personality and finished acting readily offset a theme which, otherwise, could hardly have been spread over five reels successfully.

A wealthy clubman, thwarted in his efforts to declare his love to Elaine, finally gets a job as her chauffeur. After this event, he has many opportunities to propose, and does so, but without revealing his identity.

He is refused, of course, and the spectator is a little exasperated. It is perfectly evident that Elaine loves him, and would marry him if she knew his identity.

But if the revelation of his identity had come so early, there would have been no opportunity to show a thrilling dream of Elaine's, in which she foresees the consequences of marriage to another suitor,—Billings, a cultured scoundrel, head of the theatre trust.

If she had married Billings, there would have been a murder, with Elaine as the murderess. The introduction of this dream provides suspense, and opportunity for the sort of emotional acting in which Mme. Petrova excels.

Warned by the dream, Elaine finally accepts the chauffeur, and then learns who he is.

Arthur Hoops does good work in the thankless role of Billings; Wilmuth Merkyl makes a pleasing hero, and the rest of the cast is entirely acceptable.



ELAINE REFUSES TO SELL HER SOUL

They are: Fritz De Lint, Fraunie Fraunholz, Charles Brandt, Charles Mack, Bert Tuey, Grace Florence, Cora Milholland, Evelyn Brent, Al Thomas, and Gypsy O'Brien.

Several gay scenes are introduced, notably a festive wine party given by Billings. These scenes are quite animated, but entirely inoffensive. The sets are rich throughout, and furnish very effective backgrounds.

Views of a theatre, both back stage and out front, are particularly interesting. Direction by Francis J. Grandon plays its part in making the whole a good hour and a quarter of entertainment.

"THE YAQUI"

(Bluebird-Universal—Five Reels)

REVIEWED BY HARVEY F. THEW

WHEN there is something in a play which makes one angry, and fills one with sympathy for the wronged person who lives only for revenge, the play ought to be considered "gripping." This is the case with "The Yaqui."

The subject is melodramatic, but seldom have we seen melodrama better produced. Pictures like this emphasize the proposition that anything in Nature will "get over."

The director has resorted only to nature; there are no painted drops, or hothouse interiors; the whole thing, with the exception of one or two unimportant scenes, is made in God's out-of-doors; the camera takes us to the wild mountain passes and cacti plains of the Mexican border, and the scenes are brilliantly photographed. The story is the old story of revenge.

It is the same story it has always been, but it has been given an unusual setting, and there are a number of unexpected features in the working out of the human passion.

Hobart Bosworth, as Tambor, leader of the Yaqui Indian tribe, does some excellent and most convincing work. General Martinez, the military commander of a northern district, is instructed by his superiors to aid a Yucatan planter in obtaining workers for his plantation.



THE INDIAN CASTS HIS LOT WITH HIS PEOPLE

So trouble is fomented among Yaquis, and the charges of rebellion are made as an excuse for enslaving the whole tribe.

Tambor, who was believed to have been killed, joins the party on their way south, and in the fields of the Yucatan plantation he shares their slavery. He is ever at the side of his wife, and when their child dies of fever because the overseers would not allow the mother to care for it, and the mother herself is attacked, and commits suicide, Tambor seizes the knife, and with it kills the planter.

He makes his way back north to the remainder of the tribe, and vows vengeance on Martinez, who was instrumental in enslaving the tribe.

A rebellion starts, and Martinez's troops are ordered out to quell it. Tambor pursues Martinez to the American line, where United States troops forbid the general to cross because he is bearing arms.

The few moments' delay allow Tambor to catch up with him, and he plunges the knife into the general's heart.

Incidentally, the removal of the general opens the path for Lieutenant Hernandez to marry Ysobel, the girl of his choice, whose hand was sought by his superior.

Golda Caldwell, Dorothy Clark, Charles Hickman, Yona Landowska, Jack Curtis, Louis A. Valderna and Emory Johnson are in the cast, and all give acceptable renditions of difficult parts.

"THE RAIDERS"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY PETER MILNE

THE finesse, the human touches, the vital bits of comedy that are always present in Thomas H. Ince pictures lift them far above the average feature. Those things which go to make Mr. Ince's pictures so extraordinary are present in "The Raiders".

The picture is full of contrasts, contrasts of scene and of dramatic action and as a consequence "The Raiders" keeps one in a good humor over its entire length. And it is unusually strong besides.

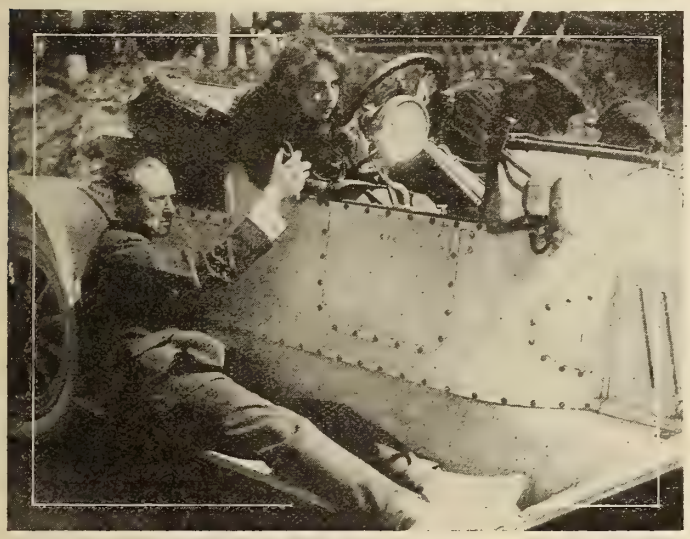
H. B. Warner is featured. He is a clean cut and attractive hero and wears his role like a glove. Of Dorothy Dalton, the heroine, the same may be said. Robert McKim, the heavy Jerrold Burnes is convincing and moreover acts the role of a business man to a convincing degree.

George Elwell appears as the office boy and a most human and humorous figure does he make of this part. Henry Belmar as Haldeman and J. Barney Sherry as the doctor complete the named cast.

The scenario furnished by J. G. Hawkes shows how a twenty-dollar-a-week clerk in Wall street defeated the nefarious schemes of his employer, who attempts to break Haldeman through the market. The greater part of the picture is given over to this combat and there is never a moment in which the interest lags.

The reasons for this are those cited previously and also the character of the hero. Scott Wells, the twenty-dollar-a-week man was once somewhat of a millionaire and stomaching the daily cuts of the office force is not an easy proposition.

His rise in the financial world is therefore whole heartedly desired and when he sets forth to fight Burnes he does so with the good wishes of every person in the audience.



A RACE AGAINST TIME

The realism of the settings is of the usual Ince sort, and not to be passed over without extra comment. The stock exchange scenes are excellent, and the office settings are equally good. The scenes laid in the lunch room are delightful and the home of Haldeman looks as if it had never seen a motion picture studio.

"TRUE NOBILITY"

(American-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THIS film is American in appeal as well as in brand name. The hero is first seen as a prospector, then as a farmer, and finally as a little brother of the rich. Above all things, democratic Americans like to see the inner workings of the *haute monde*—or rather, the director's conception of them.

When the hero, sprung from humble origin, gains recognition in Society's holy of holies, the audience feels a sort of vicarious triumph.

The picture sets out to prove Tennyson's statement, "Kind hearts are more than coronets", and one of the final subtitles might well read "Q. E. D." To achieve this worthy object, it was found necessary to make the hero superhumanly good and the heavy's villainy rather transparent. The long arm of coincidence is almost thrown out of joint at times.

The sterling acting done by E. Forrest Taylor, Lizette Thorne, and Helene Rosson, and most of the supporting cast, has been finely photographed. Charles Newton, Eugenie Forde, Marie Van Tassell, Harry Von Meter, and Harry McCabe appear in the picture.

Phil Burton, a farmer's son, is in the city studying mining engineering. There he meets Effie Marsh, a girl he knew in his childhood, who is studying art.

A miner whom Burton had once befriended, leaves him a rich mine, but Devlin, the head of a mining company, discovers that Effie is the miner's daughter, and hence should inherit the property.

Under false pretenses he gets Effie to give him power of attorney, and is about to seize the mine, when Burton steps in. By using a little ingenuity, he recovers the mine for Effie, beside some incriminating letters written by his fiancee's sister to Devlin.

"THE PRICE OF MALICE"

(Rolfe-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

PICTUREGOERS never tire of themes with a detective twist to them provided only they are interestingly handled. When the hero is oppressed for four thousand feet, and then rewarded in the last thousand, picturegoers are satisfied, if the acting en route has been good and the settings pleasing.

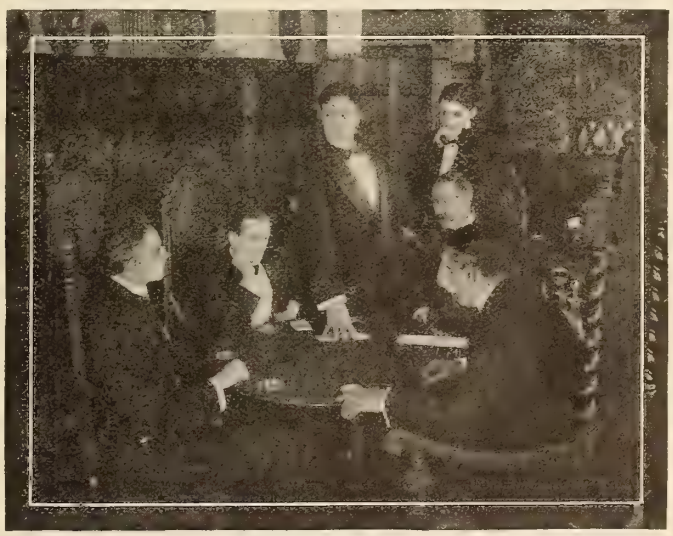
"The Price of Malice" is just about that kind of a picture. It is very fortunate in its hero—Hamilton Revelle—as in its heroine—Barbara Tennant—and its villain—William Davidson. These players do well, indeed, in a theme which drags at times, but whose final effect is quite good.

The atmosphere is that of the British War Office, and British high society, and the atmosphere is gained quite successfully in the settings.

The story revolves around the disappearance of Document 117, which Captain Mills abstracts from the office. He is jealous of Jim Clifford, a fellow officer, and wishes to show Jim up as a very poor detective.

The rest of the action is concerned with Jim's search for the missing paper and is carried through a round of week-end parties to the wreck of a yacht. In this, Jim rescues the heroine, only to discover that Captain Mills has made her an innocent accomplice by entrusting the document to her.

Together, they fight their way through snowdrifts to the hut of a Norwegian peasant, and finally get back to England, where everything is cleared up.



JIM SHOWS HIS SKILL AT CARDS

The scenes on the yacht are the best in the production. Mills and Jim have a stirring fight on deck; Jim is shown down in the hold where his slumbers are disturbed by rats; a clever bit of comedy is provided when Jim purloins a pie from the ship kitchen; and the excitement of the party when the ship strikes a rock is well portrayed. For the actual sinking of the yacht, viewed from lifeboats, a toy ship is employed.

With Helen Dunbar, William Calhoun, Frank Glenson, Hugh Jeffrey, William Heck, and a number of extras, the cast is complete. O. A. C. Lund directed.

LEST YOU FORGET!

September 9 is the date—Second Studio Directory Number Motion Picture News.

"THE MARBLE HEART"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

A HUSBAND'S murder and then the avenging consciences of the murderers, his wife and her lover, is the theme upon which this Fox feature is built. It is handled in the same style as all of Mr. Fox's pictures are.

The grimness is accentuated and the sex element brought to the fore, but the "Marble Heart" will only offend the counterparts of the staid old gossips that we see in farces and burlesques.

"The Marble Heart" even goes so far as preaching a moral through its maintenance of several of the biblical commandments.

The picture is based on the work of Bernard Chapin and is essentially a tragedy. However, we hasten to add that glimpses of more pleasing subjects than adultery and murder are to be seen, for contrasts have been cleverly employed in the production with an effect that strengthens as well as relieves the structure of the tragedy.

These lighter bits, and some of them are truly humorous, are contributed by a pure and happy romance indulged in by two persons on intimate terms with the sinners. Every once in a while we catch sight of these enraptured lovers and their presence is pleasant and alleviating.

Violet Horner is featured in "The Marble Heart." Her performance in the role of the erring wife is most convincing. She is attractive and has a personal magnetism that appeals even in such a thankless role.

Opposite her as the husband's "friend" and murderer is Walter Miller. Mr. Miller, like Miss Horner, is taxed heavily by his villainous role and he acquits himself very well.

Herbert Brennon staged the picture in Jamaica, and high artistry marks the few exteriors that appear. Paris is the supposed locale and the Jamaican substitution is good enough. The photography and settings are so good that they are forgotten in the tangles of the plot.

After the murder of the unsuspecting husband, the wife and lover are married, but they are constantly troubled by unrestful consciences, and after a protracted period of suffering the severest halucinations of the brain they poison themselves. The romance of the second couple closes in the accepted way.

"OUT OF THE DRIFTS"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

MARGUERITE CLARK is quite the most refreshing and wholesome appearing actress that the screen has seen for many, many days. These extraordinarily pleasing personal gifts of hers, show to great advantage in "Out of the Drifts."



AFTER THE ACCIDENT

Little Elise, the Swiss girl, and Miss Clark are one and the same—there is no separating the actress from the part—to do so would be unfair to each.

And when an actress so merges her own personality with her role that the two are inseparable, she has accomplished all that can be asked of her.

"Out of the Drifts" is distinctly a pleasing picture. Its romance is not of the usual sort, as the hero undergoes a change from bad to good while it is in progress. He does not love the little Alpine shepherdess at first, he merely desires her in the manner he has desired all pretty women in the past, and so his character injects much suspense in the picture.

In reference to the hero's past, it may be said that his loose character is very plainly portrayed in a few scenes where debauchery runs rampant. There is not a question of a doubt as to what these few scenes mean and constructively they are handled excellently, although to some they may appear unduly realistic.

The locations in which the Alpine scenes are set are impressive and beautiful. Snow-clad, pine mountains furnish backgrounds of grandeur, that suggests the locale to a most realistic degree.

The camera work in these scenes is also exceptional. Not that it is bright and glaring, but that it is subdued and unstraining on the eyes.

William Courtleigh, Jr., makes a likable reforming hero, while J. W. Johnston is an appealing figure as the faithful mountain lover of Elise. Ivan Simpson who appears as Martin, the butler of the hero, has been awarded the chief comedy role of the picture. Through the medium of subtitles he is responsible for many a hearty laugh. Albert Gran is a benevolent Father Benedict.

The direction rendered by J. Searle Dawley is in general adequate, although there are a few minor points which show lack of attention to detail. However, a few faults cannot materially mar a picture so good in other respects. The scenario was furnished by William H. Clifford.

"IN THE WEB OF THE GRAFTERS"

(Signal-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THE part of the public interested in the details and workings of the underworld will be able to see visualized in this picture what they have read about—grafting politicians, blackmailers, yeggs, dope fiends, scarlet women, and all the other creatures of the Tenderloin.

The story is melodramatic to the *n*th degree, involving a kaleidoscopic melange of murder, kidnapping, society scandal, bribery, underworld life, and the eternal quest for the "papers."

Considering how hard it must have been for the players to avoid dropping into the characteristic mannerisms so long employed in stage melodrama, they do very well. Edythe Sterling and Norbert A. Myles are an acceptable pair of principals, while Millard K. Wilson, Francis J. MacDonald, and Louise Hutchinson are good in minor roles.

The mayor is trying to free the city from vice resorts, and has collected enough evidence to have them all shut up. This evidence is stolen by a tool of the grafting chief-of-police. Kerrigan, a patrolman, who loves Ethel, the mayor's daughter, determines to get the papers.

The mayor is lured to a questionable resort, and so is his daughter, but Kerrigan saves them from disgrace at the expense of his own character.

The mayor is killed by a gun-man, and Kerrigan is accused of the murder, but after a most complicated series of happenings, he finally ferrets out the real criminal and marries Ethel.

"DEFENSE OR TRIBUTE?" TO HELP SWELL *TRIBUNE* BATTLESHIP FUND

"Defense or Tribute?" a screen sermon on the necessity for preparedness, which has been shown to large crowds at the Park theatre, New York, and at the Security League meetings in Carnegie Hall, is to be used to swell the New York *Tribune's* Battleship Fund.

Marjorie Sterrett, a New York public school girl, induced the *Tribune* to start a dime fund for the purpose of building a battleship. By an arrangement entered into between the Public Service Film Company, which controls the rights to "Defense or Tribute?" and the *Tribune,* a portion of the money paid by the public to see the picture will pass into the *Tribune* fund. The latter has started a publicity campaign, on behalf of the picture, among many newspapers of the country.

Exhibitors through New York and New Jersey are rapidly booking the picture.

"THE DISCARD"

(Essanay-V-L-S-E—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE combined efforts of the author, director and actors have given this play individuality and unusual interest. The impression uppermost in one's mind after viewing it are those of unity and co-ordination.

The incidents of the play are ingeniously dovetailed, the mountings are appropriate, and the players supplement each other in perfect harmony. Lawrence Windom, the director, was responsible for many very effective touches.

Virginia Hammond, formerly with the Frohman forces, plays the part of an adventuress, and is always in character. In several scenes, notably in one of the closing ones, she does some neat emotional work. Harry Beaumont, the hero, is not only good-looking, but is an actor as well. Betty Brown's dimple and smile are quite screenable in an ingenue role.



IN THE TRAP

A very large slice of the credit for the picture's success should go to Ernest Maupain, one of the best character men in the business. His work as the heavy is brilliantly convincing.

Doris Wynne is the daughter of Alys Wynne, the accomplice of an international swindler, but having spent all her life in a French church school, she does not know her mother's reputation.

Doris marries the brother of her school chum, and her husband takes her to America for their honeymooo. There the husband's wealth attracts the attention of Alys Wynne and Grant, her criminal associate.

They trap their victim into a compromising position, and then start to blackmail him. He refuses to be victimized, and they give the details of the case to his wife.

In an agony of doubt Doris obtains her mother's address, and tells her the whole story. Aghast at having unconsciously tried to ruin her daughter's happiness, Alys gives Grant's address to the police, and then asphyxiates herself.

ONLY PRODUCING COMPANY IN PHILIPPINES IS LAUNCHED BY E. M. GROSS

Special to MOTION PICTURE NEWS

Manila, P. I., Feb. 1.

A NEW venture in the film field of the Orient is the recently established Cines Manila, a Philippine corporation, which was organized in January to manufacture purely Philippine films. Its managing director is E. M. Gross, a cinematograph man of a decade of experience in motion pictures in the Orient.

Mr. Gross had already scored a success in the Philippines with his dramatization of José Rizal's "Noli Me Tangere," and the first work of the company was the staging of the sequel to "Noli," "El Filibusterismo." Rizal is the great Filipino author and martyr. His execution in 1896 brought on the revolt in the Philippines.

Cines Manila is planning to put all of Rizal's work on the screen. The company is the only manufacturer of film in the Philippines.

"BEYOND THE LAW"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

A LARGE part of this picture consists of "snow stuff," and while many of these scenes contribute little toward advancing the plot, they add picturesqueness and atmosphere. The story has considerable power, and would have been infinitely stronger if it had been developed with less circumlocution.

The locale of the film is Alaska, Alaska during the gold craze, when only those with hair-triggered guns survived. The spirit of the wild Yukon days has been creditably interpreted by the director, but a few more subtitles would have added much to the effect.

E. H. Clavert, in a character part, deserves first place in the cast, but a close second is Marguerite Clayton, who has not only a charming personality, but a constantly increasing sense of screen values. Hugh Thompson and Jack Meredith are both excellent. The Indians in the picture are too obviously of Caucasian ancestry.

Moir and MacGreggor are partners in the ownership of an Alaskan gold mine. When they have cleaned up all the ore, Moire decides to kill his partner.

The only man in the region who can cope with Moir is a rough soldier of fortune named Rivers. Hattie, MacGreggor's daughter, knowing that only gold can bribe Rivers, tells him of Moir's rich mine. She promises him all the gold if he will avenge her father, whom she believes to be dead.

Rivers, after some exciting adventures, finally kills Moir, and takes MacGreggor back to the settlement. Won by Hattie's fearlessness and charm, Rivers gives back all the gold, and finally marries her.

WESTINGHOUSE OFFICIALS INSPECT ELECTRICAL PLANT AT UNIVERSAL CITY

IT was only natural that when Henry D. Shute, treasurer, and John J. Jackson, general attorney of the Westinghouse Electric and Manufacturing Company, of Pittsburgh, accompanied by S. J. Keese and R. A. Keese, of the Los Angeles office of the company, visited Universal City, they would be exceedingly interested in the big electric light studios.

H. O. Davis, vice-president and general manager of the Universal company, greeted the visitors upon their arrival at the



ELLA HALL WELCOMING OFFICIALS OF THE WESTINGHOUSE ELECTRIC AND MANUFACTURING COMPANY TO UNIVERSAL CITY. (Left to right) R. A. KEESE, OF LOS ANGELES; HENRY D. SHUTE, OF PITTSBURGH; MISS HALL; JOHN J. JACKSON, OF PITTSBURGH, AND S. J. KEESE, OF LOS ANGELES

picture plant and immediately piloted them through the electric light studios where directors, Francis Ford, Joseph De Grasse, William Worthington, Jay Hunt and Cleo Madison, were working.

Director Robert Leonard was filming scenes for his five-reel production, "The Crippled Hand," when the electrical men visited the feature stage, and while waiting for "props" in one of the scenes Ella Hall consented to pose with them.

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TEN EXCHANGES EXPRESS APPROVAL OF PLANS FOR FIREPROOF BUILDING IN NEW ORLEANS

Special to Motion Picture News

New Orleans, March 4.

TEN film exchanges of New Orleans enthusiastically gave assent to the tentative plans for a film building to be erected at Gravier and Baronne streets, at a special meeting February 19, held in the office of Karl Bugbee, manager of the Crescent City office of Metro.

Leo Fellman, president of the DeSoto Building Company, which is constructing New Orleans' magnificent Strand theatre on a site next to that of the proposed film building, prepared the plans.

New Orleans exchanges have long needed suitable quarters. The DeSoto Building Company, recently formed to erect the Strand theatre, realized this, and, owning a desirable piece of property adjacent to the theatre site, had the plans drawn up through their president and presented to them for their ratification.

Although the exchange managers looked with decided favor on the proposed building, they suggested minor changes in the plans as drawn up, and the tentative plans have been submitted to the architects for revisal.

At present, the proposed building will give headquarters to but eight exchanges, four on the ground floor, and four on the second story. It will be so built, however, to allow of additions.

Occupancy is assured at the start, since every exchange in New Orleans will present their application for an allotment of space.

Besides this interesting question, the film managers discussed other things at the Saturday meeting.

L. V. Willis, assistant general manager of the Fox Film Corporation, spent the week end at the local Fox lair. He is making a tour over Southern territory, and finds conditions very good. He is traveling in advance of the million dollar Annette Kellermann picture.

Sam Dembow, Jr., southern district manager of Fox, is back at the home office after a flying trip to Dallas. He reports the very interesting Fox item that Theda Bara in "The Serpent" had proved a big drawing card in the territory, and that the picture is playing return engagements in Meridian, New Iberia, Vicksburg, Montgomery and Lake Charles.

"Girl and Game" Booked Until April 27

S. T. Stephens, who holds down the local Mutual stronghold, was in his usual Mutual mood when the representative for Motion Picture News called. "'The Girl and the Game' is booked solid in the New Orleans territory until April 27," he said. "'Damaged Goods' is creating a furore."

Karl Bugbee, who, Metrocally speaking, is one of the livest of live wires, and the hero of last week's "The Press, The Press Representative and The Picture" was ensconced behind a big stack of papers and dictating to his secretary.

He had been having callers from film row all morning and was still receiving telephonic congratulations on having broken into print.

Mr. Bugbee's office has been so busy lately that R. F. Watkins, the general manager of southern Metro, has promised to take a trip to New Orleans during Mardi Gras to see how he does it.

Mr. Bugbee broke into print again lately, and on the front page of the *Daily States*. In reviewing the new issue of the New Orleans city directory, which shows 6,000 more new names than the preceding one, a facetous reporter says: "While there are no Bugs, there is a Bugbee."

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Lady and the Mouse." (Biograph. Mon., Mar. 13.)—An attractive re-issue, in which Lillian and Dorothy Gish play the roles of sisters—than which nothing could be more fitting.

A young man, thrown over by his sweetheart, wanders off into the country, and there he meets the two sisters; one is an invalid, and the other devotes all her time and thought to her care.

The young man is touched by the example of devotion, and falls in love with the girl. The one final proof of her nature is supplied when the girl's aunt orders her to drown a mouse which has been caught in a trap.

She dares not disobey and dips the trap in water, but surreptitiously opens the door and allows the little animal to escape. The young man sees the action and realizes that he has found the girl he wants.

He pays off the old mortgage on the girls' home and claims his bride. Lionel Barrymore, Robert Harron, Henry Walthall and Harry Hyde are also seen.

"The Rejuvenation of Aunt Mary." (Biograph. Three reels. Wed., Mar. 15.)—This is an attractive presentation of the successful play of the same name, in which May Robson has appeared all over the country. It is well mounted and capably acted.

Jack Denham, an orphan, is adopted by his wealthy Aunt Mary, who sends him to college. There he gets into difficulties, through visiting a cabaret, taking too much to drink, and getting engaged to a girl.

When Aunt Mary hears he has wronged a woman, she disinherits him, and one of his college chums takes care of him.

He promptly falls in love with Betty, his chum's sister. Betty evolves a plan to get Aunt Mary on the scene, by telegraphing her Jack is sick. When she arrives they pretend the telegram was a ruse to get Aunt Mary to a party in her honor.

Betty pretends to be the maid, and dresses Aunt Mary in the latest mode. The old woman is completely rejuvenated, joins heartily in the festivities and makes the rounds of the cabarets.

Later the girl, who was suing Jack, grateful for favors from Aunt Mary, visits her and confesses she has no claim on the young man, who immediately marries Betty.

In the cast are Kate Toncray, Audrey Kirby, Dell Henderson, Reggie Morris, Dave Morris, Tom MacEvoy, Jack Mulhall, William Sloane, Florence Lee and Gertrude Bambrick.

"Beyond the Law." (Essanay. Three reels. Sat., Mar. 4.)—Reviewed at length elsewhere in this issue.

"Joyce's Strategy." (Essanay. Two reels. Tues., Mar. 14.)—Not shown for review.

"Vernon Howe Bailey's Sketch Book of Philadelphia." (Essanay. Split reel, with scenic. Wed., Mar. 15.)—Not shown for review.

"Unknown." (Essanay. Three reels. Sat., Mar. 18.)—Not shown for review.

"The Girl Who Dared." (Kalem. Sat., Mar. 8.)—This episode of the "Hazards of Helen" is a little deficient in action; in fact, there is only one of the thrills which we have come to expect in this series, and that is when Helen swings from a rope hanging from a bridge superstructure onto the tender of a passing engine.

She loses her footing and strikes sharply against the edge of the cab roof. The exploit cost her two weeks in the hospital, and the accident—for such it was—is shown in striking detail.

For no apparent reason, Helen makes her dash after the engine which has been seized by fleeing bandits, standing up on two horses.

She leaps from their backs to catch the swinging rope, thereby reaching the engine and stopping it long enough for detectives to seize the fugitives.

Percy Pembroke, Franklin Hall, Robyn Adair and Clarence Burton are also in the cast.

"Ham Agrees With Sherman." (Kalem. Tues., Mar. 14.)—Ham and Bud go to war in this comedy, which is an excellent satire, albeit the action is a little slow. They are induced to enlist, and Ham becomes a general, with Bud as his aide.

Bud is deflected from his duty by the wiles of a girl spy, but Ham is proof against her charms, and chases her out of camp. There are several striking battle scenes, during which Ham and Bud walk calmly down between the lines, and Ham even climbs back into a trench which the enemy has taken, in order to recover his hat.

Porter Strong and Norma Nichols are in the cast.

"The Regeneration of Jim Halsey." (Selig. Three reels. Mon., Mar. 13.)—Will be reviewed in next week's issue.

"Toll of the Jungle." (Selig. Sat., Mar. 18.)—This is a better-than-average one-reeler. The South African atmosphere has been well imitated, the animal scenes are really thrilling, and the charm of Edith Johnson helps out considerably. Skillful directing and unusual camera effects prevail throughout.

Ida, daughter of an animal trapper in South Africa, accompanied by Jose, a trainer, makes a trip through the jungle to look over some animals that a dealer has for sale.

Returning from this inspection, Jose attacks her, but she is saved by the appearance of two lions that spring upon and kill her assailant. She climbs a tree, and is saved by Hartley, a hunter, who later marries her.

Supporting Edith Johnson are Wheeler Oakman, Harry Lonsdale, and Walter Beckwith.

MUTUAL PROGRAM

"Jerry's Big Game." (Cub. Fri., Mar. 10.)—This comedy shows George Ovey in a new character, that of an organ-grinder's monkey. Jerry, flying from the police, as usual, takes refuge in a tenement inhabited by the organ grinder, who takes pity on him and dresses him as a monkey.

Not only are the police thrown off the track, but Jerry and the organist go out on the street and pick up considerable money. After several escapades, in which Jerry is chased all over the facade of an apartment building, he sees a Rajah abducting a girl.

The two follow the Rajah to the harem, where Jerry is about to be arrested. He tells the police of the abduction, and the girl is saved; Jerry is hailed as a hero and has a pleasant afternoon.

George George, Jefferson Osborne, Louis Fitz-Roy, Bessie Clark, Louise Horner and Janet Sully are also in the cast.

"In the Web of the Grafters." (Signal-Mutual Masterpicture DeLuxe. Five reels. Mon., Mar. 13.)—Reviewed at length elsewhere in this issue.

"The Suppressed Order." (American. Three reels. Tues., Mar. 14.)—This is a tale of antebellum days that holds the interest in spite of occasional excess footage. There are strong moments that Tom Ricketts' good directing intensified.

Winnifred Greenwood and Edward Coxen, and George Field are a talented trio of leads, and the support given them by George Webb, Charles Newton, and Sylvia Ashton is excellent. The photography is fine.

Hugh Bradford is in love with an inn-keeper's daughter in a Southern town. Bradford's father is an aristocrat, and objects to what he considers a mesalliance. Jesse Semple is also pursuing this girl, but with dishonorable intentions.

When the civil war is declared Bradford and Semple both enlist in the Confederate army, but Jasmine's brother is a Northern spy. One night he goes to the Inn to get some information from Jasmine, but he is discovered there by Semple, who promises not to arrest him if his sister will accede to his demands.

This she promises to do, but Bradford arrives, shoots Semple, and after deciding not to report the presence of the spy, finds that the brother has been mortally wounded.

"Plotters and Papers." (Beauty. Wed., Mar. 15.)—This burlesque on jitney-novel detective exploits is moderately amusing. A commendable amount of new business is used, and the work of John Sheehan and Carol Halloway, assisted by Mary Talbot, Rea Berger, and Dick Rosson, is up to their usual standard.

Johnny, a newspaper reporter, is assigned to discover "Madame Z," an important witness in a murder trial. He is captured and sentenced to death by a band of anarchists, and after a series of strenuous adventures, he finally finds the abducted girl locked in a cellar.

She dictates her testimony to him, and signs it by holding a pencil in her teeth and writing through a knot-hole in the floor. This scoop gets Johnny the star reporter's job.

"Bungling Bill's Peeping Ways." (Vogue Thurs., Mar. 16.)—This slap-stick comedy not shown for review.

"Curlew Corliss." (Mustang. Three reels. Fri., Mar. 17.)—Reviewed in Mar. 4 issue.

"Overalls." (American-Mutual Masterpicture DeLuxe. Five reels. Sat. Mar. 18.)—Will be reviewed next week.

"Tips." (Beauty. Sun., Mar. 19.)—The basic idea of this comedy is new and funny, and being young and strong, it is made to carry the entire thousand feet—a pretty substantial task. Orral Humphrey as a senile savant does a neat piece of character work, and Lucille Ward is also good.

Professor Doolittle receives a letter from a lawyer, advising him that he has inherited a hundred dollars. He goes to the city to claim his legacy, but the constant tipping he is forced to do uses up all his money.

He finally discovers that the money was left to another Doolittle. His sorrow is changed to joy when a firm of publishers offer him a thousand dollars for his massive work on "The Origin of Tattooing."

"Troubled Waters." (Vogue. Sun., Mar. 19.)—Not shown for review.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Two reels. Episode. Fourteen. Week of Mar. 13.)—"The Iron Ring" introduces several strike riots and strenuous fights in which Robert Harding (Richard Stanton) is continually the central figure.

When this chapter closes only Stone is left of the notorious fifteen. The love element of course is absent as neither Bruce nor Tom Larnigan appear.

"The Pool of Flame." (Red Feather. Five reels. Mon., Mar. 13.)—Reviewed at length in the issue of Mar. 4.

"The Deacon's Waterloo." (Nestor. Mon., Mar. 13.)—An average Nestor, novel because every exterior shown was taken in the rain.

The Deacon calls on his girl on a rainy day and Eddie and his chums substitute a wooden animal for his old steed with results that can best be imagined.

The spectacle of the Deacon attempting to start the wooden horse is very funny but it has been overworked a bit. Lee Moran, Betty Compson and Eddie Lyons are featured.

"Born of the People." (Gold Seal. Two reels. Tues., Mar. 14.)—A woman to save her husband's life poses in the nude to obtain money and later he discovers her act, denounces her but finally sees her worth.

Grace Cunard does the posing, and much of the acting in her own particular style. When viewed the titles were much too full of "damn" and "hell." We are not priggish but such stuff shouldn't be overworked.

The story by Francis Ford is fairly good, while Jack Holt and Neal Hardin are chief in the support. Holt gives rather a wierd interpretation of the husband.

"Her Invisible Husband." (Imp. Tues., Mar. 14.)—A novel comedy with Matt Moore and Jane Gail. Hubby dreams that he is invisible and the resulting action furnishes many laughs. Samuel Greiner is the author of the subject, while Moore directed.

"A Bold Bad, Burglar." (Rex. Tues., Mar. 14.)—This comedy-drama featuring Baby Early was not shown for review.

"Orders Is Orders." (Victor. Two reels

Wed., Mar. 15.)—A college comedy in which Yale has been selected as the setting. It is a clever farce, with a basic idea of humorous originality.

Care has been shown in the direction for the highest possibilities of the scenario have been well realized.

The spectacle of the crowd of boys trapsing all over the premises each armed with a barber pole is indeed very funny.

Ernest Shields and Mina Cunard are in the large cast. "Orders Is Orders" will certainly prove its value.

"Lonesomeness." (Laemmle. Wed., Mar. 15.)—This takes the form of a satire on the general run of modern dramas, and we imagine it is a good subject although when shown for review several important inserts were left out and the exact trend of the action was lost. Myrtle Gonzalez and Fred Church are featured.

"The Fatal Introduction." (Big U. Three reels. Thurs., Mar. 16.)—A western drama in which a man betrays his partner and benefactor to rob him of his mine and his sweetheart.

Years later the two men meet and to save himself from further shame the villain commits suicide. The subject is a little unconvincing at times, but in its entirety it will please the lovers of the rapid moving western.

The story is by Ben Cohn while Murdock MacQuarrie, Edna Payne and M. K. Wilson appear in the leading roles.

"Patterson of the News." (Imp. Two reels. Fri., Mar. 17.)—Portraying the manner in which a reporter saved the honor of a society girl and later did the same good deed for her father.

King Baggot appears in the title role in this and gives a fine performance. Edna Hunter, Howard Crampton and Bert Busby comprise the support.

The picture is very good and as compared with the ultra-melodramatic numbers that Baggot has appeared in in the last few months it shows wonderful improvement.

There is plenty of suspense, the scenes are realistic and the raid on the gambling house is exciting.

"The Cry of Erin." (Rex. Fri., Mar. 17.)—A drama laid in Ireland after the revolution depicting the manner in which one of the peasants was captured by the king's soldiers and how by a ruse he escaped.

Francis Ford prepared the scenario besides appearing in the main part. The story is well worked out, the mob scenes are handled efficiently and the scenes and costumes convince.

Daddy and Mrs. Manley and Jack Holt are others in the cast.

The subtitles are in poetry of Irish dialect, evidently taken from some poem. They add a most pleasant touch to the picture.

"Across the Hall." (Nestor. Fri., Mar. 17.)—Hubby comes in drunk and gets in the wrong room wherein another man's wife is reposing, thus furnishing an incident around which Al Christie built this comedy.

Horace Davey directed Neal Burns, Ethel Lynn, Billie Rhodes and Ray Gallagher and aside from a little bit of the risque he has made a fair number.

Burns in a drunken state attempting to keep his feet in the midst of a fight is about the funniest bit.

"The Iron Rivals." (Bison. Two reels. Sat., Mar. 18.)—The story of the clash of rival railroads on construction work and how the disgraced son of the president of one of the roads made good with the assistance of a girl telegrapher.

There is action and plenty of it throughout this number—it was directed by Henry McRae and there's the reason for it. There are plenty of thrills, fights between the workers, one taking place on a train of moving cars, and besides the hero and heroine jump from an engine into a river below.

Lee Hill and Marie Walcamp are the principals. The scenario was designed by Frank Wiltermood.

"Muchly Married." (Joker. Sat., Mar. 18.)—Milburn Moranti as the nephew doesn't want his rich and priggish uncle to learn of his fast friends, so he passes one of them off as his wife and the other party also claims this position.

The real wife shows up later but she manages to get the goods on uncle and so Milburn inherits the fortune.

Gale Henry, Charles Conklin, William Franey and Lillian Peacock play the other important parts.

"Live Wires and Love Sparks." (L-Ko. Three reels. Sun., Mar. 19.)—Billie Ritchie is seen to very good advantage in this subject, in fact to better advantage than he has been in many of past L-Ko subjects.

The comedy has a holding plot and a considerable amount of original business, but hardly enough to adequately and untiringly fill three reels.

The fun is not crude and there is nothing to offend. Gene Rogers and Peggy Pearce also appear.

"Behind the Curtain." Imp. Sun., Mar. 19.)—An absorbing, rapid fire drama, the action all transpiring in just the time it takes to picture it. It concerns the falsity of the husband's friend, how he is murdered by the wife and his death made to appear as if caused by a burglar. Henry Otto directed Dorothy Phillips and Alan Holubar in the leading parts.

WEEKLIES

Hearst Vitagraph, No. 17.—Big Four wreck near Cincinnati; naval apprentices at Yerbe Buena hold drills; snow drift cure for tuberculous children at Perrysburg, N. Y.; Frank Chance re-enters baseball; baby conference at the New York Diet Kitchen.

Chicago preparedness parade; latest fashions; New York Americans begin training season at Macon, Ga.; Canadian troops off to the front; work starts on big concrete pier at Redondo, Cal.

Dreadnought *Pennsylvania* sets new mark in speed trials; $435,0000 fire at Lawrenceville, Pa.; cartoon by George Herriman.

Hearst Vitagraph, No. 18.—Thousands take part in "one year after" parade at Panama Pacific Exposition; hundreds of pigs raised on Staten Island model farm; motor boat contest at Miami, Fla.; latest fashions; drivers set new marks on Chicago motor speedway; Florida school children welcome James Whitcomb Riley; San Mateo, Cal., polo team defeates Del Monte; Chicago society girls in aesthetic dances; stores of grain and other supplies brought to French army in Greece; cartoon by George Herriman.

Mutual Weekly, No. 62.—Charlie Chaplin affixing his signature to a $670,000 contract with Mutual; latest Parisian fashions in color; ice carnival at Lake Pladid, N. Y.; new aviation field at San Antonio, Texas; departure of Canadian troops from Montreal; U. S. troops in civic parade at Laredo, Texas; Superdreadnaught Pennsylvania on trial trip; Belgian Cavalry on the march.

Pathé News, No. 18. (Pathé)—Women play push-ball in the snow at Waverley, Mass.; wind wagon, with aero motor, runs in streets of Galveston; La Provence, sunk in the Mediterranean, with loss of 1,000 lives.

Canadian troops guard threatened grain elevator at Fort William, Ont.; Carranza's musicians play American airs in parade with U. S. border troops at Laredo, Tex.

French soldiers, maimed in battle, make baskets at Paris; giant searchlight increases the defenses of the port of Charleston, N. C.; Anna Held turns newsboy to aid Belgian war sufferers, at St. Louis; new U. S. dreadnought *Pennsylvania* at trials on Rockland course.

New Haven railway officials study wreck at Milford, Conn.; two killed in railway crash at Greenville, N. J.; French reserves in the trenches at Souchez; 12th U. S. Cavalry leaves Galveston for duty at Panama.

Pathé News, No. 19.—Atlantic Squadron celebrates Washington's Birthday; Serbian troops rally at Salonica, Greece; Old General Gloom interred at San Francisco.

Frank Moran trains for bout with Jess Willard; Italian liner Verdi sails from New York with guns mounted; fire destroys Bonaventure Terminal, Montreal; Montenegrins retreat before Teutons.

St. Louis dynamite explosion kills two and wrecks fashionable residences; mantle of ice covers row of Chicago buildings, destroyed in night fire; and other views.

Selig-Tribune, No. 17. (Mon., Mar. 20.)—Glimpses of the natives of Tahiti, South Sea Islands; volunteer women of England study signal corps work; results of floods at San Diego, Cal.; Preparedness parade celebrates Washington's birthday in Chicago.

Japan includes military training in school courses; U. S. Army automobiles shown at San Francisco; soldiers at Laredo, Texas, go through practice attack on fort.

Colorado people present President Wilson with bald-headed eagle; New York American league baseball team leaves New York for southern training grounds at Macon, Ga.; mules shipped from Galveston, Texas for use in the war zone.

Selig-Tribune, No. 18. (Thurs., Mar. 23.)—Geisha dance in Tokio, Japan; Henry Morgenthau, U. S. Ambassador to Turkey, returns to New York; Citrus Fair held in the Orange City, Cloverdale, Cal.; dog show in New York City; at Ottawa the 77 Canadian regiment is inspected before leaving for the front.

Sir John French inspects regiments at Newcastle, England, before departure for the front; Laredo, Texas, celebrates Washington's birthday with unusual field events; polo game at Del Monte, Cal.; scenes of the recent New Haven wreck, Milford, Conn.

Hon. William M. Hughes, Premier of Australia, and Mrs. Hughes stop in Ottawa, Canada, en route to England.

Universal Animated Weekly, No. 9. (Wed., Mar. 1.)—United States soldiers, war veterans and guardsmen march in Chicago for Preparedness; Ambassador Henry Morgenthau is welcomed in New York on return from Turkey; loading relief ship at Norfolk, Va., for Palestine sufferers.

Cuban soldiers in review at Havana; at Cambridge, Mass., Harvard athletes indulge in hockey game; Jess Willard in New York; Midget Filipinos box; motion pictures are used for identification purposes in Pittsburgh rogues' gallery; extreme styles in ladies' fur collars; elk of Steamboat Springs, Colo., kept alive by Uncle Sam during winter.

Detroit police use patrol wagons to take crippled children to school; Mrs. Pankhurst speaks in Philadelphia in interest of war victims; disaster caused by floods in Baton Rouge, La.

New York's subway tied up when flooded by heavy rains; polar bears frolic in icy surf at Brighton Beach, N. Y.

Los Angeles gathering listens over telephone to singer in New York; views of the most recent diastrous New Haven wreck at Milford, Conn.; cartoons by Hy Mayer.

Universal Animated Weekly, No. 10. (Wed., Mar. 8.)—Carnival at Pasadena, Cal.; wreck in Jersey City, N. J., caused by runaway locomotive; safety-first apparatus in use in mines.

Shriners parade in New Orleans, La.; result of dynamite explosion in St. Louis; opening of waterway in Texas; Los Angeles pier in construction. Henry Siegel rearrested in Rochester, N. Y.; disastrous fires in Pittsburgh, Chicago and Boston; women at work in England's munition factories.

Italian steamer Verdi leaves New York fully armed despite German submarine threat; Danish troops visit theatres in New York; scenes of the U. S. Navy dry-dock in Charleston, S. C.; breaking dikes flood Holland; Hy Mayer's cartoons.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In New Jersey:

STANBERG AMUSEMENT COMPANY. Amusement enterprises. Capitalized at $100,000, in Camden, N. J. Incorporators: Matthew R. Berger and William C. Berger, Westmont, N. J., and Milton K. Stanley, Camden, N. J.

In Delaware:

POPULAR PICTURES CORPORATION. Manufacture of motion picture films. To conduct places of amusement. Capitalized at $1,500,000, in Wilmington, Del. Incorporators: Herbert E. Latter and Norman P. Coffin, Wilmington, Del., and Clement M. Egner, Elkton, Md.

AMERICAN TALKING PICTURE AND TALKING MACHINE CORPORATION. Manufacture of talking moving picture machines and records for same. Capitalized at $6,000,000, in Wilmington, Del. Incorporators: Herbert E. Latter and Norman P. Coffin, Wilmington, Del., and Clement M. Egner, Elkton, Md.

PLANET FILM CORPORATION. Manufacture of moving picture films. Capitalized at $1,500,000, in Dover, Del. Incorporators: Samuel B. Howard, S. A. Anderson and Joseph H. Curtin, all of New York City.

In Kentucky:

BIG FEATURE RIGHTS COMPANY. Selling, renting and leasing moving pictures. Capitalized at $5,000, in Louisville, Ky. Incorporators: Fred Levy, Lee L. Goldberg and Joseph Selligman, all of Louisville, Ky.

In New York:

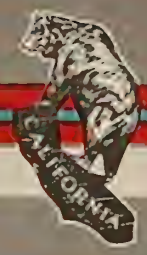
RIDGEWOOD OPERATING COMPANY, INC. Realty, construct and operate theatres, etc. Capitalized at $1,000, in Brooklyn, Incorporators: Jos. P. Tolins, 2150 67th street, Brooklyn; Louis Jakonson, 300 Schenck avenue, Brooklyn, and Louis Freudenberg, 453 5th avenue, Brooklyn.

OVERLAND FILM PRODUCING COMPANY, INC. Motion picture business. Capitalized at $10,000, in Buffalo. Incorporators: Jas. Calnay, 470 Pearl street, Buffalo, N. Y.; F. Clair Smith, 187 North Pearl street, Buffalo, N. Y., and Halsey H. Tower, 498 Sycamore street, Buffalo, N. Y.

BLAK WHIT FILM COMPANY, INC. Moving pictures and theatrical business. Capitalized at $2,000, in Manhattan. Incorporators: Alex H. Meyer, 1 West 68th street, New York City; Emanuel Pifferling, 86th street and Broadway, New York City, and Chas. Morrison, 10 West 84th street, New York City.

JAMES A. HEARN & SON, INC. Dry goods business, department stores, theatres, moving pictures, etc. Capitalized at $1,200,000, in Manhattan. Incorporators: Geo. E. Schanck, Clarkson Cowl, Donald Hearn Cowl and Herbert S. Greims, all of 20 West 14th street, New York City.

TESS AMUSEMENT COMPANY, INC. General theatrical and amusement business. Capitalized at $1,000, in Queens. Incorporators: Max Singerman, 1034 Faite street, Bronx; Cecil Lahnstein, 170 Hollywood avenue, Far Rockaway, N. Y.; Ellis Arndt, 535 West 151st street, New York City.



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One Reason More

and there are many more why the British edition of Motion Picture News is an absolute necessity to the American producer. Read carefully this extract:

The Editor of the *Cinema* says, in the Feb. 7th issue:

"The modern cinema manager, with an alert opposition on the other side of the street, does not trouble himself overmuch about the nationality of the films he books. He wants the best films, and he has got to have them! He pays a viewer to see films on his behalf; he consults the trade Press; he consults the selected list furnished by his own association; he consults the independent reviews furnished privately by professional critics; he reads the film criticisms in the *Evening News* and *Daily Mail;* he keeps an eye on the whole field of film production both at home and abroad; and he makes up his programme with elaborate care."

5000 British exhibitors today, in making up their programs, consult the *exclusively* compiled chart of American pictures published weekly in the British Edition of Motion Picture News.

Write for sample copy and advertising rates

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CORPORATION STATISTICS

(*Continued from page 1626.*)

MELVILLE ROSENOW, INC. Theatrical business. Capitalized at $500, in New York City. Incorporators: Melville Rosenow and Albert Rosenow, 301 West 108th street, New York City, and D. Kern Einfurer, 236 Cumberland street, Brooklyn, N. Y.

SERIAL FILM COMPANY, INC. General moving picture business; Manhattan. Incorporators: Karl S. Dietz, 477 Park Place, Brooklyn; Bernard F. Conaghan, 459 West 153d street, New York City, and Raymond D. Fuller, 2153 Amsterdam avenue, New York City.

JACK SINGER COMPANY, INC. General theatrical business. Capitalized at $15,000, in Manhattan. Incorporators: Jack Singer, 701 7th avenue, New York City; Rodk. Hynicka, 529 Walnut street, Cincinnati, O., and Leon Laski, 160 Broadway, New York City.

EURIKA FILM & SHOW CORPORATION. Motion pictures and theatrical business. Capitalized at $3,000, in Manhattan. Incorporators: Benj. F. Schwartz, 146 Hayward street, Brooklyn; Frank C. Leibom, 446 Jefferson avenue, Brooklyn, and Morris Herzog, 90 Moore street, Brooklyn.

STEREOSCOPIC FILM CORPORATION. General moving picture business. Capitalized at $10,000, in Manhattan. Incorporators: Thos. F. MacMahon, Stella M. Kelleher and Bailey C. Elliott, all of 1400 Broadway, New York City.

FANTA FILM CORPORATION. Manufacturing photo supplies, material, films, etc. Capitalized at $200,000, in Geneva. Incorporators: Thos. H. Chen, Alfred G. Lewis and Frank Dwyer, all of Geneva, N. Y.



DOROTHY PHILLIPS AND ALAN HOLUBAR IN "BEHIND THE CURTAIN" (Universal)

NEW PLAZA THEATRE, INC. Moving pictures and theatricals, etc. Capitalized at $1,500, in Manhattan. Incorporators: Hyman Rubin, Rachmiel Rubin and Max Rubin, all of 102 Delancey street, New York City.

BRONX MOTION PICTURE CORPORATION; general moving picture business and amusement business; capitalized at $50,000 in Manhattan; incorporators are: Horace Barnard, 167 E. 80th street, N. Y. C.; Wm. E. Bardusch, 330 No. Terrace avenue, Mt. Vernon, N. Y.; Eugene W. Bolling, 169 Harrison avenue, Westfield, N. J.

JUSTICE PRODUCING COMPANY, INC.; produce, own, acquire and present plays, etc. General theatrical business. Lease theatres, halls, hire players, etc. Capitalized at $7,500 in Manhattan; incorporators are: Joseph R. Williams, 128 E. 34th street, N. Y. C.; John D. Williams, 12 W. 40th street, N. Y. C.; Ansley Wittendale, 510 W. 140th street, N. Y. C.

CONTI BROTHERS REALTY COMPANY, INC.; real estate and construction; capitalized at $5,000 in Bronx; incorporators are: Guiseppe Conti, 229 Willis avenue, Bronx, N. Y. C.; Sabina Conti, 229 Willis avenue, Bronx, N. Y. C.; Pietro Conti, 376 E. 128th street, N. Y. C. (Bronx)

ECKFORD GARDEN, INC.; operate Hotels, restaurants, cafes, theatrical business, etc. Capitalized at $5,000 in Brooklyn, N. Y.; incorporators are: Sigmund Orbach, 1095 Bergen street, Brooklyn, N. Y.; Benj. May, 1095 Bergen street, Brooklyn, N. Y.; Thos. F. Curley, New Brighton, N. Y.

W. F. HAMILTON CO.; general theatrical business; capitalized at $2,000 in Manhattan; incorporators are: Howard Hamilton, 14 Steinway avenue, L. I. City, N. Y.; Elizabeth C. Hamilton, 1425 Broadway, N. Y.; Jane McNally, 1425 Broadway, N. Y.

HAY-BURLOCK PRODUCING CORPORATION; motion picture business; capitalized at 100 shares in Manhattan; incorporators are: S. H. Smith, 1476 Broadway, N. Y.; B. Cohen, 1476 Broadway, N. Y.; M. B. Lowenthal, 1476 Broadway, N. Y.

KAUFMAN & HYDE PRODUCING COMPANY INC.; general theatrical business; capitalized at $500 in Manhattan; incorporators are: Lester B. Walters, 42 W. 128th street N. Y.; Henry Treffurt, 1493 Broadway, N. Y.; David Steinhardt, 1493 Broadway, N. Y.

POPULAR PICTURES CORPORATION; musical, theatrical and moving pictures; capitalized at $500 in Manhattan; incorporators are: Chas. M. Rosenthal, 35 Nassau street, N. Y.; E. Louis Jacobs, 35 Nassau street, N. Y.; Max Horwitz, 35 Nassau street, N. Y.

GREENWICH MOVIE CORPORATION; theatrical and moving picture business; capitalized at 200 shares in Manhattan; incorporators are: Abel Francik, 299 8th avenue, Manhattan; Chas. Mangini, 216 E. 77th street, Manhattan; Edward M. Stothers, 57 Heberton, avenue, Port Richmond,

THE PORTLAND OPERA COMPANY INC.; operate and manage theatres, etc.; capitalized at $10,000 in Manhattan; incorporators are: Ernest Orr, Morning Telegraph, New York City; Nat Rogster, 105 W. 40th street, New York City; Harry N. Steinfeld, 1482 Broadway, New York City.

ASTRA FILM CORPORATION; moving picture and theatrical business; capitalized at $50,000 in Manhattan; incorporators are: Harry E. Mittenthal, 306 W. 51st street, New York City; Aubrey Mittenthal, 306 W. 51st street, New York City; George B. Seitz, 310 W. 86th street, New York City.

LONE STAR FILM CORPORATION; motion picture and theatrical business; capitalized at $25,000 in Manhattan; incorporators are: Tom H. Thompson, 1315 Teller avenue, Bronx; Alfred R. Fullerton, 249 E. 15th street, Flatbush; Howard F. Turrill, 513 Franklin avenue, Nutley, N. J.

HYMAN AMUSEMENT COMPANY INC.; vaudeville and theatrical managers; capitalized at $5,000 in Buffalo; incorporators are: Daniel Human, Buffalo, N. Y.; Louis Kimmel, Buffalo, N. Y.; Wm. J. Voeker, Buffalo, N. Y.

In Delaware:

CONCERT PRODUCTION COMPANY; the business of theatrical proprietors, and caterers for public entertainments; capitalized at $50,000 in Wilmington, Del.; incorporators are: Maurice S. Revnes, New York City; C. W. Waltman, Philadelphia; and Elmer E. Enoch, Philadelphia.

In Illinois:

CICERO AMUSEMENT COMPANY; operate places of amusement; capitalized at $2,500 in Chicago; incorporators are: Charles E. Gaerte, Manuel Ortiz Jr., Esta B. Gaerte.

In New York:

BROADWAY AMUSEMENT COMPANY; maintaining and operating theatres, etc.; capitalized at $60,000 in Philadelphia, Pa.; incorporators are: Louis Frankel, Philadelphia, Pa.; Samuel Stern, Philadelphia, Pa.; William Adler, Philadelphia, Pa.; Joseph Cohen, Philadelphia, Pa.; A. G. Lieberman, Philadelphia, Pa.

In Virginia:

MISSION FILM COMPANY; incorporators: William Horsley, Ridley F. Taylor, and Wilkins W. Wheatly. Capital stock $10,000, subscribed $300.

BIBLE FILM CORPORATION; to manufacture and deal in motion picture films of all kinds; capitalized at $300,000 in Richmond, Va.; incorporators are: Arthur S. Kane, New York, N. Y.; Charles M. Simmon, New York, N. Y.; John P. Fritts, Larchmond, N. Y.

BIBLE FILM CORPORATION (Supplemental). A general motion picture business. Maximum increased from $300,000 to $1,000,000, in Richmond, Va. Incorporators: Arthur S. Kane, John P. Fritts and Charles M. Simmons, all of New York City.

AUTHOR, STAR AND DIRECTOR PROMINENT IN THE LUBIN FORCES



DANIEL CARSON GOODMAN NANCE O'NEIL EDGAR LEWIS



LATEST PHOTOGRAPH OF LUCILLE LEE STEWART, NEW STAR OF THE VITAGRAPH COMPANY

CHAINS "NEWS" TO HIS DESK

Pacific Coast Studios
Universal City, Cal., Jan. 26.

Motion Picture News,
427 S. Figueroa St.,
Los Angeles, Cal.

Gentlemen:—

The Studio Directory Number of the "Motion Picture News" is a remarkably interesting publication. It should be in the library of every newspaper in the land.

No producer, no theatre, no exchange manager, no exhibitor, no man dealing with publicity, should be without it. I regard this issue of the "Motion Picture News" as so valuable that it has been chained to my desk.

Really, Mr. Johnston and yourself ought to receive a vote of thanks from the entire motion picture industry for the splendid work you have done in publishing a directory so comprehensive and so thoroughly up-to-the-minute.

Cordially yours,
(Signed) M. G. JONAS,
Publicity Manager, Universal Film Manufacturing Company.

HENRY BELMAR

CONSTRUCTIVE DIRECTOR OPEN FOR IMMEDIATE ENGAGEMENT

Author of: "Sin and Its Sorrow," "Man and Wife," "The Eternal Fires of Hate," "The Cattle King of Arizona," "Lincoln from the Cradle to the Grave," "Her Mad Love," "Where Satan Rules," "Life's Sweetest Sin," "A Woman of Two Lives."

Have a number of out-of-the-ordinary, interest-compelling subjects ready for filming—especially the dynamic sensation:.

"A WOMAN'S SOUL LAID BARE"

A story based on actual happenings running the gamut of human passions and emotions, mysterious, fascinating, tragic.

Will furnish the story, my services as producer, supervise cutting and assembling negative for $2500 plus 10% after cost of making negative is deducted.

"LIFE'S SHOP WINDOW"

The Big Fox Success
WAS written and directed by HENRY BELMAR.
The profits on this picture have been enormous.

"A WOMAN'S SOUL LAID BARE"

Another record-breaking box-office attraction.

LET'S TALK THE MATTER OVER.

Negatives of the following thrillers for sale:
"ANGEL OF THE TRAIL,"
"TRACY THE BANDIT,"
"A RACE FOR LIFE,"
"UNDER CONVICT'S STRIPES,"
"THE CREOLE'S REVENGE."

Write or 'phone

HENRY BELMAR
c/o Darcy & Wolford
'Phone Greeley 5285 **1402 Broadway, New York**

Concerning the Function of the Open-Market

It now transpires that our original estimate of the importance of the OPEN-MARKET, in its relation to the success of the progressive exhibitor, was an error of **understatement** of facts. Hundreds of this country's best exhibitors and buyers have written evincing the liveliest interest in our announced intention to offer a steady supply of OPEN-MARKET specials.

They tell us, in plain and unmistakable terms, that there is a dearth of **real** pictures which can be obtained by the exhibitor

AS HE WANTS THEM
WHEN HE WANTS THEM
AND AT A MODERATE PRICE

To those who have not understood exactly the function of the OPEN-MARKET as we intended to convey it, let us say that it is humanly impossible to maintain an output of "uniform" excellence and strength, hence the injustice of being compelled to buy an obviously weak attraction at a price properly chargeable only for the best. Therefore, we shall grade our pictures and price them according to their true value.

Fullest particulars for the asking regarding the following releases:

"Sins of the Father,"
In 4 parts, with HAMILTON REVELLE acting the stellar role.

"Denise,"
Alexander Dumas' greatest play, made into a picture of 4 parts.

"Love's Sacrifice,"
In 6 parts. A mammoth production of Oriental splendor, featuring RITA JOLIVET, noted American star and beautiful survivor of the "Lusitania."

"Her Redemption,"
In 4 parts, with RITA JOLIVET.

"Under the Mask,"
Coupled with "THE POISONED KISS," 5 reels of exceptional strength—another JOLIVET picture.

"A Woman's Awakening,"
From the story by Abel Gance, which quickens the patriotic spirit and touches every human heart.

Authors Film Co., Inc.
1432 Broadway **New York**

Eastern Booking Office, Philadelphia, booking for Authors Film Co., Inc., in Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, Virginia and District of Columbia.

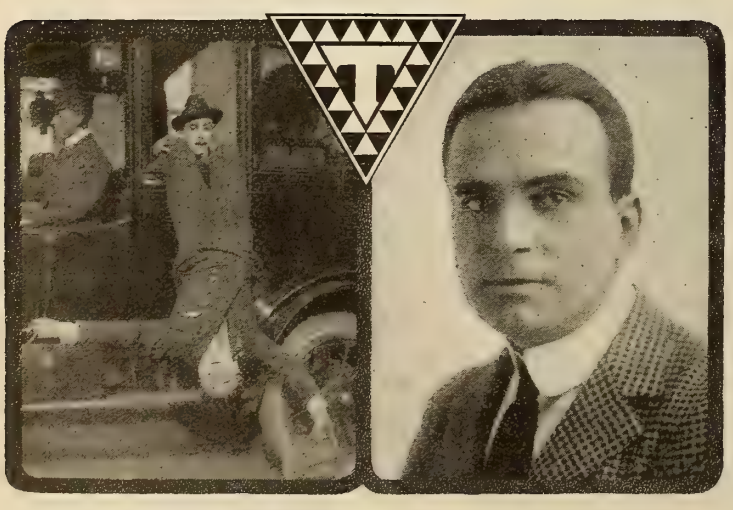
Correspondence invited from independent exchanges of highest financial and business responsibility.



Back of the Triangle is the earnest desire to produce pictures that will meet the demands of the public and push returns for the exhibitor through the Box Office window.



In presenting Bessie Barriscale, the popular star in "Honor's Altar" and many other successes, we are meeting the public wish for an actress that has proved her worth.



"His Picture in the Papers," the latest Triangle Play in which Douglas Fairbanks appears, has been found a winner. Full of the personality and individuality of its star the success was instantaneous.

Triangle Film

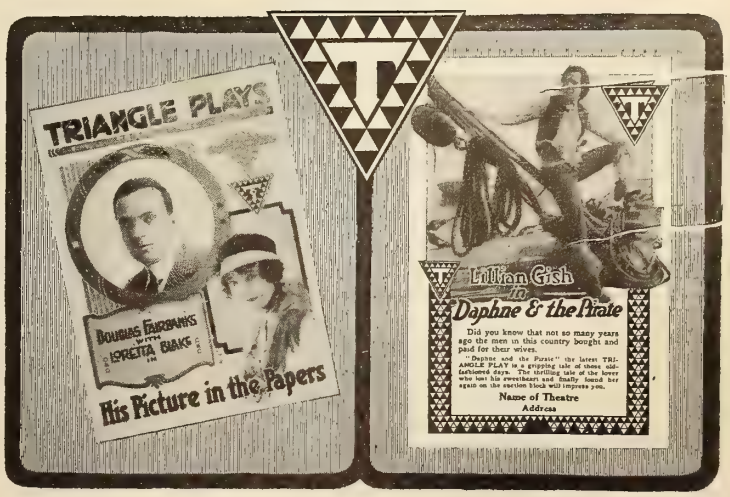
When it was known that "The Bright Lights," a recent Triangle Keystone release, again presented Mabel Normand and Roscoe Arbuckle the financial success of the picture was assured.



Triangle Stars like Dorothy Gish and Dorothy Dalton who appear regularly in Triangle Plays have great drawing ower. Their appearance means money for the exhibitor.



And in addition there is back of the Triangle a competent Publicity Department to serve the interests of Triangle Exhibitors. The proper preparation of advertising material is given every attention.



Corporation, New York

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, March 13, 1916.

BIOGRAPH—The Lady and the Mouse, D., 1000 (Re-Issue) 20195
LUBIN—The Butler, C., 1000..... 20196
SELIG—Selig-Tribune, No. 21, Topical, 1000..... 20194
SELIG—The Regeneration of Jim Halsey, D., 3000..... 20190
VITAGRAPH—Putting Pep in Slowtown, C., 1000..... 20193

Tuesday, March 14, 1916.

BIOGRAPH—A Grip of Gold, D., 2000..... 20200
KALEM—Ham Agrees with Sherman (Ham Comedy), 1000 20199
ESSANAY—Joyce's Strategy, D., 2000..... 20197

Wednesday, March 15, 1916.

BIOGRAPH—The Rejuvenation of Aunt Mary, D., 3000 20204
ESSANAY—Vernon Howe Bailey's Sketch Book of Philadelphia, and Winter Sports in Quebec, Split reel 20203
KALEM—The Eveless Eden Club (Ethel Teare Comedy), 1000 20202

Thursday, March 16, 1916.

LUBIN—The Gulf Between, D., 3000..... 20207
SELIG—Selig-Tribune, No. 22, Topical, 1000..... 20210
VIM—Nerve and Gasoline, C., 1000..... 20211

Friday, March 17, 1916.

KALEM—A Flock of Skeletons (Sis Hopkins Comedy), 1000 20215
KNICKERBOCKER STAR FEATURE—Mismates, D., 3000 20212
VIM—A Pair of Skins, C., 1000..... 20217
VITAGRAPH—Freddy Aids Matrimony, C., 1000..... 20216

Saturday, March 18, 1916.

ESSANAY—Unknown, D., 3000..... 20218
KALEM—The Girl Who Dared (H. of H. Series), D., 1000 20225
LUBIN—Dare Devil Bill, C., 1000..... 20221
SELIG—Toll of the Jungle (Animal D.), 1000..... 20226
VITAGRAPH—Miss Warren's Brother, D., 3000..... 20222

UNIT PROGRAM

Week of March 13, 1916.

None reported for this week.

SPECIALS

ESSANAY—The Strange Case of Mary Page.....
KALEM—The Social Pirates (Coming) .....

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, March 20, 1916.

BIOGRAPH—His Mother's Scarf, D., 1000 (Re-Issue)..
LUBIN—The New Janitor, C., 1000.....
SELIG—Selig-Tribune, No. 23, Topical, 1000.....
SELIG—"Number 13, Westbound," D., 3000.....
VITAGRAPH—A Squared Account, D., 1000.....

Tuesday, March 21, 1916.

ESSANAY—Separating from Sarah, D., 2000.....
KALEM—For Sweet Charity (Ham Comedy), 1000....
LUBIN—The Crash, D., 2000.....

Wednesday, March 22, 1916.

BIOGRAPH—The Battle of Truth, D., 3000.....
ESSANAY—Canimated Nooz Pictorial, No. 7, and 500 ft. Scenic, Split reel.....
KALEM—At Bachelor's Roost (Ethel Teare Comedy), 1000 .....

Thursday, March 23, 1916.

LUBIN—A Sister to Cain, D., 3000.....
SELIG—Selig-Tribune, No. 24, Topical, 1000.....
VIM—Bungles Lands a Job, C., 1000.....

Friday, March 24, 1916.

KALEM—When Things Go Wrong (Sis Hopkins Comedy), 1000 .....
KNICKERBOCKER STAR FEATURE—The Witch of the Mountains, D., 3000.....
VIM—Behind the Footlights, C., 1000.....
VITAGRAPH—Freddy Versus Hamlet, C., 1000.....

Saturday, March 25, 1916.

ESSANAY—I Will Repay, D., 3000.....
KALEM—The Detective's Peril (Hazards of Helen Series), D., 1000.....
LUBIN—Love One Another, C., 1000.....
SELIG—Triby's Love Disaster, D., West. C., 1000.....
VITAGRAPH—Husks, D., 3000.....

UNIT PROGRAM

Week of March 20, 1916.

None reported for this week.

SPECIALS

ESSANAY—The Strange Case of Mary Page.....
KALEM—The Social Pirates (Coming) .....

"THE CAMERA"

a

NEW DEPARTMENT

to be started in the "NEWS" with the issue of

MARCH 25

THE OBJECT OF THIS DEPARTMENT
is to
TREAT CONCISELY AMONG OTHER SUBJECTS
THE FOLLOWING

The best method of choosing a camera.
How to make local pictures successfully.
News film photography.
Values of various raw stocks.
Camera shutter.
Lenses.
Lighting effects.
Studio camera work.
Studio lights, etc.

THE DEPARTMENT IS PREPARED EXPRESSLY
FOR THE EXHIBITORS
and
CAMERAMEN

ANY AND ALL QUESTIONS WILL BE ANSWERED THROUGH THE DEPARTMENT

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, March 13, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, March 14, 1916.

AMERICAN—The Suppressed Order, D., 3000..... 04546
FALSTAFF—Theodore's Terrible Thirst, C., 1000..... 04549

Wednesday, March 15, 1916.

THANHOUSER—The Whispered Word, D., 2000..... 04950
BEAUTY—Plotters and Papers, C., 1000..... 04552

Thursday, March 16, 1916.

VOGUE—Comedy, Title Not Reported..... 04553
FALSTAFF—Rupert's Rube Relations, C., 1000..... 04554
MUTUAL—Muutal Weekly No. 63, Topical, 1000..... 04555
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, March 17, 1916.

MUSTANG—Curlew Corliss, D., 3000..... 04556
CUB—Comedy, Title Not Reported 04559

Saturday, March 18, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, March 19, 1916.

GAUMONT—See America First, No. 27, and Keeping Up with the Joneses, Cart., Split reel..... 04560
BEAUTY—Tips, C., 1000..... 04561
VOGUE—Troubled Waters, C., 1000..... 04562

RELEASES OF COMING WEEK

Monday, March 20, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, March 21, 1916.

AMERICAN—The Code of Honor, D., 3000..... 04564
FALSTAFF—Pansy Post Protean Player, C., 1000..... 04567

Wednesday, March 22, 1916.

THANHOUSER—The Fifth Ace, D., 2000..... 04568
BEAUTY—Cupid at Cohn's, C., 1000..... 04570
—Brand and Title Not Decided..... 04571

Thursday, March 23, 1916.

VOGUE—Comedy (title Not Reported), 1000..... 04572
FALSTAFF—Pedro the Punk Poet, C., 1000..... 04573
MUTUAL—Mutual Weekly, No. 64, Topical..... 04574
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, March 24, 1916.

MUSTANG—Snow Stuff, D., 3000..... 04575
CUB—Jerry and the Smugglers, C., 1000..... 04578

Saturday, March 25, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, March 26, 1916.

GAUMONT—See America First, No. 28, Sc., and Keeping up with the Joneses, Cart., Split reel..... 04472
BEAUTY—The Bubbles and the Barber, C., 1000..... 04580
VOGUE—Comedy (Title Not Reported), 1000..... 04581

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Iron Ring (Fourteenth of "Graft" Series) D., 2000..... 01284

Monday, March 13, 1916.

RED FEATHER FEATURE—The Pool of Flame, D., 5000..... 01267
NESTOR—The Deacon's Waterloo, C., 1000..... 01268

Tuesday, March 14, 1916.

GOLD SEAL—Born of the People, D., 2000..... 01269
REX—The Bold Bad Burglar, Com. D., 1000..... 01270
IMP—Her Invisible Husband, C., 1000..... 01271

Wednesday, March 15, 1916.

VICTOR—Orders Is Orders, Com., 2000..... 01272
LAEMMLE—Lonesomeness, D., 1000 01273
UNIVERSAL ANIMATED WEEKLY—Weekly No. 11, Topical 01274

Thursday, March 16, 1916.

BIG U—The Fatal Introduction, D., 3000..... 01275
POWERS—Sammie Johnsin, Strong Man, Cart., and Safety First, Ed., Split reel..... 01276

Friday, March 17, 1916.

IMP—Paterson of the News, D., 2000..... 01277
REX—The Cry of Erin, D., 1000..... 01278
NESTOR—Across the Hall, C., 1000..... 01279

Saturday, March 18, 1916.

BISON—The Iron Rivals, D., 2000..... 01280
JOKER—Muchly Married, C., 1000..... 01281

Sunday, March 19, 1916.

REX—Behind the Curtain, D., 1000..... 01282
L-KO—Live Wires and Love Sparks, C., 3000..... 01283

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Patent Medicine Dangers (Fifteenth of "Graft" Series), D., 2000 01302

Monday, March 20, 1916.

RED FEATHER FEATURE—Drugged Waters, D., 5000 01285
NESTOR—Love Vaccination, C., 1000..... 01286

Tuesday, March 21, 1916.

GOLD SEAL—The Madcap Queen, Com.-D., 2000..... 01287
REX—The Phantom Thief, D., 1000..... 01288
IMP—Aint He Grand? C., 1000..... 01289

Wednesday, March 22, 1916.

LAEMMLE—The Desperado, D., 1000..... 01290
L-KO—Scars and Stripes Forever, C., 2000..... 01291
UNIVERSAL ANIMATED WEEKLY—Weekly No. 12 01292

Thursday, March 23, 1916.

LAEMMLE—The Secret Foe, D., 2000..... 01293
BIG U—On Dangerous Ground, D., 1000..... 01294
POWERS—A Toyland Mystery, and Amphibian Oddities, Ed., Split reel..... 01295

Friday, March 24, 1916.

IMP—The Crimson Trail, C., 2000..... 01296
NESTOR—The Wrong Bird, C., 1000..... 01297

Saturday, March 25, 1916.

BISON—Monna Vanna, D., 3000..... 01298
JOKER—It Nearly Happened, C., 1000..... 01299

Sunday, March 26, 1916.

REX—A Social Outcast, D., 3000..... 01300
L-KO—A Friend—But a Star Boarder, C., 1000..... 01301

Another evidence of the fine quality of David Horsley productions comes in the shape of an unsolicited congratulatory letter from J. Celler, manager of the Decatur Theatre, Brooklyn, N. Y., to Mr. Horsley. Mr. Celler says:

> "Wish to compliment you and Mr. Crane Wilbur on the fine showing of the Mutual Masterpicture, de luxe edition, 'Vengeance is Mine!' This photoplay was not only good in the story, acting and original ideas, but started off with the story without wasting a whole reel in the introduction of characters, etc., as in the majority of features. Our patrons enjoyed every moment of the play up to the last minute.
>
> "Hoping that all your future productions will be as good as this one, I remain,
>
> Very sincerely yours,
>
> (Signed) J. Celler."

Future David Horsley productions will be as good, if not better, than "Vengeance Is Mine!"

Among them are: "The Hidden Law," featuring Margaret Gibson and William Clifford, released March 25; and "The Love Liar," featuring Crane Wilbur, released March 27. Each is in five reels and is distributed as a Mutual Masterpicture, de luxe edition.

Attention is also called to the popular Cub comedies with George Ovey, one of which is released every Friday.

Apply at your Mutual exchange for bookings on any of these subjects.

DAVID HORSLEY PRODUCTIONS.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

2— 2. The Smugglers, D.....3000
2— 7. A Chance Deception (Reissue), D.....1000
2— 9. The Iron Will, D.....3000
2—14. Just Gold, D. (Reissue).....1000
2—15. His White Lie, D.....2000
2—16. Pique, D.....3000
2—21. His Mother's Son, D., (Reissue) 1000
2—23. The Guilt of Stephen Eldridge, D.....3000
2—28. The Burglar's Dilemma (Reissue), D..1000
2—29. What Happened to Peggy, D.....2000
3— 1. The Indian, D.....3000
3— 6. The House of Darkness, D. (Reissue).1000
3— 8. The Mystery of Orcival, D.....3000
3—13. The Lady and the Mouse, D. (Reissue).1000
3—14. A Grip of Gold, D.....2000
3—15. The Rejuvenation of Aunt Mary, D...3000

ESSANAY

1—29. Destiny, D.....3000
2— 1. The Rough Neck, D.....2000
2— 2. Dreamy Dud Lost at Sea, Cart., and Scenic.....Split reel
2— 5. The Primitive Strain, D.....3000
2— 8. The Man in Him, D.....2000
2— 9. The Fable of the Grass Widow and the Mesneree, and the Six Dollars, C..1000
2—12. Golden Lies, D.....3000
2—15. Gold Dust, D.....2000
2—16. Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Sc.....Split reel
2—19. Politeness Pays, D.....3000
2—22. The Bridesmaid's Secret, D.....2000
2—26. The Despoiler, D.....1000
2—29. The House of Surprise, D.....2000
3— 1. Vernon Howe Bailey's Sketch Book of London, and 500 ft. Scenic.....Split reel
3— 4. Beyond the Law, D.....3000
3— 7. The Intruder, D.....2000
3—11. A Man's Work, D.....3000
3—14. Joyce's Strategy, D.....2000
3—15. Vernon Howe Bailey's Sketch Book of Philadelphia, Cart., and 500-ft. Scenic. Split reel
3—18. Unknown, D.....3000

KALEM

2— 5. The Broken Wire (An Episode of the H. of H. Series), D.....1000
2— 8. Weurra-Weurra, C.....1000
2— 9. The Darkest Hour (Twelfth and Last of the "Stingaree" Series), D.....2000
2—11. The Trail's End (Sixteenth of the "Ventures of Marguerite" Series), D.1000
2—12. The Peril of the Rails (An Episode of the H. of H. Series), D.....1000
2—15. Ham Takes a Chance (Ham Comedy)..1000
2—16. A Molar Mix-Up, C.....1000
2—18. The Guiding Hand, D.....1000
2—19. The Perilous Swing, D. (H. of H. Series).....1000
2—22. Ham, the Diver, C.....1000
2—23. Earning His Salt, C.....1000
2—25. The Night Watch, D.....1000
2—26. The Switchman's Story (H. of H. Series), D.....1000
2—29. Winning the Widow, C.....1000
3— 1. A Riddle in Rascals, C.....1000
3— 4. The Girl Telegrapher's Nerve (H. of H. Series), D.....1000
3— 7. Maybe Moonshine, C.....1000
3— 8. When Hubby Forgot, C.....1000
3—11. A Race for Life, D. (H. of H. Series.1000
3—14. Ham Agrees with Sherman, C.....1000
3—15. The Eveless Eden Club, C.....1000
3—17. A Flock of Skeletons, C.....1000
3—18. The Girl Who Dared, D.....1000

KNICKERBOCKER STAR FEATURES

1—28. The Heart Breakers, Com.-D.....3000
2— 4. The Crime of Circumstance, D.....3000
2—11. The Big Brother, D.....3000
2—18. Child of the West, D.....3000
2—25. Who Knows? D.....3000
3— 3. The Master Smile, D.....3000
3—10. A Slave of Corruption, D.....3000
3—17. Mismates, D.....3000

LUBIN

2—12. Billy's Lucky Bill, C.....1000
2—14. A Song from the Heart, D.....1000
2—17. The Uplift, D.....3000
2—19. A Temporary Husband, C.....1000
2—21. The Repentant, D.....1000
2—22. Four Narratives, D.....2000
2—24. The Redemption of Helene, D.....3000
2—26. Billie's Revenge, C.....1000
2—28. At the Door of Doom, D.....1000
3— 2. Her Wayward Sister, D.....3000
3— 4. Hamlet Made Over, C.....1000
3— 6. Ophelia, C.....1000
3— 7. A Change of Heart, D.....2000
3— 9. Soldier Sons, D.....3000
3—11. Some Boxer, C.....1000
3—13. The Butler, C.....1000
3—16. The Gulf Between, D.....3000
3—18. Dare Devil Bill, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

1—24. Tom Martin—A Man, D.....3000
1—29. Apple Butter (Tenth of the Chronicles of Bloom Center), C.....1000
1—31. Diamonds Are Trumps, D.....3000
2— 5. The Desert Calls Its Own, D.....1000
2— 7. The Dragnet, D.....3000
2—12. A Mix-Up in Movies, C.....1000
2—14. The Black Orchid, D.....3000
2—19. Making Good, D.....1000
2—21. Virtue Triumphant, D.....3000
2—26. A Safe Risk, C.....1000
2—28. The Grinning Skull, D.....3000
3— 4. The Uncut Diamonds, D.....1000
3— 6. The Dream of Eugene Aram, D.....3000
3—11. The Passing of Pete, D.....1000
3—13. The Regeneration of Jim Halsey, D...3000
3—18. Toll of the Jungle, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

1—28. Busted Hearts, C.....1000
2— 3. A Sticky Affair, C.....1000
2— 4. The Getaway, C.....1000
2—10. Bungles Rainy Day, C.....1000
2—11. The High Sign, C.....1000
2—24. Bungles Enforces the Law, C.....1000
2—25. Love and Lather, C.....1000
3— 2. The Serenade, C.....1000
3— 3. The Artist's Model, C.....1000
3— 9. Bugles' Elopement, C.....1000
3—10. Their Wedding Day, C.....1000
3—16. Nerve and Gasoline, C.....1000
3—17. A Pair of Skins, C.....1000

VITAGRAPH

1—31. Jane's Bashful Hero, C.....1000
2— 4. The Wrong Mr. Wright, C.....1000
2— 5. Bill Peter's Kid, D.....3000
2— 7. Betty, the Boy and the Bird, C.....1000
2—11. Freddy's Last Bean, C.....1000
2—12. From Out of the Past, D.....3000
2—14. You're Next, C.....1000
2—18. In Arcadia, C.....1000
2—19. The Man He Used to Be, D.....3000
2—21. Hughey, the Process Server, C.....1000
2—25. Freddy's Narrow Escape, C.....1000
2—26. The Road of Many Turnings, D.....3000
2—28. Her Bad Quarter of an Hour, C.....1000
3— 3. Tubby Turns the Tables, and Odd Acquaintances.....Split reel
3— 4. La Paloma, D.....3000
3— 6. Panzy's Papas, C.....1000
3— 9. Beaned by a Bean Shooter, C.....1000
3—11. The Human Caldron, D.....3000
3—13. Putting Pep in Slowtown, C.....1000
3—17. Freddy Aids Matrimony, C.....1000
3—18. Miss Warren's Brother, D.....3000

UNIT PROGRAM—VITAGRAPH

1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C.....1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*
3— 6. *Mrs. Dane's Danger, D.....4000*
Bitter Sweet, C.....1000

MUTUAL FILM RELEASES

AMERICAN

1—14. Spider Barlow Meets Competition, D..1000
1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderbolt, D.....1000
1—25. The Man in the Sombrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000
2—15. A Modern Sphinx, D.....3000
2—22. Life's Harmony, D.....3000
2—28. The Happy Masquerader, D.....3000
3— 7. The Silken Spider, D.....3000
3—14. The Suppressed Order, D.....3000

BEAUTY

1—30. Walk This Way, C.....1000
2— 2. Billy Von Duesen's Wedding Eve, C..1000
2— 6. The Laird o' Knees, C.....1000
2— 9. Won by One, C.....1000
2—14. Billy Van Deusen and the Vampire, C.1000
2—16. Ella Wanted to Elope, C.....1000
2—19. The Battle of Cupidovitch, C.....1000
2—23. Too Much Married, C.....1000
2—27. Cooking His Goose, C.....1000
3— 1. Johnny's Jumble, C.....1000
3— 5. Dad's College Widow, C.....1000
3— 8. The Gay Blade's Last Scrape, C.....1000
3—12. Persistent Percival, C.....1000
3—15. Plotters and Papers, C.....1000
3—19. Tips, C.....1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CLIPPER

1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

1—14. Jerry in Mexico, C.....1000
1—28. Around the World, C.....1000
2—4. The Defective Detective, C.....1000
2—11. Jerry's Millions, C.....1000
2—18. Too Proud to Fight, C.....1000
2—25. Going Up, C.....1000
3— 3. The Desperate Chance, D.....1000
3—10. Jerry's Big Game, C.....1000

FALSTAFF

1—20. Pete's Parisian Princess, C.....1000
1—25. Lucky Larry's Lady Love, C.....1000
1—27. Beaten at the Bath, C.....1000
2— 1. A Clever Collie's Coming Back, C....1000
2— 3. Harry's Happy Honeymoon, C.....1000
2— 8. Booming the Boxing Business, C.....1000
2—10. Snow Storm and Sunshine, C.....1000
2—20. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split reel
2—22. Ruth's Remarkable Reception, C.....1000
2—24. Perkin's Peace Party, C.....1000
2—29. Rustie Reggie's Record, C.....1000
3— 2. Maude Muller Modernized, C.....1000
3— 7. Oscar the Oyster Opener, C.....1000
3— 9. Ambitious, Awkward Andy, C.....1000
3—14. Theodore's Terrible Thirst, C.....1000
3—16. Rupert's Rube Relations, C.....1000

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E. & R. JUNGLE FILM CO.

729 Seventh Avenue
New York City

1720 North Soto Street
Los Angeles, Cal.

RELEASE DATES FOR READY REFERENCE

GAUMONT

2—13. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart. Split reel
2—20. See America First, No. 23, Sc., and Keeping Up with the Joneses, Cart. Split reel
2—27. See America First, No. 24, Sc., and Keeping Up with the Joneses, Cart. Split reel
3— 5. See America First, No. 25, and Keeping Up with the Joneses, Cart. Split reel
3—12. See America First, No. 26, and Keeping Up with the Joneses, Cart. Split reel
3—19. See America First, No. 27, and Keeping Up with the Joneses, Cart. Split reel

MUSTANG

1— 7. The Hills of Glory, D. 2000
1—15. Water Stuff, C.-D. 3000
1—21. Wild Jim Reformer, D. 2000
2— 4. The Extra Man and the Milk-Fed Lion, C.-D. 3000
2—11. According to St. John, D. 3000
2—18. When the Light Came, D. 3000
2—25. Double Crossed, D. 3000
3— 3. Margy of the Foothills, D. 3000
3—10. Quagmire, D. 3000
3—17. Curlew Curliss, D. 3000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

1—19. The Phantom Witness, D. 3000
1—26. The Burglar's Picnic, D. 3000
2— 2. The Knotted Cord, D. 3000
2— 9. The Spirit of the Game, D. 3000
2—16. Outwitted, D. 3000
2—23. The Reunion, D. 3000
3— 1. What Dorris Did, D. 3000
3— 8. The Cruise of Fate, D. 3000
3—15. The Whispered Word, D. 2000

VOGUE

2— 3. Sammy Versus Cupid, C. 1000
2— 6. Fickle Madge, C. 1000
2—10. Paddy's Political Dream, C. 1000
2—13. Igorrotes' Crocodiles, and a Hat Box, Split reel
2—17. At the End of His Rope, C. 1000
2—20. Heaven Will Protect a Woiking Goil, C. 1000
2—24. Flooded with Trouble, C. 1000
2—27. The Candy Cook, C. 1000
3— 2. Love, Dynamite and Baseball, C. 1000
3— 5. All Balled Up, C. 1000
3— 9. Love, Music and Cannon Balls, C. 1000
3—12. More Truth Than Poetry, C. 1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of February 28, 1916.

Iron Claw, No. 1 (Vengeance of Legar), D., 2000 Pathé
Luke, and the Rural Roughnecks, C., 1000 Phunphilms
Siberia, the Vast Unknown, No. 2, Sc., 1000. Pathé
The Red Circle, No. 12 (Like a Rat in a Trap), D., 2000 Balboa

Week of March 6, 1916.

Iron Claw, No. 2 (The House of Unhappiness), D., 2000 Pathé
Gleeful Guardians, C., 1000 Starlight
Along the Columbia River, Sc., and Quaint Volendam (Holland), Col. Sc., Split reel. Pathé
The Red Circle, No. 13 (Branded as a Thief), D., 2000 Balboa
The Shrine of Happiness, D. (Col.), 5000 G. R. Plays

Week of March 13, 1916.

The Iron Claw, No. 3, D., 2000 Pathé
Luke Pipes the Pippins, C., 1000 Phunphilms
The Red Circle, No. 13, D., 2000 Balboa
Siberia, the Vast Unknown, and Some Views of Singapore, Scenic, Split reel Pathé

Week of March 20, 1916.

The Iron Claw, No. 4, D., 2000 Pathé
How Flowers Breathe, Ed. (Col.), and In the French Sudan (Pict. Africa), Split reel Pathé
The Woman's Law, D., 5000 G. R. Plays

Week of March 27, 1916.

The Iron Claw, No. 5, "The Intervention of Tito," D., 2000 Pathé
Lonesome Luke, Circus King, C., 1000. Phunphilms
Siberia, the Vast Unknown, No. 4, Sc., 1000. Pathé

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D. 3000
12—16. Col. Steele, Master Gambler, Com.-D. 1000
12—30. Babbling Tongues, D. 1000

1916.

1— 2. The Honor to Die, D. 3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D. 1000

BISON

1— 8. On the Trail of the Tigress, D. 2000
1—15. Across the Rio Grande, D. 3000
1—22. Buck Simons Puncher, D. 2000
1—29. A Daughter of Pennance, D. 2000
2— 5. Phantom Island, D. 2000
2—12. His Majesty, Dick Turpin, D. 2000
2—19. A Recoiling Vengeance, D. 3000
2—26. The Stampede in the Night, D. 2000
3— 4. The One Woman, D. 3000
3—11. The Quarter Breed, D. 3000
3—18. The Iron Rivals, D. 2000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D. 5000
12—13. The Primrose Path, D. 5000
12—20. "Father and the Boys," Com.-D. 5000
12—27. The Nature Man or a Struggle for Existence, D. 5000

1916.

1— 3. Landon's Legacy, D. 5000
1—10. Love's Pilgrimage to America, D. 5000
1—17. The Man Inside, D. 5000
1—24. A Soul Enslaved, D. 5000

GOLD SEAL

1— 4. The Gray Sisterhood (Advent. No. 2 of Lord John's Journal), D. 3000
1—11. The Boob's Victory, C.-D. 2000
1—18. The Reward of Chivalry, D. 3000
1—25. Discontent, D. 2000
2—1. Three-Fingered Jennie (No. 3, Lord John) 3000
2— 8. Yust from Sweden, D. 3000
2—15. The Family Secret, Com.-D. 2000
2—22. The Dupe, D. 3000
2—29. The Eye of Horus (Lord John's Journal No. 4), D. 3000
3— 7. The Winning of Miss Construe, D. 3000
3—14. Born of the People, D. 2000

IMP

1—21. Vanity, Thy Name Is——, C. D. 2000
1—25. Hired, Tired and Fired, C. 1000
2— 4. The Soul Man, D. 1000
2— 8. Artistic Interference, C. 1000
2—11. The Trail of the Wild Wolf, D. 2000
2—15. Cinders, D. 1000
2—18. Count and Counterplot, D. 2000
2—25. "I'll Get Her Yet," C. 2000
2—29. Some Heroes, C., and The Land Above the Clouds, Scenic. Split reel
3— 3. The Hoax House, C.-D. 2000
3—7. Sunlight and Shadows, D. 1000
3—10. The Doll Doctor, D. 2000
3—14. Her Invisible Husband, C. 1000
3—17. Paterson of the News, D. 2000

JOKER

1— 8. Those Female Haters, C. 1000
1—22. The Whole Jungle Was After Him, C. 1000
1—29. Mrs. Green's Mistake, C. 1000
2— 5. Wanted—A Piano Tuner, C. 1000
2—12. Leap and Look Thereafter, C. 1000
2—26. Married on the Wing, C. 1000
3— 2. Love Laughs at the Law, C. 1000
3—18. Muchly Married, C. 1000

LAEMMLE

1— 9. Blind Fury, D. 1000
1—20. Just Plain Folks, D. 3000
1—23. Her Dream Man, D. 1000
1—27. The Red Lie, D. 3000
1—28. The Inner Soul, D. 2000
2— 4. The Wise Man and the Fool, D. 2000
2—10. The Living Lie, D. 3000
2—13. Arthur's Last Fling, C.-D. 1000
2—16. As Fate Decides, D. 1000
2—24. John Pellet's Dream, Com.-D. 1000
2—27. Her Greatest Story, D. 1000
3— 2. The Heart of Bonita, D. 2000
3— 5. The Blackmailer, D. 1000
3— 8. The Windward Anchor, D. 1000
3— 9. Lavinia Comes Home, D. 2000
3—15. Lonesomeness, D. 1000

L-KO

1—16. Flirting a la Carte, C. 1000
1—19. Saving Susie from the Sea, C. 1000
1—23. Mr. Idiot's Assassination, C. 2000
1—26. Knocks and Opportunities, C. 2000
1—30. Cupid at the Polo Game, C. 1000
2— 2. Sea Dogs and Land Rats, C. 1000
2— 6. A September Mourning, C. 2000
2— 9. Her Naughty Eyes, C. 1000
2—13. Firing the Butler, or The Butler's Fire, C. 2000
2—16. Elevating Father, C. 2000
2—20. Twenty Minutes at the Fair, C. 1000
2—27. Dad's Dollars and Dirty Doings, C. 2000
3— 1. Blue Blood but Black Skin, C. 2000
3— 5. Gertie's Awful Fix, C. 1000
3— 8. False Friends and Fire Alarms, C. 1000
3—19. Live Wires and Love Sparks, C. 3000

NESTOR

1—24. Her Steady Carfare, C. 1000
1—28. Flivvers in the Dance of the Shivvers, C. 1000
1—31. When Aunt Matilda Fell, C. 1000
2— 4. Flivvers, the Smoke Eater, C. 2000
2— 7. Mixed Kids, C. 1000
2—11. A Quiet Supper for Four, C. 1000
2—14. When the Losers Won, C. 1000
2—18. Flivvers' Dilemma, C. 1000
2—21. The Disappearing Groom, C. 1000
2—25. Her Friend the Doctor, C. 1000
2—28. Cupid Trims His Lordship, C. 1000
3— 3. The Lion's Breath, C. 1000
3— 6. Their Only Son, D. 1000
3—10. When Lizzie Disappeared, C. 1000
3—13. The Deacon's Waterloo, C. 1000
3—17. Across the Hall, C. 1000

POWERS

1—13. The Rubber Rompers, Vaud., and Transporting Timber in Sweden, Ed. Split reel
1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play). 1000
1—20 Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud, Act. Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed. 1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed. Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed. 1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears. Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart. Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart.
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed. 1000
2—26. "Preparedness" (U. S. at Work, No. 10.)
3— 4. "To Arms" (U. S. at Work, No. 11).
3— 9. Warriors of the Air, and a Romance of Toyland Split reel
3—11. Uncle Sam at Work, No. 12, Ed. 1000
3—16. Sammy Johnsin, Strong Man, Cart., and Safety First, Ed. Split reel

REX

2— 1. In Dreamy Jungle Town, C. 1000
2— 4. A Child of Circumstance, D. 1000
2—11. The Missing Locket, D. 1000
2—15. The Strong Arm Squad, D. 1000
2—18. Borrowed Plumes, D. 1000
2—20. Dolly's Scoop, D. 2000
2—23. Turtle Doves, Com.D. 1000
3— 3. In the Heart of a Shell, Juv.-D. 1000
3— 5. Saved by a Song, D. 2000
3— 9. The Dumb Bandit, D. 1000
3—12. His Brother's Pal, D. 2000
3—14. The Bold, Bad Burglar, C.-D. 1000
3—17. The Cry of Erin, D. 1000
3—19. Behind the Curtain, D. 1000

VICTOR

1—19. Her Better Self, D. 2000
1—21. A Sea Mystery, D. 1000
1—26. Across the Line, D. 1000
2— 2. Son o' the Stars, D. 3000
2— 9. High Flyers, C.-D. 2000
2—17. In the Night, D. 3000
2—22. The Pipe Dream, C. 1000
2—23. Madam Cubist, D. 2000
2—25. After the Play, D. 1000
3—10. Their Act., Com.-D. 1000
3—12. Love Spasms, C. 1000
3—15. Orders Is Orders. C. 2000

"RAVER" AND "OCEAN" PRODUCTIONS



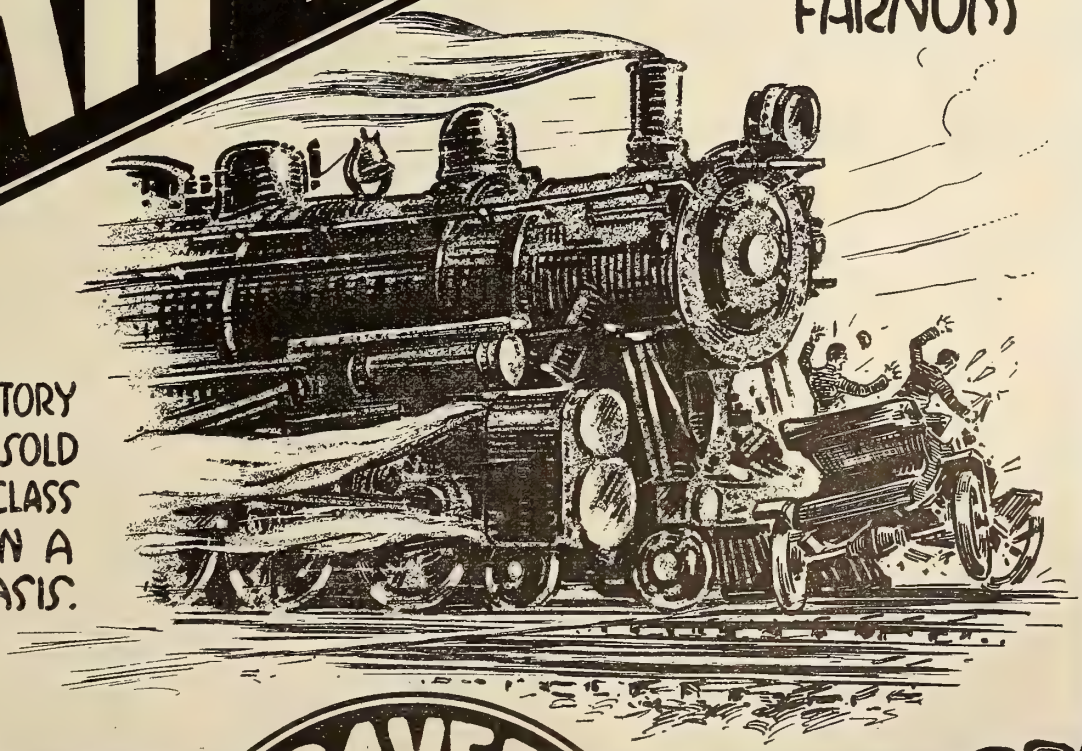
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FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

1—24. Jeanne Dore (Sarah Bernhardt)...5 parts
1—31. Secret Love (Helen Ware).....6 parts
2— 7. Undine (Ida Schnall).....5 parts
2—14. Hop, the Devil's Brew (Lois Weber) .....5 parts
2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely) .....5 parts
3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley) .....5 parts
3—13. Strength of the Weak (Mary Fuller) .....5 parts
3—19. The Yaqui (Hobart Bosworth).....5 parts
3—26. The Flirt (Marie Walcamp).....5 parts
4— 2. Tangled Hearts (Louise Lovely)....5 parts

FOX FILM CORPORATION

1— 2. Green-Eyed Monster .....5 reels
1— 9. A Parisian Romance .....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent .....5 reels
1—30. The Ruling Passion.....5 reels
2— 6. Merely Mary Ann.....5 reels
2—13. The Fool's Revenge.....5 reels
2—20. Fighting Blood .....5 reels
2—27. The Witch .....5 reels
3— 6. The Marble Heart.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. The Bondman .....5 reels
3—27. A Wife's Sacrifice.....5 reels

IVAN FEATURE PRODUCTIONS

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke).....6 reels
3—The Immortal Flame (Maude Fealy).. 5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels
3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels

POPULAR PLAYS & PLAYERS

1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels
2—28. The Soul Market (Mme. Petrova)...5 reels

B. A. ROLFE PHOTOPLAYS, INC.

2— 7. The Upstart (Marguerite Snow)....5 reels
2—21. The Price of Malice (Hamilton Revelle) .....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
3—27. Her Great Price (Mabel Taliaferro).5 reels

QUALITY PICTURES

1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. A Corner in Cotton (Marguerite Snow) .....5 reels
3—20. The Wall Between (Francis X Bushman and Beverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

2—21. I Accuse (Gertrude Robinson and Alexander Gaden), D., Gaumont..5 reels
2—24. The Oval Diamond (Barbara Gilroy and Harris Gordon), D., Thanhouser .....5 reels
2—26. The Craving (William Russell and Helene Rosson), D., American..5 reels
2—28. A Law Unto Himself (Crane Wilbur), D., Centaur.....5 reels
3— 2. Embers (Arthur Maude, Constance Crawley), D., American.....5 reels
3— 4. The Heart of Tara (Margaret Gibson), D., Centaur.....5 reels
3— 6. According to Law (Mildred Gregory and Howard Hall), Gaumont.....5 reels
3— 9. True Nobility (E. Forrest Taylor and Helene Rosson), American.....5 reels
3—11. The Flight of the Duchess (Gladys Hulette), Com., Thanhouser.....5 reels
3—13. In the Web of the Grafters (Norbert Myles and Edythe Sterling), D., Signal .....5 reels
3—16. The Fugitive (Florence LaBadie), D., Thanhouser .....5 reels
3—18. Overalls (Rhea Mitchell and Wm. Stowell), Com. D., American 5 reels
3—20. The Haunted Manor (Iva Shepard, Gertrude Robinson and H. W. Pemberton), Gaumont, D.....5 reels
3—23. The Bruiser (Wm. Russell, Charlotte Burton), American, D.....5 reels
3—25. The Hidden Law (Wm. Clifford, Margaret Gibson), Centaur, D.....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Man Who Found Himself (John Barrymore), D.....5 reels
3—23. The Longest Way Round (Hazel Dawn), D.....5 reels
3—27. Audrey (Pauline Frederick). Com.-D..5 reels
4—10. Molly Make Believe (Marguerite Clark) .....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. Mind-the-Paint-Girl (Peggy Hyland).5 reels
4—27. The Moment of Death (Pauline Frederick) .....5 reels

JESSE LASKY COMPANY

3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels
4— 6. The Race (Victor Moore and Anita King) .....5 reels
4—13. Under the Mask (Wallace Reid and Cleo Ridgley) .....5 reels
4—24. The Stowaway Girl (Marie Doro)...5 reels

MOROSCO PHOTOPLAY COMPANY

2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Maria Gray (Constance Collier), D.....5 reels

PALLAS

2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels
4— 3. Heart of Paula (Leonore Ulrich)...5 reels

RED FEATHER PRODUCTIONS

1—31. The Path of Happiness (Violet Mersereau) .....5 reels
2— 7. A Knight of the Range (Harry Carey) .....5 reels
2—14. The Sphinx (Kelcey and Shannon).5 reels
2—21. Sons of Satan.....5 reels
2—28. The Lords of High Decision (Cyril Scott) .....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan) .....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

2— 6. D'Artagnan (Orrin Johnson).....5 reels
2—13. Honor's Altar (Barriscale, Stone, Edwards) .....5 reels
2—20. Peggy (Billie Burke).....7 reels
2—27. The Last Act (Bessie Barriscale)..5 reels
3— 5. Hell's Hinges (William S. Hart)..5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

2— 6. Acquitted (Wilfred Lucas).....5 reels
2—13. His Picture in the Papers (Fairbanks) .....5 reels
2—20. Betty of Greystone (Dorothy Gish).5 reels
2—27. Don Quixote (DeWolf Hopper)....5 reels
3— 5. Daphne and the Pirate (Lillian Gish) .....5 reels

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2— 6. His Hereafter (Charles Murray)....2 reels
2— 6. Fido's Fate .....2 reels
2—13. Better Late Than Never.....2 reels
2—13. His Auto Ruination.....2 reels
2—20. The Bright Lights (Normand and Arbuckle) .....2 reels
2—27. His Pride and Shame (Ford Sterling). .....2 reels
2—27. Cinders of Love (Chester Conklin).2 reels
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3— 5. The Judge (Charles Murray).....2 reels

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2—21. The Question (Marguerite Leslie)..5 reels
2—28. The Price of Happiness (Mary Boland) .....5 reels
3—13. Man and His Angel (Jane Gray)...5 reels
3—20. Passers By (Chas. Cherry).....5 reels
3—27. The Struggle (Frank Sheridan)....5 reels
4— 3. Her God (Gail Kane).....5 reels

WORLD

2—14. Love's Crucible (Frances Nelson)..5 reels
2—21. A Woman's Power (Mollie King)..5 reels
2—28. The Pawn of Fate (George Beban).5 reels
3— 6. As In a Looking Glass (Kitty Gordon) .....5 reels
3—13. The Unpardonable Sin (Holbrook Blinn) .....5 reels
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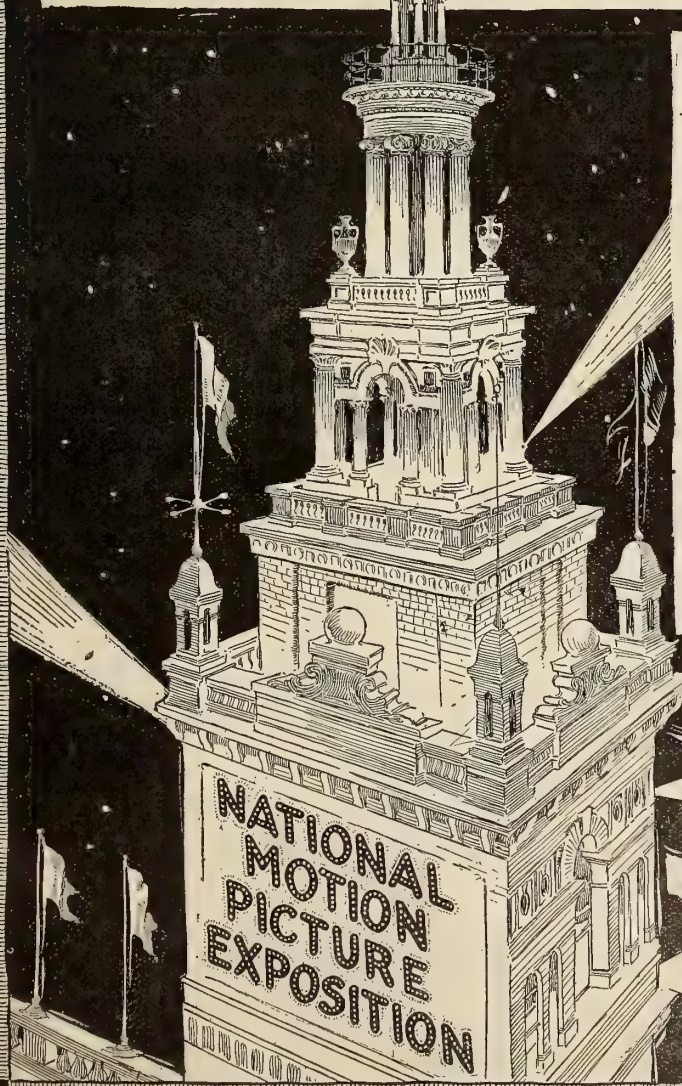
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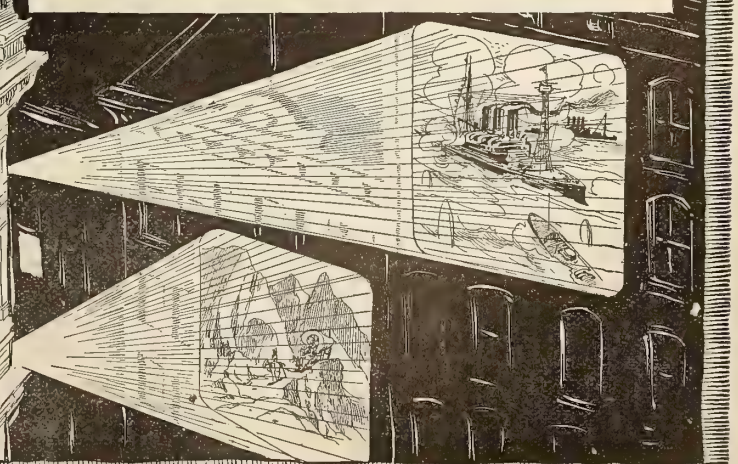
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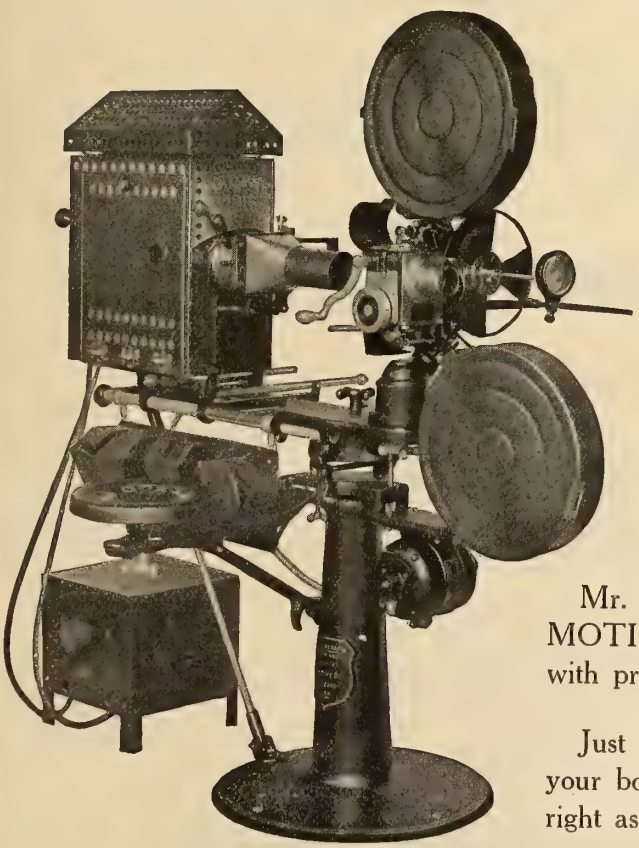
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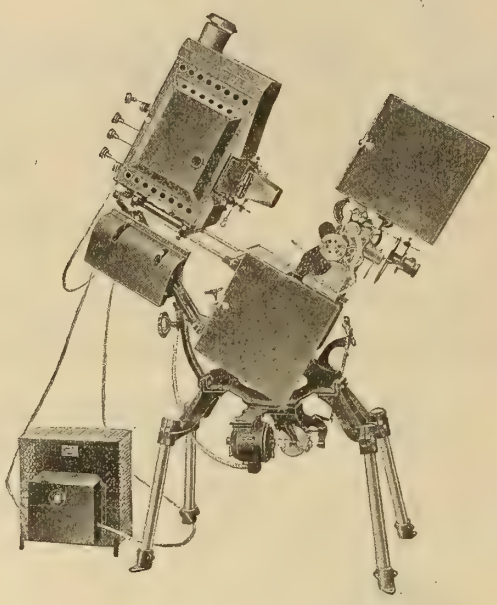
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Section of Motion Picture News

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Motion Picture Projection Simplified

By J. H. Hallberg

63—Is it absolutely necessary to have a rheostat, resistance unit or some other form or regulator in series with an arc maintained between two electrodes?

Ans.—You will remember that it has been explained to you that the arc established between two carbon electrodes as an example is of such nature that it does not regulate its own flow and it will pass all of the current which the circuit supplying the lamp or arc is capable of delivering.

In other words, the resistance of the arc decreases with an increased flow of current and in consequence thereof it becomes necessary to put in series with the arc another device which will put a check to the flow of current in case it exceeds a predeterminted amount.

The rheostat or ordinary resistance unit which has been described to you, is the cheapest and simplest form of device to accomplish this purpose, but unfortunately it is exceedingly wasteful.

64—Is there any way in which the electric energy lost within the rheostat or other controlling device in series with an arc can be utilized for practical purposes so as to reduce the loss of electrical energy?

Ans.—Under certain conditions a rheostat is useful as an electric heater. Where it is convenient and allowable the rheostat may be mounted in an approved cabinet in the ticket sellers booth during the winter time, or at any other point where heat is required and due to the dissipation of several H. P. of electric energy within the rheostat a great amount of heat is available which would otherwise be wasted as long as the arc is operating.

65—Is there any other method which could be used for utilizing the power wasted in an arc lamp rheostat?

Ans.—It is possible with D. C. at the arc to make use of the power wasted in the rheostat by shunting part of it for use in charge of storage batteries, providing of course, proper regulating and protecting means are introduced in the circuit to prevent the storage batteries from discharging through the system when the arc is shut off.

Devices of this kind are on the market and are called reverse current relays, which open the circuit the moment the charging stops, thus protecting the battery from accidental discharge.

66—Is there any other method which can be followed in utilizing the energy wasted in an arc lamp rheostat?

Ans.—It is possible to use a bank of incandescent lamps in series with the arc in place of a rheostat for a regulator to check the current flow through the arc.

In this case special lamps can be had or ordinary lamps can be wired and connected in multiple so that the current for the arc will pass through the lamps, which will act as the regulator, but this system is not applicable for general use and is merely cited as an instance where illumination can be obtained by utilizing the wasted energy.

67—Having under discussion in particular the A. C. arc, is there any means which can be devised whereby the voltage reduction between the line and the arc can be accomplished without actual loss of energy as in a rheostat?

Ans.—Yes, the A. C. being intermittent and oscillating back and forth lends itself to the alternate excitation of a magnet core within a coil, which is usually termed a "reactive" or "choke-coil."

68—How is a choke-coil constructed?

Ans.—The choke-coil, as above stated, consists of an iron core, which, for reason of heating when it is subjected to the influence of A. C. cannot be made of solid iron, but must be made from thin sheets of iron or electrical steel, which are laid on top of each other in any desired shape or form until they form a body or core, which may then be rivetted together to make it in one unit and solid.

Theatre Always Full But Owner Refuses to Make Money

No, He Is Not Ready for an Asylum—The "He" Is a Mining Company Which Maintains in Lead, South Dakota, a First-Class Place of Entertainment for Its Employees, Without Any Desire to Make a Profit from the Shows—Any Surplus Goes to Booking Bigger Features



VIEWS OF HOMESTAKE OPERA HOUSE, LEAD, SOUTH DAKOTA

OPERATED BY MINING COMPANY FOR ITS EMPLOYEES

AN unusual motion picture theatre is the Homestake Opera House, Lead, South Dakota, built and run for the benefit of the employees of the Homestake Mining Company, owners of the largest gold mine in the world.

The theatre is run in connection with a recreation building, a two-story brick structure containing a library, billiard, card and chess rooms, a bowling alley and swimming pool. For thoroughness and completeness this arrangement is probably not duplicated in any other mining or industrial center, run on a communistic and philanthropic plan.

While the opera house was built primarily for the employees of the company, its doors are open to others in the town of Lead who may wish to patronize the picture exhibitions.

The theatre is not run with the idea of making money, but is maintained solely for the benefit of the workers in the mine. All the company asks is that it pays expenses. In this the officials are not disappointed.

Often there is a surplus. Then arrangements are made for running a feature like "Neptune's Daughter," "An Alien," "Cabiria," "The Eternal City," 'The Williamson Submarine Pictures" or "The Spoilers."

Admission Price at Rock Bottom

The admission prices are very reasonable, some of the shows being open to the public for five cents for adults as well as children. At other times, according to the rental for a subject in great demand, the price is raised to ten cents. At no time is there allowed to be a profit. Anything in the way of a surplus is put aside until more can be added for the booking of a pretentious picture.

The recreation department serves as a club for the workmen in the mines and the employees in a clerical capacity, all being admitted on a basis of perfect equality. The rooms and their appointments vie with the attractions of club life in many cities. The furniture in the lounging room and the card room is in the Mission style and conveys an air of solidity and comfort to the whole interior.

The theatre, designed by Shattuck & Hussy, Chicago, and under the management of M. C. Kellogg, is 140 by 65 feet. The interior is handsomely decorated in old rose, blending with the mahogany woodwork.

A decorative feature giving the opera house a distinctive note consists of a freize showing scenes typifying life in the Black Hills country. One shows a turbulent stream rushing between two steep wooded hills; another an Indian encampment overlooking the rolling country below; while a third reveals a moose standing on a lofty eminence and gazing toward silent wastes, miles in the distance.

Heating and Ventilating Arrangements

Heating and ventilating have received considerable attention on account of the extreme changes of temperature in that part of the country.

The structure has a complete steam heating equipment for the comfort of the patrons visiting the theatre on cold bitter nights when the thermometer drops so many degrees below zero that it makes an Easterner or a Southerner shiver to think of the climate.

Equal care for the comfort of the audience has provided for scientific and efficient ventilation. A Stuyvesant forced fan and intake and exhaust outfit has been installed. The inverted lighting system is part of the house equipment, the fixtures being furnished by the Albert Sechrist Manufacturing Company, Denver, Col., which installed lights of a special design.

The seating capacity of the Homestake Opera House is about six hundred. The chairs, large and roomy, were furnished by the Andrews Chair Company. For projection two machines are used —a Power's 6-A and a 6-B, and the length of the throw is

(*Continued on page* 1667.)



SWIMMING TANK, CLUB ROOMS AND GYMNASIUM IN UP-TO-DATE RECREATION BUILDING OF HOME STATE MINING COMPANY

A MESSAGE FOR YOUR PARENTS.

Tell them there is no more eye strain since we put in a MINUSA GOLD FIBRE SCREEN. Ask them to come with you and see.

FREE SLIDE!

We will mail slides of above on request.

SHOW EVERY DAY, at every show.

A "MINUSA" Gold Fibre SCREEN WILL HELP YOUR BUSINESS

BECAUSE it reflects to the audience the true picture — with all the perspective, tone and feeling that was put into the original negative.

It brings back patrons who quit because of Eye Troubles.

It makes them glad and "talky," they tell their friends.

They are the best people—whose good will counts big in the box office. Or with the lawmakers—or censors.

MINUSA Gold Fibre Screens are good for the business—but you must let these people know that eye strain is a thing of the past.

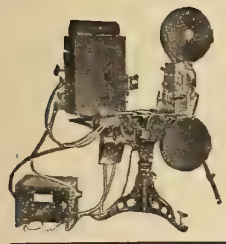
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STANDARD machines are built to last. The mechanical principles are such that they will stand under the heavy daily grind for a remarkable period of time. The STANDARD is fireproof, flickerless, durable, easiest to operate.

Write for particulars about the American Standard MASTER MODEL, the motion picture machine you should know.

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One Hundred Ten & Twelve West Fortieth Street New York

GOODS DELIVERED SAME DAY ORDER RECEIVED

We carry a very heavy stock of Power's machines and parts and can fill your order without a moment's delay. We can supply you with everything that is needed in a Modern Picture Theatre.

We are Agents for the Famous **VELVET GOLD FIBRE SCREEN** which is truly a revelation as a projection surface. Let us demonstrate to you.

American Slide Co., 165½ N. High St., Columbus, O.

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126 WEST 46th ST.—Phone 5193 Bryant—NEW YORK CITY

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

MOTOR AND GENERATOR NOT CONNECTED RIGHT

G. G. O., Elgin, Ia.:—*I have a motor and generator in my theatre that was in the place when I took charge of it. I don't believe it is connected right, so I am sending you a sketch of the generator and wiring. I connected it up direct from lamp to generator the other day.*

It worked fine, but I put the coil back in as I was afraid I might hurt the generator or motor. I have a Lincoln Electric Company generator, Cleveland, Ohio, D. C. No. 4450, 60 volts, 30 ampere, 2.5 K. W. Wagner Electric Co. motor, 5 H. P., 3-phase, 60-cycle A. C. I have a field rheostat here, so I tried it by connecting it in between F wire and L wire.

Is that the right place? If not, please tell me the proper way, or would it be too much load on generator to cut out all resistance? Do you think I would get better results from using 5/8-inch cored carbon at top and 1/2-inch cored at bottom? I am using 5/8-inch top and bottom now.

Ans.—In the absence of a diagram showing the internal connections of your generator, it is difficult for me to say where the field rheostat should be connected. The terminal marked "F" on a generator always indicates "Field," but on the other hand after going through the field rheostat, I don't know for sure whether your machine is so connected that you should make the second connection of the field rheostat to the wire marked "L," which stands for "Line," or to "A," which stands for "Armature."

However, it will be very easy to test this out, and I presume that you have done so, because the rough sketch which you sent along indicates that your "F" connection belongs on "L." If this is the case, all you have to do is to cut the rheostat in circuit at any point on the wire running from "F" to "L."

Concerning the use of a resistance coil in series with your generator and the arc, I want to say that some generators are designed to operate without a resistance in series with the generator and the arc—others must have a resistance between the generator and the arc.

If I were in your place, I would put the field rheostat in circuit with the field wire and then I would also connect the old resistance coil which you indicate to be 8 inches long in series with the arc.

After the generator has been started I would strike the arc and make sure that the upper carbon is the hotter, which indicates that it is positive, as you know it should be.

Then I advise you to let the arc run for a few minutes until it is perfectly steady. Then it would be well to test the field controller by moving the same in the direction where the amperes of the machine will decrease and then in the other direction where it increases the current.

Having ascertained that the field controller regulates the voltage and current of the generator, my next move would be to put a jumper across the resistance coil in series with the arc.

If the arc does not then begin to sputter and burn unsteadily, I would consider that your generator is capable of operating without this resistance in series with the arc and in view of your short-circuiting the resistance coil by the jumper suggested, you should cut in more resistance in series with the field so as to lower the current delivered by the generator.

In making these tests there are a few things for you to remember.

First.—If you have an ampere meter which you may possibly borrow from the Electric Light Company, or from an electrical contractor, put it in series with the arc.

Second.—If an ampere meter is not at hand, I would consider it safe to run the machine without the rheostat in series with the arc, providing the arc remains steady when the carbons are separated about one-quarter to a maximum of 3/8 of an inch and also providing the generator does not get too hot or show signs of sparking which are sure indications of overload.

Please remember that, as a general rule, the limitations of a generator are indicated by excessive heat and by sparking. If the temperature of any of the part of the generator does not exceed 150 to 175 degrees Fahrenheit (this will feel very hot to the hand, however), and sparking at the brushes does not develop, then you can feel perfectly safe in operating without the rheostat in series with the arc, and you can then assume that your generator is working without overload.

For the size generator you have which is only 2½ K. W., the 5 H. P. motor is more than plenty, so there is no danger of you overloading the motor. Do not be afraid of that, but keep an eye on the generator during these tests, and remember that the generator will not get thoroughly heated in less than 1 to 2 hours' steady operation.

I recommend a 5/8-inch cored carbon in top and 1/2-inch cored in the bottom for best results. If you are now getting good results and perfect combustion of the carbons using 5/8 inch, both top and bottom, then it is satisfactory for you to continue to use these carbons, but under certain conditions you will find that the 5/8-inch bottom will be too large with only 30 amperes at the arc.

WANTS TO KNOW HOW TO GET A LICENSE

A. G., Fowler, Ind.:—*Could you inform me how we could get a license in this town? There are only two picture houses, but would like to have license here. There has never been any here before.*

Ans.—It is beyond the province of this department to give information as to the granting of licenses for motion picture theatres or operators.

Each locality has its own rules and regulations, and what you have to do is to comply with the wishes of your city authorities, fire department and underwriters.

If I were you, I would call on the person in charge of the license bureau in your town and also upon the fire chief or other officer in charge of the inspection and control of electrical installations.

WHAT IS BEST WIRE TO USE FOR RHEOSTATS?

J. H. W., Toronto, Can.—*What is the best wire to use for rheostats? State different kinds used and why.*

Answer.—In Motion Picture News, Accessory Section, in issues of September 11, question 20-D, to November 20, question 35, inclusive, you will find under heading "Motion Picture Projection Simplified," the most complete information on resistances and rheostats for projector arc lamps.

In the foregoing mentioned questions and answers, every conceivable detail concerning rheostats and resistance units has been discussed and illustrated.

If you desire particular information on the difference in resistance wire and material of different brands and makes, you will find this part discussed in issues of October 2, question 23, to October 23, question 28, inclusive. If you will kindly refer to these issues you will find exactly what you want to know.

Another Operator States That
SPEER CARBONS
Are Particularly Satisfactory

THE IRIS THEATRE COMPANY,
Seventh and Quincy Streets,
Topeka, Kansas

November 18, 1915.

Speer Carbon Company,
St. Marys, Pa.

Gentlemen:

My operator, Mr. H. E. Smith, one of the best operators in Kansas, and who has been in my employ steadily for the past two years, informs me that your carbons are particularly satisfactory. I have neglected placing an order until the present supply is very nearly exhausted. I request that you ship me by first Wells Fargo Express 50. And ship me 950 by Freight, routed via Santa Fe from Chicago.

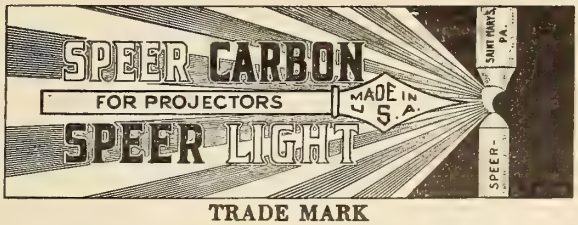
Yours truly,
THE IRIS THEATRE COMPANY.

Made in U. S. A.
Recommended by All Particular Operators

NET CASH PRICES

⅛x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We Fill Sample Orders for 100 Carbons at 10% Advance on Above Case Lot Prices



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Our Speer Carbons are absolutely guaranteed to give satisfaction or money back.

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When you want the best in machines or supplies in a hurry, get in touch with us. **BY QUICK SERVICE, HONEST REPRESENTATION, BIG VALUES and COURTEOUS TREATMENT,** we have become the **ACKNOWLEDGED LEADERS** in our line.

Let us tell you of **OUR PLAN** for **BIGGER PROFITS** and **BETTER SERVICE.**

We are the leading dealers in Moving Picture Machines and Supplies and can fill your every need. Drop us a line today for our complete catalog and special bargains.

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Distributors of the
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REFLEX

(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons Have a Specially Constructed Negative with Copper Coated Core

Have you tried REFLEX carbons?
If not, send in your order now.

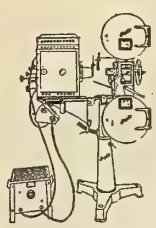
¾ x 12 plain cored, $10.00 per 100 carbons
⅝ x 12 plain cored, $7.50 per 100 carbons
⅝ x 6 copper coated cored, $3.75 per 100 carbons
½ x 6 copper coated cored, $2.75 per 100 carbons

If your dealer cannot supply you with REFLEX carbons, send cash with your order, or instruct us to ship C. O. D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Write us for Descriptive Circular.

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Your patrons by discarding that worn out machine. We are prepared to offer monthly terms if necessary. A complete and large stock of all make machines, parts, chairs, screens and everything representing present day requirements. 50 page supply catalogue mailed on request.

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SIMPLEX PROJECTORS

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Changes A. C. to D. C. at less cost, yet greater efficiency than any other. Ask for descriptive circular

Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

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TROUBLE WITH A REVOLVING SHUTTER

W. W. J., Kaufman, Tex.:—*I have a problem which I wish you would answer for me. I have a Power's 6-A machine and I am having trouble with the revolving shutter. I can set my shutter with the frame rod pushed down and it is all O. K. until I move my framing rod up and then the shutter is off.*

I have placed a new toggle joint gear and a new flywheel gear, and the gear that drives the toggle joint gear and all the rest of the gears seem to be all O. K. It has a three wing medium-size shutter and I am using D. C.

ANS.—The fact that your shutter does not properly cover the intermittent movement of the films, even though you have replaced the gears and the toggle you mention, when the framing rod is in the upper position, may be due to the fact that there is a slightly greater shake in the train of gears at the toggle when the framing rod is in the highest position and this allows the shutter to slam or have a greater back and forth shake than it ought to have.

The remedy would be to make the large shutter blade slightly wider, maybe from one-eighth to one-quarter inch wider, or you could secure a new shutter with a wider blade.

While the other gears between the intermittent and the shutter shaft may appear good to you, it is possible that there is slightly more shake in them than there ought to be, and the wider shutter would overcome this with a very slight sacrifice of light.

The very best thing for you to do is to write directly to Nicholas Power Company, 90 Gold St., New York, and tell them about your trouble. In the modern Power's 6, 6-A and 6-B mechanisms, the toggle gear arrangement is such that there is absolutely no difference in the shake, no matter what the position of the framing lever may be, but it is possible that in some of the older models a slight difference did exist, and this may explain your trouble. If you can not remedy the trouble yourself, write to the factory as they stand back of their goods and will give you full information and satisfaction.

The repair of mechanisms is a very important matter and the very best method to follow is to make a deposit for a loan mechanism which can be sent to you by your distributor or dealer, then you return your mechanism to the distributor or factory, if he so directs, where it can be thoroughly overhauled and tested and returned in fine condition.

Then when your mechanism has arrived and is satisfactory, the loaned mechanism is returned to your distributor or dealer and the money you have paid will be refunded less the expense of the repairs.

While an operator should, and generally does, know how to fix machines, there are many little parts which unexpectedly get out of order and require attention as you explained, and that is where the factory repair work comes in to the benefit of the exhibitor.

WEARS CAP IN BOOTH TO PREVENT HAIR FROM FALLING OUT

L. Schneider, Baudette, Minn.:—*I have been reading various articles in Motion Picture News and understand that you will respond to questions asked relative to your profession.*

I have had almost three years' experience at operating motion picture machines and find that by wearing a cap of "light material" in the booth during time of operation, tends to keep the dust from the scalp, and is, in my opinion, a great aid in preventing dandruff from accumulating and the falling out of hair. I notice a considerable amount of carbon dust accumulates during the shows when the carbons are burning.

The heat causes sweat and sweating causes the pores to open, and if it were not for the wearing of a cap, the carbon dust would naturally alight on the hair and finally lodge on the scalp—into the pores and cause the hair to fall out.

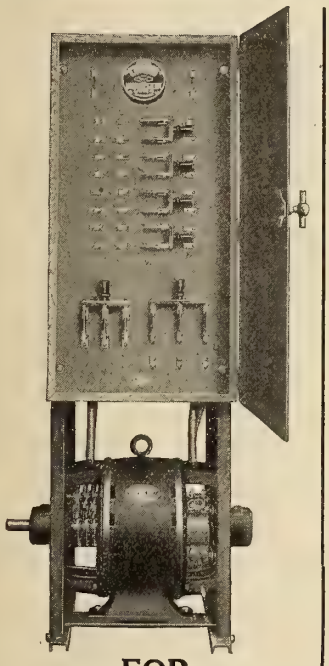
The above is stated from my experience and has been contradicted.

I would feel very much gratified in receiving a personal reply in regard to your opinion of this cap affair.

ANS.—The question which you set before the department is one which I believe could be better discussed by a specialist on the scalp. Of course, if you, by personal experience, have found your cap of "light material" has done you good, then your suggestion that operators wear these caps is commendable.

The editor of this department has lost a considerable amount of the covering on his own head, but not as far as he knows, due to

The
"MARTIN"
ROTARY
CONVERTER



FOR
REAL
"SUN-LIT"
PICTURES

AND PERFECT
REEL DISSOLVING

This is the machine they are all talking about, and the only one on which two arcs can be burned simultaneously and reels dissolved into each other without the starting of the second arc disturbing the light on the picture being projected by the first.
Our emergency panel provides A. C. for the lamps in case the rotary should be out of service and eliminates the cost of compense-arcs for emergency purposes.
The placing of the converter in base of panel board makes it a self-contained outfit and cuts the wiring and installation cost in half.

Write for Full Information.

NORTHWESTERN
ELECTRIC CO.
617 W. Adams St., Chicago, Ill.
1009 Brokaw Bldg., New York, N. Y.

the particular cause you report, and I, for one, would like to know of a remedy to prevent more hair from falling or to bring back what has fallen out.

If for no other reason than for cleanliness and for the prevention of unnecessary dirt accumulating in the scalp of operators, your suggestion of the cap may well be taken advantage of by others who may read your article and benefit thereby.

ONLY HALF CIRCUIT EVENLY BALANCED IN LOBBY

A. McL., London, Ont.:—*I take the liberty to write you in regard to a little trouble with our lighting system.*

We have a three-wire circuit in our lobby A. C. 110 *volts,* 60 *cycle and use* 60 *Watt lamps. Half the circuit is evenly balanced and gives no trouble, the other half one lamp goes very bright and the next dim, and so on, the bright ones keep burning out.*

ANS.—You evidently have the regular 3-wire installation on 60 cycle A. C. where the voltage is 220 volts across the outside wires and 110 volts between the center, and each one of the outer wires.

If your case is correctly stated by the above, then if you have an equal number of lamps on each side consuming the same number of watts your system would be perfectly balanced and the middle or neutral wire would carry no current.

If your 3-wire system is properly installed and properly fused and if the transformer is properly balanced so that it really gives 110 volts to each side, you could easily unbalance your system to the extent of turning off all of the lamps on one side without effect on the voltage.

Judging by your description, however, I don't believe that your middle connection is properly made or complete between the transformer and your lamps.

Perhaps a connection is loose somewhere or perhaps the neutral fuse has blown, and you don't know it.

If the neutral or middle fuse has blown, or if the middle wire is loose, then as long as you have an absolutely equal number of watts on each side of the system you will not notice a difference in the candle power of any lamps.

On the other hand, if you happen to have a few more lamps on one side than on the other, then the side on which you have the less number of lamps will increase in voltage and your lamps will in consequence thereof, burn considerably brighter than on the other side of the system.

This same effect would occur if you had lamps of different wattage so that, for instance, you might have on one side six 60-watt lamps and on the other side six 40-watt lamps.

That would unbalance your system 120 watts and on the side of the system where the least load is you would have a higher voltage, and consequently greater candle power and your lamps burn out.

I think that if you take up this question with your electric light company they will very quickly test out your system and will be glad to help you out.

TROUBLE WITH CONDENSER LENSES

W. W. W.—*My trouble is with condenser lenses. I would like to know the proper lens for my requirements. The size of the picture is* 9 *feet* 2 *inches by* 12 *feet* 10 *inches, with a throw of* 63 *feet. At present I use one* 6½- *and one* 7½*-inch focus.*

The 7½ *is* 11¾ *inches from aperture plate, and the* 6½ *is* 3¼ *inches from the arc. I would rather have the lamp house farther from the machine, and the arc farther from the lens.*

I use a Bell & Howell transformer on 220 *volts, with* 45 *amperes at the arc;* ⅝*-inch cored carbons.*

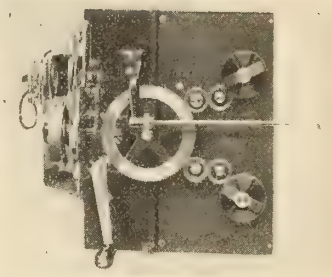
ANS.—The selection of a condenser combination most suitable for a specified installation of a motion picture projector can only be made if all specifications are given.

You have stated most of the facts in the case, but I should have the back focus of your lens also (this is the distance from the front of the aperture plate to the rear glass of your projector lens), and the diameter of the opening or the exposed part of the lens cells in your projector lens.

You seem, however, to have the matter very well in hand, and if it is your desire to increase the distance from the arc to the rear condensing lens, and from the lens to the aperture, then you have to exchange this 6½-inch lens to one of 7½-inch foci.

It has been my experience, especially with A. C. at the arc, that

The
Universal
Camera
For Motion
Photography



Thorough experience and ability on the part of the designers of the Universal Camera has enabled us to develop the one camera that possesses all the good points of proven value and also the many new features that were found desirable.

It has been accomplished in the Universal Camera, and has been done in the simple, direct way that characterizes all permanent improvement of apparatus.

Superfluous and cumbersome paraphernalia has been eliminated, without depreciating in any way the efficiency of the instrument, so that while the Universal Camera is entirely adequate for every professional use, it is also easily understood and manipulated by beginners.

Ask for Demonstrational Catalogue.

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24 NORTH WABASH AVE.
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Your Operator Feels Sure of Results

Besides making him more contented by knowing that he can rely on his equipment, the results on the screen are directly reflected in bigger, better-satisfied patronage. Get your share of the business by using

Bausch and Lomb Projection Lenses

Every detail of a film story is clearly presented—which means interest for the audience and consequently profit for you.

You can forget projection troubles if you install Bausch & Lomb objectives and condensers—and at the same time win for your house an enviable reputation.

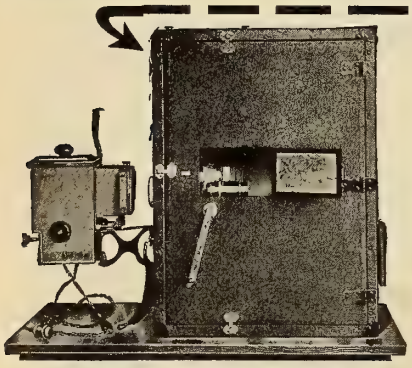
Regularly supplied with Edison and Nicholas Power Machines—or supplied through any film exchange.

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NEW YORK WASHINGTON CHICAGO SAN FRANCISCO

Leading American makers of Photographic Lenses, Projection Lanterns (Balopticons), Microscopes and other high grade Optical Products.



One of 3 Models—Model No. 3

HERE IT IS!!
A Portable STANDARD Motion Picture PROJECTOR
Price, $135.00 COMPLETE

THE PORTOSCOPE

It is **really** portable—weight about 35 lbs. complete. Sturdily constructed. The Portoscope is a practical machine. *It takes standard film*—projects steady, brilliant pictures. Is absolutely flickerless. Equipped with either a 1000 C. P. incandescent lamp, arc lamp or calcium light. Takes 2 minutes to completely adjust ready for operation. Set on any table.

No Booth Needed

The Portoscope is absolutely safe. Mechanism is completely built into an asbestos lined carrying case. Film magazines are fireproof. Case door must be closed before operation is possible.

"Still" Pictures Safely Shown

The Portoscope **Heat Eliminator** allows only **cool** white light to strike film. Stop machine and examine detail in any picture without fire risk. Equipment includes Stereopticon Attachment.

Dealers

Just the thing you've been looking for. You can't afford to wait! Send today for attractive Portoscope Proposition. Secure **your** territory before it is too late.

Motion Picture-Scope Company
567 West Washington Street, Chicago, Ill.

a flatter and better field of light is obtained by using from ½-inch to 1½-inch higher foci condenser combination than usually employed.

It is true that you sacrifice a given amount of illumination in brilliancy at least on the screen, but you gain a considerable improvement in the quality of the illumination, due to the fact that the crater points and the ghost, as you might call it, usually present when A. C. is used at the arc, is not so prominent.

The results you want can be had as stated by using two 7½-inch condensers, or you could obtain the same result by using a 6½-inch condenser in the rear holder and an 8½-inch condenser in the front holder.

BETTER ADMISSION PRICE ERA IS IN SIGHT FOR BUFFALO, N. Y., THEATRES

Special to Motion Picture News

Buffalo, N. Y., March 4.

SEVERAL changes in film service have taken place or will do so in the near future in Buffalo houses. Following the visit to the city of William L. Sherry, of the Paramount company, a contract was signed by which the Strand theatre will continue the presentation of this service for another year.

Under the same contract the Paramount productions will make their bow to Elmwood theatre audiences and will also remain at the New Victoria theatre. With the signing of the contract, increased admission was inaugurated at the Strand theatre, the evening price was raised to fifteen cents, while the Elmwood prices will also increase to this figure upon the opening of Paramount plays on March 13.

Thus the path is blazed for a general rise among the better film houses in Buffalo. With increased admission, many problems at the operating end of the business will have been solved, and the managers will be able to give better music, pictures and do more advertising.

Another change in film service is that at Shea's Hippodrome, which has booked the Triangle plays, commencing Sunday, February 27, with Billie Burke in "Peggy." Prices here remain the same, which is fifteen cents. The Fox productions will make their bow to Palace theatre audiences on Sunday, March 5, with Theda Bara in "The Galley Slave" as the opening attraction.

BRADY AND COMPANY, NEW YORK, CARRIES FULL LINE OF SUPPLIES AND MACHINES

THE firm of Dick Brady and Company, Inc., 126 West Forty-sixth street, New York City, is branching out and adding another department in which it will carry a full and complete line of motion picture supplies and projecting machines. This department will be under the management of Adolph Dutch.

He has made a success of the mounted poster rental end of the business and is now carrying over 600 accounts of exhibitors who are using his mounted posters on a rental basis.

It is said that Mr. Brady was the first man to conceive the idea of renting posters, mounted, which, on a rental plan, has been a saving to the exhibitor. The plan has met with great success, and the company is handling the out-of-town accounts as easily as the exhibitor nearby.

TYPHOON FANS INSTALLED IN BONITA, TAMPA, FLA., AND THE MONTGOMERY, COLUMBIA, SOUTH CAROLINA

MR. CATRON, owner of the Bonita theatre in Tampa, has just closed a contract with the Typhoon Fan Company for installing their Typhoon cooling system in his theatre.

George C. Warner, ot fhe Montgomery theatre in Columbia, S. C., has just made a contract with the Typhoon for installing their system in the Montgomery theatre now managed by him.

The Typhoon Fan Company is also installing the system for the cooling of the Seminole Hotel, Jacksonville, Fla.

POWERS 6-B MACHINES INSTALLED IN BURBANK, LOS ANGELES

POWERS 6-B projecting machines have been installed in the Burbank theatre, the new Palace theatre, and the Manual Arts High School, all in Los Angeles, by the Pacific Amusement Supply Company.

The Screen is the Most Important Requisite

TO PHOTODRAMATIC ENTERTAINMENT—ALL WISE SHOWMEN REALIZE THIS FACT

Without the Best of Screens a Picture Loses Its Value!!

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Practically no cost for repairs or replacements of parts.



Princeton, Ind., January, 1916.

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Dear Sirs:

I have been using a Simplex Machine in my Theatre since November, 1911, and have never had any trouble with it, only to put on new sprockets, and that was easy to do. I couldn't think of trying to use any other make of machine, for my pictures are perfect and steady as a rock. I have used several other makes, but none for me but SIMPLEX.

Yours very truly,

(Signed) CHAS. F. WOODS.

SIMPLEX—GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Send for Catalogue "N"

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

Building and Furnishings

Edited by Nathan Myers

The Iron Seat Question Threshed Out in Detail

Correspondent Declares That Many States Forbid Use of Metal Chairs for Health Considerations—It Is Maintained, However, That Iron Seats, According to the Original Contention, Can Be Used to Advantage, in the Balconies and Galleries of Theatres

THE writer well remembers when he was a student in Cornell University some twenty years ago. In the lectures of the venerable Professor Charles A. Babcock, when subjects presented expressed the view of various authorities, he would in perplexity ask, "Well, when the authorities disagree, what shall the patient do?"

It is with the greatest of pleasure that MOTION PICTURE NEWS has received quite an extended letter from one of the largest seating manufacturing concerns in the United States, taking exception to some of the ideas presented by the writer in the issue of February 12, on the subject of seating.

It is with regret that we cannot here print for lack of space verbatim the letter of the correspondent, but desirous of the public having the benefit of every possible idea, assurance is given that no essential point of the letter will be left unnoted.

Before, however, answering the same we wish to emphasize that the columns of this department are open at all times for expressions of opinion by all those interested in the various phases of the various subjects covered.

Like all editorials they express largely the mind and knowledge of the party writing the same. It does not follow that everybody must agree with them, and when they are read to the extent that they are answered, proof is found of their real value to the readers.

Let it first be said that the correspondent's objections are only as to that part of the article which advocates steel seats. Let it be emphasized that the correspondent does not manufacture, and has, therefore, not for sale, steel seats and steel backs; that the writer advocated such furniture only for theatres and advocated the use of steel seats in the galleries of theatres and such motion picture houses where exceptionally hard usage is had.

Laws Against Steel Seats?

The correspondent calls attention to the fact that the article stated that many theatres are now being equipped with steel seats and steel backs, that he has not investigated thoroughly but has a recollection that there are laws in some states, where the health requirements prohibit the use of such seats; that he knows personally, that in Ohio, there is a law prohibiting the use of stadiums built of concrete, unless the risers are properly boarded, and that he believes for the same health reasons that there are laws prohibiting the use of steel backs and steel seats in opera chairs.

The above is based not upon known facts by the correspondent, but simply general impressions. The writer knows of a motion picture theatre on Long Island, very successfully seated with steel furniture, and knows of a concern in New York that owns very many theatres which have taken up the advisability of requiring only steel furniture for the gallery, and that several theatres throughout the West are so furnished.

The idea presented in the article was not to bring forth something that might have been universally known, but rather to open the eyes of exhibitors, owners and architects, to a various troublesome condition that has been found in connection with amusement places and a way to remedy it.

The writer earnestly believes that not many years will pass when this article for theatres in places referred to will be far more universally used. We were not on the subject of concrete stadiums and we have no knowledge of any state having laws prohibiting steel backs and steel seats in theatres or opera chairs, and have no knowledge of any such laws being advanced in any of the present legislatures.

The correspondent mentions a seating firm which at one time strongly pushed the steel back and steel seat, but as far as he knows, only sold a few. For instance, one for the seating in a court room where they were rejected on account of working lose and causing a tinpanny effect.

We have not advocated such an installation for court houses, nor would we consider such a severe piece of furniture in place, for large rooms. If the material did work loose and cause a rattle, the defect is not in the material itself, but in the method of attachment, and workmanship.

Drew Summer Heat and Made Impracticable

He calls our attention to another case of an installation in one of American Association ball parks, where such seats were placed in the grandstand. They had to be removed because they contracted so much heat under the summer's hot sun rays that it was impracticable and uncomfortable to use them.

Steel is a great conductor of heat and therefore it is self-evident that for either outdoor summer or winter use, such furniture is absolutely impracticable. We did not recommend seats for such purpose. It stands to reason also, that for exterior work such material would soon rust beyond repair.

Our correspondent presents no further argument in his letter. The writer has since receiving the criticism, investigated and found at least one very responsible firm that is manufacturing an all-steel chair. We do not mention its name, but will mail it on request.

It is a well recognized physical property that all materials, whether wood, stone, steel, plaster, or what-not, contained within an enclosed space, are all absolutely of the same temperature. Theatres are supposed to be heated 70 degrees Fahrnheit in zero weather.

It is self-evident, therefore, that the conductivity of steel at 70 degrees temperature is not seriously obectionable to the clothed body.

We all do know that it is unhealthy for persons to sit outdoors in cold weather on masonry or iron work and on such points we heartily agree with our correspondent.

NATHAN MYERS.

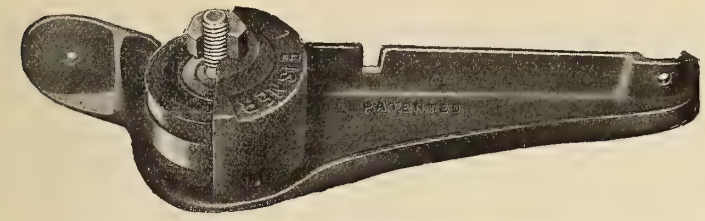
SELF-RAISING DEVICE ADDS TO SEAT COMFORT

THE rapid-fire progress of this twentieth century is nowhere illustrated better than in the theatre. This no doubt is due to the fact that the mission of the theatre is to take people out of the humdrum affairs of their everyday existence and give them an hour or two's enjoyment. To accomplish this the theatre owner endeavors to furnish every modern comfort and convenience.

One of the latest improvements both for comfort and safety is a self-raising device which causes the seat to rise automatically as soon as vacated by the occupant. This invention should recommend itself to the theatre man on sight because of its absolute

simplicity of construction and the minimum amount of space it occupies.

"It's under the seat," is the terse way the manufacturers emphasize the convenience of their appliance, and this aptly conveys the fact that being under the seat it is out of sight and cannot possibly interfere with wraps or other wearing apparel of the patron.



SECTIONAL VIEW OF SELF-RAISING DEVICE

The appliance consists principally of a heavy steel coil spring in an iron casing. The photograph on this page, showing a sectional view of the appliance, illustrates this clearly. The simplicity and compactness of the invention are very obvious.

"Every Row a Clear Aisle"

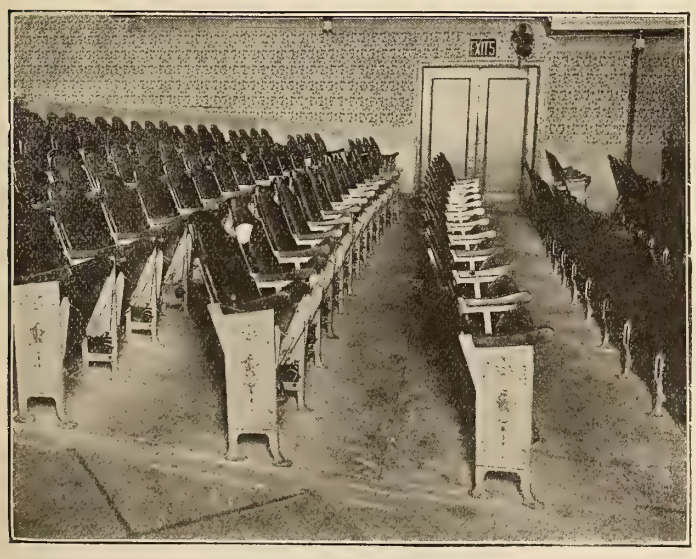
"Every row a clear aisle." That is what this arrangement produces. This is quite apparent in the illustration given herewith of a portion of the new Fourteenth Street theatre, New York City. Note the ease with which occupants on arising from seats at first sign of disturbance can pass swiftly and without confusion to side exit No. 15, which is directly at their elbow.

Under the old seating method what would have occurred? Everybody in these rows would be stumbling over lowered seats, pushing and fighting frantially to reach this exit.

The latter might as well be one hundred feet away for all the safety it would furnish patrons caught in a hopeless and fatal network of lowered seats.

Comfort and Convenience at All Times

But another noticeable improvement the self-raising seat furnishes over the old style arrangement is the comfort and convenience at all times. It eliminates a major part of the discomforts caused by the passing in and out of a patron during a performance.



"EVERY ROW A CLEAR AISLE"

A half dozen people may be forced to rise to let him pass. The self-raising device eliminates all awkward fumbling with seats which sometimes prove unwieldy and hard to lift. The seat rises as soon as occupant arises. The seat takes care of itself.

This feature is especially valuable in photoplay theatres where people are coming and going continuously. There is also no possibility of stumbling in the darkened house against a lowered seat.

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Why Not Buy
The Best?

IT IS OUR AIM

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Everything we do is with this end in view. Not only is each screen that comes from our factory perfectly made and guaranteed for five years, but it goes to the buyer with our promise of any kind of helpful projection service which it may be within our power to render.

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RADIUM GOLD FIBRE SCREEN, Inc.
Number Two Hundred Twenty
West Forty-Second Street, New York

ALL THE PLAYERS



of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
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SEMI-PHOTO POST CARDS $3.00 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each.

GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $3.50 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $3.00 to $25.00, according to size and frames.

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12th Floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

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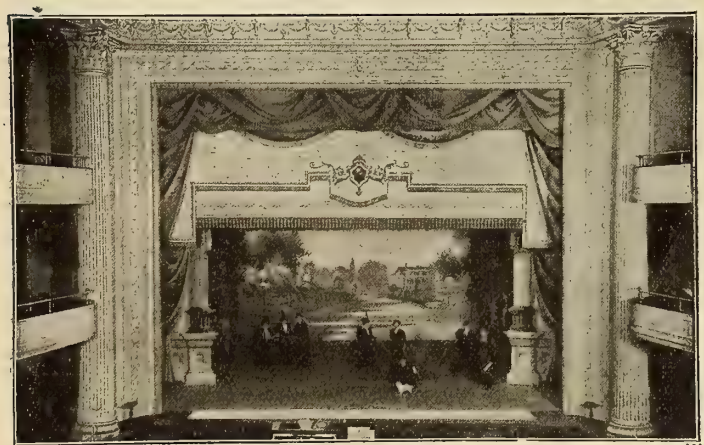
Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

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Alhambra Theatre, Beavers Falls, Pa.

Isn't This an Attractive Theatre?

Note the beautiful embossed steel box and balcony fronts and proscenium arch. In harmony with these are used

"BERGER'S Classik" STEEL CEILINGS

making this theatre unusually attractive and safe—the whole installation being made at reasonable cost. Whether you contemplate building a new theatre or renovating the old, you'll do well to write for Catalog D. M. P.

THE BERGER MFG. CO., CANTON, O.

Branches: Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco

The manufacturers of this invention, The Self-Raising Seat Appliance Company of 220 West Forty-Second Street, New York City, claims that it can be attached to any opera chair now in use without disturbing present seating arrangement in any way. The fact that the new Rialto on Forty-Second street, New York City, is installing this appliance indicates its value.

As important as the program is the comfort of the patrons.

STILLMAN, CLEVELAND, WILL BE RUN LIKE THE STRAND IN NEW YORK CITY

Special to MOTION PICTURE NEWS

Cleveland, O., March 5.

ALTHOUGH it is not expected that the Stillman theatre, Cleveland,'s big new downtown photoplay house on Euclid avenue, will be ready for opening until the late summer or early fall, the policy of the house has been practically decided.

The Stillman theatre will have a seating capacity of nearly 2,000. It is proposed to run it on much the same lines as the Strand theatre in New York. Hyman Spitalny, the best-known musical director in northern Ohio, will have charge of the music, and it is rumored that one of the best-known organists and composers in Cleveland will be retained to play the big organ, which will be a feature of the musical arrangements.

Hyman Spitalny is the oldest of three brothers, who are all musical directors and much interested in the musical development of the photoplay. Philip Spitalny is director of the Metropolitan theatre orchestra, and Maurice, the youngest of the three brothers, is leader of the Knickerbocker orchestra. The Metropolitan and Knickerbocker theatres are the two best photoplay houses in Cleveland at the present time.

Philip Spitalny, spoken of as one of the future great musical directors of the country, says the time has passed when musicians regard the direction of a motion picture theatre orchestra as beneath their dignity.

"It is a new art, but I am convinced it is the coming art," Mr. Spitalny says. "The artistic development of the photoplay makes it more and more important that the music shall be in keeping with the artistic nature of the offering on the screen.

"It is just as dignified and just as artistic a piece of work to set a beautiful picture to appropriate music as it is to set beautiful verses or the lines of a song to music."

GUY BARRETT REJUVENATES THE BELVEDERE, LYNCHBURG, VA., AND MAKES IT A PICTURE THEATRE TO BE RECKONED WITH

SINCE taking over the management of the Belvedere theatre a little more than a year ago, Guy Barrett, who was formerly connected with Tom Moore and Crandall's theatres in Washington, D. C., has succeeded in re-establishing this cosy little picture house in the good graces of the photoplay public in Lynchburg, Va. The theatre is one of the few now making money in that community.

Notwithstanding the fact that the Belvedere is one of the smaller picture theatres, it has always kept abreast of the times and patrons have been able to enjoy all of the facilities of modern-day accommodation through the foresight of the management in always providing for the pleasure and comfort of its clientele.

That this service has been appreciated is indicated by the patronage every day, and since the box office is the best barometer of business the receipts have been such as to encourage the owner in his attempt to furnish only the best.

The Belvedere is extremely fortunate in its location, being situated in the heart of the business section and only a whisper from the busiest corner in the city.

At present, Manager Barrett is presenting Paramount, Metro, and V-L-S-E pictures and his confidence in liberal and persistent newspaper publicity has resulted in producing the desired effect among picture enthusiasts.

When he went to Lynchburg, he immediately suggested certain changes in the exterior as well as interior and C. M. Casey, who has owned the theatre for more than seven years, yielded to the entreaties of the new manager and made such alterations as Barrett felt should be made if he hoped to build up business again.

The screen was shifted back to make way for more seats and two aisles were provided to permit the construction of extra seating arrangements.

New papering on the interior was ordered and an inverted lighting system installed for the purpose of making it possible for patrons of the house to locate their seats in the semi-darkness.

A splendid system of ventilation is being employed, the plan now operating sufficing to keep the air inside the theatre fresh at all times by means of two huge fans, the exhaust being in the ceiling and concealed from ordinary observation.



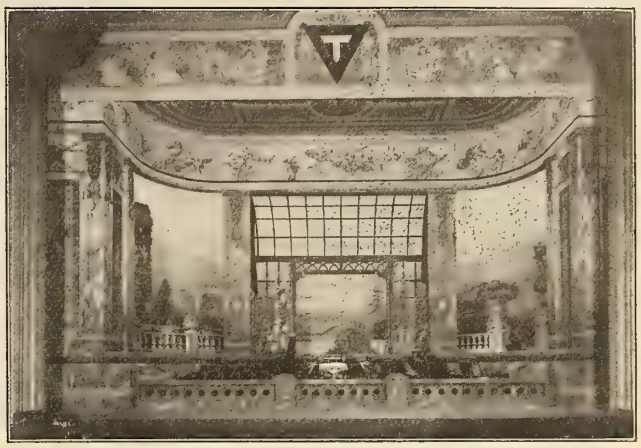
THE BELVEDERE THEATRE, LYNCHBURG, VA.

A Wurlitzer unit orchestra furnishes the music and an experienced musician is employed to render suitable music for each picture.

Two machines in the operating room are kept in splendid shape, both being worked alternately in order to maintain a continuous program without interruption.

SIMPLEX MACHINES PUT IN ACADEMY OF MUSIC AT CHARLESTON, N. C.

THE Academy of Music at Charleston, S. C., will shortly run moving pictures and has just recently installed two of the latest improved motor-driven Simplex projectors. Machines and all equipment were supplied by the Lucas Theatre Supply Company of Atlanta, Georgia. Simplex projectors for the Opera House at Laurens, S. C., were also shipped by this well-known Southern supply house at the same time.



COLONIAL THEATRE—CHICAGO

This Setting was installed for

S. L. Rothapfel

of the

Triangle Film Corporation, N. Y.

It is only one of the many Stage Settings that we have built for the Largest and Best Theatres.

Write to our exclusive Motion Picture Department for particulars on settings from Two Hundred Dollars up.

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BE PATRIOTIC

Send 35c. for an

IRISH FLAG with the IRISH HARP

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SAINT PATRICK'S DAY
March 17th.

Postpaid.

American Slide Co.
Columbus, Ohio.

Easter slide is ready.
It's a dandy.



OPERA CHAIRS

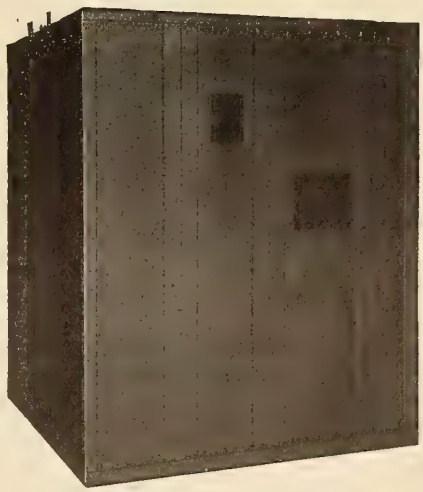
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ABSOLUTELY FIREPROOF



Patented Lock Method Insures Tight Joints

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Approved by the authorities—Patented leveled Steel—Flat surface free from waves or buckles—Substantial—Will sustain any weight—Projection and look-out-openings when closed automatically lock and cannot be opened from the outside, making the booth a perfect safe for the traveling operator—Assembled in 20 minutes—Taken down in 5 minutes—Stored in a space 15 inches wide, 30 in. high, 6 ft. long. Standard size is 60 in. x 60 in. x 74 in. high—or any other size to order. Net weight complete, 490 pounds. Of interest to all dealers.

For Prices and Complete Descriptive Circular Address

GRINDEN ART METAL CO.
417 to 425 Marcy Avenue Brooklyn, N. Y.

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

ARIZONA

A MOTION picture and soft drink roof garden is being installed by J. Harvey Clement on the roof of the Desert Inn at Oatman, the new gold mine town.

Pictures will be shown each evening until ten-thirty, when the tables will be cleared away, and the roof garden converted into a dance hall.

CALIFORNIA

The Acme theatre in the Mission district, San Francisco, conducted by George Knowles for several years, has been disposed of to Ford and Meyers.

The Larkin theatre, on Larkin street, San Francisco, has been re-opened by Charles Goodwin, formerly of the Elite theatre, after having been closed for several months.

The Turner and Dahnken circuit is making plans to erect a large moving picture theatre on its property at Sacramento.

Vaudeville has been discontinued on Sundays at the Empire theatre at Napa, conducted by Dave Solari, of Stockton, and feature photoplays are shown instead. Music is furnished by a six-piece orchestra.

The Star theatre at Fellows has been removed to a more central location in this prominent oil center.

A theatre is to be opened by F. C. Ellis at Sunnyside.

The Gaiety theatre, 2407 Central avenue, Los Angeles, has been sold by M. Cholzinoff to W. Besselman.

A. C. Owley has purchased the Strand theatre at Fifty-fourth and Vermont streets, Los Angeles, from Henry Kornfeld.

J. A. Menard has purchased the Brooklyn theatre at 2235 Brooklyn avenue, Los Angeles, which house has been dark for several weeks, and after making a number of improvements and alterations has re-opened it.

Turner & Dahnken, Inc., which firm has a number of theatres in San Francisco, Oakland and cities in that vicinity, have invaded the Los Angeles territory by leasing the Arlington theatre at 2477 W. Washington street, and purchased the equipment from John J. Tully.

Mr. Tully is a pioneer exhibitor of Los Angeles, and has conducted several theatres there. The Turner & Dahnken people are making a number of improvements at this theatre, which they have re-named the Fountain.

A large fountain has been placed in the lobby and a big electric sign is being added in front. An American fotoplayer has been installed, and H. D. Burt has been placed in charge of the management.

The new theatre of the Palace Amusement Company on Seventh street, between Broadway and Hill street, Los Angeles, was opened Saturday evening, February 19, using the Blue Bird subject, "Undine," for the opening bill. Prices will be ten, twenty and thirty cents.

The Palace of Pictures was formerly located on Broadway between Sixth and Seventh streets, but, owing to expiration of lease, was moved to the new location where larger space was secured and the seating capacity increased to more than seven hundred.

J. C. McCarthy, who has conducted theatres in Dakota and the Central West for the past eight years, has purchased the Lyric at Oxnard. He immediately made a contract for the Metro service.

Business manager Harry Lustig has just returned from a very successful trip to San Diego and other southern California cities. While there he made contracts for Metro service to be used four days weekly at the Pickway theatre. In Los Angeles seventeen theatres are now using Metro service weekly.

CANADA

Mr. Lemieux, one of the youngest men in the film business, has one of the largest houses in Montreal, the Readoscope, under his control, and is showing that ability stands by itself and cannot be downed.

The Readoscope has a capacity of 1,200 seats, and is doing an excellent business. This fact is all the more remarkable, because prior to Mr. Lemieux's taking over the managership, the theatre was known as a hard nut to crack and crack successfully.

CONNECTICUT

The Star is the name of a picture house that opened recently in John street, near Broad, Bridgeport. The old name was the Lennox, and it was one of the original picture houses in the city. R. L. Tayleure and Joseph Meyers, Jr., are at the head of the house.

Since the Seymour opera house was totally destroyed by fire about three weeks ago, Seymour has been without a moving picture theatre The present situation will soon be relieved, as plans are in progress for the erection of a new theatre by E. H. Rolston. The theatre will occupy Mr. Rolston's lot on Main street.

FLORIDA

The Opera House, Pensacola, has been taken over by H. M. Navaratt, who opened it on March 4. The house seats 1,500, and will operate on a ten-cent policy. Occasional acts of vaudeville will be run in conjunction with the films.

The Alamo theatre at Gainesville has been purchased by W. M. Clark, who will make improvements.

ILLINOIS

The Lyric theatre at Danville has been purchased by Louis H. Balfe and David Maurice. The building will be remodeled and re-opened, showing vaudeville and motion pictures.

Motion picture theatres at Aurora are to combine and show pictures of different classes. The Aurora and Strand theatres will be dark five nights a week, showing features on Saturdays and Sundays.

The Fox theatre will show feature pictures during the week, and will play vaudeville Sundays. The Palm and Star theatres will show one-, two- and three-reel pictures daily at an admission price of five cents. Frank Thielen is president of the new syndicate, and Jules J. Rubens treasurer. W. D. Burford is secretary, and will book all pictures for the various play-houses in the pool.

John G. Fredericks, manager of the Lyric theatre at Belleville, has secured a lease on the lot at Main and Race streets, and will conduct an airdome there during the coming summer

INDIANA

The Strand theatre, in South Harrison street, Shelbyville, opened its doors Saturday, March 4, according to the announcement made by William C. Meloy, owner, and Claude Williamson, manager. Mrs. Kate Raymond gave a concert of numbers during the evening on the $5,000 organ which has been installed in the theatre.

IOWA

A. M. Wood has taken over the Isis theatre at Sioux City from the DeBartlett Brothers. After closing the house for ten days, during which time it was decorated and recleaned, Wood held a grand opening.

Steve Green, manager of the opera house at Hamburg, has taken over the picture show owned and operated by R. S. Ross. He now controls the theatre situation in his town and will continue to oper-

ate the motion picture house, while admitting road shows and big picture features at the opera house.

Don J. Preston, of Audubon, is starting to build a house that will seat five hundred.

The scarlet fever epidemic that has caused trouble in many Nebraska towns is also a hindrance in many Iowa houses.

R. S. Hunter, proprietor, and F. E. Reed, manager, have opened the Frank theatre at Broadway and Frank streets, Council Bluffs, showing a regular program. The admission is 5 and 10 cents.

The Jewell picture theatre, conducted by Eugene Brister in Des Moines, has been sold to Chas. Allen.

KENTUCKY

The reconstruction of the Ben Ali theatre, Lexington, which was damaged by fire last January, will be completed within six weeks and the house reopened as a motion picture theatre, according to Manager C. H. Berryman. The picture programs now being shown at the Lexington Opera House will be returned to the Ben Ali and road shows will be staged at the Opera House.

The Rex theatre, formerly the Novelty, on Fourth avenue, Louisville, after being renovated and redecorated, was formally opened February 27. In the panels of the walls are painted flower chains and at the back are some artistic landscapes. Silken tapestries adorn entrances and exits. There are new soft lighting effects.

An orchestra under the direction of David Schwartz furnished music and solos were contributed by Madame Kaetha Pieczonka, cellist, of Chicago. Admission is ten cents until 6 p. m., when fifteen cents is charged.

LOUISIANA

C. L. Sherwood, of Homer, opened his new Sherwood theatre on February 23. In New Orleans he purchased two Power's 6-A projection machines from the General Film Company. He will use General service.

The new house in Shreveport, owned by Charles Rick will be opened under the name of the New Lyrick.

MASSACHUSETTS

The Mahaiwe theatre, East Barrington, has been leased to Earle B. Raifstanger, who was formerly theatre manager in New Haven, Conn. W. C. Howitt, who has been manager of the Mahaiwe for the last six years, goes to Pittsfield to take charge of the Grand theatre there.

Samuel Wolfson has secured a permit for the erection of a picture house in Worcester. The estimated cost is $50,000.

NEBRASKA

Jack Howard has started showing motion pictures in the city auditorium at Norfolk, where he seats eight hundred people.

R. R. Booth, proprietor of the Paramount theatre, Nebraska City, has recently enlarged his theatre, until it seats six hundred. He uses a mixed program of features and regular service. He is already planning to open an airdome.

NEVADA

Charles Martin, of the Orpheum theatre at Sparks, has purchased the Temple theatre at Fallon, and will conduct both houses.

A moving picture theatre is to be erected at Fallon, by J. W. Flood on the site of the airdome that has been conducted in past seasons.

NEW HAMPSHIRE

Robinson and Barnett have purchased the moving picture business of W. W. Robertson in Lancaster.

Another change has occurred in Lancaster moving picture circles. Lawrence Carroll and Glenn Mills have purchased of Fielding Smith the Opera House and will conduct it as the Lyric theatre. They will follow somewhat the plan of Mr. Smith, with shows on Tuesday, Thursday and Saturday evenings, but with a Saturday matinee and one big feature each month. Mr. Carroll has been the operator and Mr. Mills the head usher.

NEW YORK

A realty deal which has been pending for some time in Buffalo is reported as completed by R. W. Goode and Company and Charles A. Cunningham, the consideration being approximately $200,000. The property, which is sold to William W. Reed, who buys it as an investment, is the Regent theatre building at Main and Utica

The film that first made motion pictures practical remains, to-day, through its consistent excellence, a big factor in their success.

It is easily identified by the stencil mark

"EASTMAN"

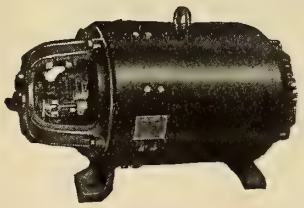
in the film margin.

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ROCHESTER, N. Y.

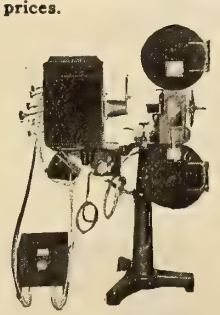
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streets. The theatre has been run by a Canadian company and is being managed at present by J. Michaels, of the Academy theatre staff.

Manager Edward L. Hyman recently celebrated the first anniversary of the New Victoria theatre, Buffalo. An elaborate program was issued and a notable series of programs presented during the week.

The Unqua Amusement Company, Inc., has started work on its fireproof theatre at Farmingdale.

Harris Lumberg will build another picture theatre on the site of Lumberg's theatre, Falls street, Niagara Falls. The house upon which work was started the first of this month, will have a seating capacity of 1,000.

The largest of all the theatres in Brooklyn devoted to the exhibition of photoplays, the Rialto, situated at Flatbush avenue and Cortelyou road, opened the second week in March. The theatre, just completed and designed with all the modern improvements of playhouse construction, occupies a plot of about ninety feet frontage on Flatbush avenue, with a depth of 140 feet on Cortelyou road. It has a seating capacity of about 2,000, of which 1,450 chairs are on the ground floor, and 450 in the one balcony. The front of the balcony is divided into loge boxes.

OREGON

Plans have been prepared by W. W. Lucius and George Langford for the construction of a moving-picture theatre in the Alisky building, now under course of reconstruction on Third and Morrison streets, Portland. The theatre is to have a seating capacity of 350 persons and when completed will be an exceedingly attractive house, it is believed.

A. H. Fleischman will operate it. The work is to cost between $10,000 and $12,000.

PENNSYLVANIA

Russ C. Roshon, manager of the Roshon Photoplay Service at Johnstown, has taken control of the Dreamland Theatre, a three hundred seat house at Cresson.

The theatre is the oldest one in that town and has a good following. Mr. Roshon expects to make a number of improvements in the near future.

John Bender has sold his interest in the Colonial Theatre, located in Troy Hill, North Side, Pittsburgh, to his partner, Ralph Williams, and the latter will make a number of improvements in the place.

Mr. Bender, it is said, contemplates the erection of a new theatre in that section, but has not as yet decided on the location for the house.

TEXAS

The Zoe Theatre, in Houston, reopened recently under new management, it having been taken over as a sister house to the Queen Theatre by the Hulsey Theatres Company, whose recent doings have shaped the destinies of the picture houses, not only in Houston, but in Galveston, Waco and Dallas. Frederick Ward, formerly of Galveston, and well known in the Empire State, has been named manager of the new Hulsey Theatre.

C. W. Hartman, manager of the Garrick Theatre, Dallas, announces that the house will be enlarged and three hundred additional seats added.

The opera house at Collinsville was burned recently. Whether it will be rebuilt or not is still a matter of conjecture.

A. Martini has installed a new $8,000 pipe organ in the Dixie Theatre at Galveston.

The Garden airdome, Longview, owned and operated by H. R. Yates, will open April 4. The place measures 100 feet long and 50 feet wide and is built to accommodate vaudeville acts as well as pictures.

The seating capacity is 1,200.

VERMONT

Edward Poquette has purchased the Casino Theatre on Church street, Burlington, from Arthur Gladstone. No change in the policy of the house has yet been announced.

WEST VIRGINIA

Poole Brothers, acting for the Smith-Poole company of Williamson, have opened the Broadway theatre in that city. The house promises to meet with success.

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107 West 46th Street
New York, N. Y.

THEATRE ALWAYS FULL, BUT OWNER REFUSES TO MAKE MONEY

(*Continued from page* 1652)

seventy-seven feet. A motor generator set, made by the General Electric Company, is also part of the booth equipment. A canvas screen with a special coating is in use at the theatre.

A piano, violin and cello constitute the music for the pictures. The lobby is rendered attractive by the color harmony of the easels, manufactured from mahogany to correspond with the wainscoting, in the same wood.

Only Features Shown

No program pictures are shown at the Homestake Opera House. Only features are thrown on the screen, the management using multiples from Fox, Metro and V-L-S-E.

Three and four shows a day are necessary to furnish entertainment for the miners leaving off work in the various shifts. Eight people are employed in the theatre, which is located in the heart of the business district.

Although the Homestake Opera House is run on a community plan without regard to money making, the manager is fully alive to the necessity of advertising for keeping his orchestra and balcony full. He makes use of the screen, lobby display, distribution of paper and any other form of publicity seemingly suitable for local conditions.

CITY ARCHITECT IN TORONTO REFUSES TO ISSUE PERMIT UNTIL LEGALLY COMPELLED TO TAKE ACTION

CITY Architect Pearse refuses to issue the permit for the making of changes in the Gem theatre, Queen street, West, Toronto, which do not comply with the building bylaw, until he is legally compelled to do so.

He has applied to City Solicitor Johnston for a ruling on the action of the city council when it voted by fourteen to five in favor of allowing Mrs. Ellen Woolson to make the changes in her house and to increase the seating capacity from 471 to 771, without making the theatre of fireproof construction.

The city bylaws say that all houses seating over 500 persons must be of fireproof or first class construction.

It is now likely that if the city council wants the Gem theatre to be exempted from the provisions of the bylaw it will have to pass a special bylaw amending the building bylaw, for this particular house.

This will be a precedent on which other film men may base similar appeals to the aldermen, and thus, it is argued, the whole aim of ensuring the public safety in such houses is endangered.

There is sure to be more battling over the matter in council.

LARGEST COMMERCIAL FILM PLANT ON WEST COAST OPENED FOR BUSINESS

Special to Motion Picture News

Los Angeles, March 5.

THE largest commercial film manufacturing plant on the West Coast was opened this week when the Pacific Film Laboratories was completed.

This is located in Hollywood, and is the business venture of W. H. Faust. H. T. Brookmiller is general manager, L. F. Sanburn, superintendent, and H. Sulvester, chief electrician. The company has been organized for several months, formerly occupying a building on Hoover street.

Their present patrons are the E. & R. Jungle Film Company, the L-Ko, Monrovia Feature Film Company, Monrovia, California, and the Dudley Motion Picture Manufacturing Company.

OLIVER NOW HAS TWO "1916 MODEL MOTIOGRAPHS" IN HIS FAMILY—BOTH GIRLS

O. F. SPAHR, manager of the Enterprise Optical Manufacturing Company, of Chicago, has just received a card announcing the arrival of twin 1916 Model Motiongraphs.

In this case they were two 6½-pound baby girls to Mr. and Mrs. E. E. Oliver, of Cleveland, Ohio. Mr. Oliver, beside being the proud father of the twins, is the owner of the E. E. Oliver Company, one of Cleveland's most progressive picture theatre supply houses.

FIRST IMPORTANT RUN OF "NE'ER-DO-WELL" IN EAST, AT ATLANTIC CITY

THE first important Eastern engagement of "The Ne'er-do Well" began at the Cort theatre, Atlantic City, N. J., on February 26, and drew record-breaking crowds. Messrs. Gates & Symons, the Cort managers, arranged to retain the picture for a two weeks' run.

On Sunday, February 27, the theatre opened its doors earlier than usual, and despite a snowstorm, the playhouse was crowded with all it could accommodate.

"The best picture I have seen since 'The Spoilers,'" is the way Alfred Heldman, an Atlantic City business man, characterized "The Ne'er-do-Well."

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1 No. 6, complete, in good condition..... $115.00
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1 Simplex, slightly used, good..... 200.00
1 Mirroroid Curtain, **perfect**, 9 by 12..... 35.00
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

DOES NOT BELIEVE THERE SHOULD BE MUSIC DURING ENTIRE PICTURE

"My Dear Mr. Lutz:

"After reading yours in Motion Picture News of February 19, I want to write to you of some of my opinions and experiences. You say the exhibitor rarely writes. I agree partly with you in that I would never use a cornet except in orchestras over fifteen pieces. I will add to it a little. I would never use them at all.

"I have found that a good cornet player, one who plays with a beautiful soft tone which carries, and one who does not think that he has to explode to play, is a rare bird. I am a professional musician, graduate of large schools in Chicago, and it has been my experience that a good orchestra for a small house can be composed of the following: first and second violins, drums, bells, trombone, clarinets, cello, bass and piano.

"If you haven't a cello, a trombone can play the same parts, if he has any idea of tone.

"I have an exceptional orchestra, one which has caused favorable comment from such people as Olga Nethersole, Virginia Harned, Nat Goodwin and others for whom we have played, and this is the combination I use.

"We play all intermissions and twice during a reel. We do not try to play the pictures, except in that we do not play ragtime during a death scene. When in doubt, a waltz always goes. We have all the popular music, and a large repertoire of good music, such as selections from 'Boheme,' 'Pagliacci,' the Saint-Saens Mazurka, Grieg's Norwegian Dances, etc.

"I do not agree with you that there should be music during the entire picture. Personally, I am relieved when the music stops, usually. This summer I went to a theatre in a Northern city. The attraction was 'Neptune's Daughter.' A decrepit old lady played piano. There was nothing else. She improvised, and ye gods what music!

"After two reels, although I wanted to see the picture, I escaped and went to another show down the street, where the music was perpetrated by an organist. He also improvised.

"One reel of that bunk. Then to another, where I was tortured by the same thing. This in a city. Later I went to a show in an Ohio city. The ticket girl could hardly tear herself away from an ice cream soda long enough to permit me to buy a ticket, and at the door the maiden was so surrounded by males, admiring, that I with difficulty forced my way in, and when I got in, I found a girl improvising, without ceasing, on a piano.

"At another place I was entertained by an electrical device, such as is used in cheap saloons, and this was badly out of tune. In the same place I heard a man butcher 'Bird of Paradise,' and he didn't know the tune of the chorus. It was a pleasure to get back home, where I heard some real music, and this is a village.

"I would believe in playing the pictures if the orchestra was large and if played in the manner 'The Birth of a Nation' was. But otherwise let me out. And I prefer slow torture to sitting in a house where the pianist plays 'Come to Jesus' during sad scenes and jumps to 'Dixie,' or yells for the drummer to tum-tum if a Chinese man walks across the stage.

"Skydome theatre, "Cordially,
"Fayetteville, Ark. "H. Tovey."

Note:—The above letter from Mr. Tovey is quite interesting. His conception of using brass in picture theatre orchestras when the orchestras are small and the brass players are better adapted to military band work and not orchestral work, is quite true.

The proper way to play cornet, trombone and other wind instruments is neglected in many smaller communities. Some few years ago I suffered from the same difficulty, but in this time I have surrounded myself with musicians whose volume of tone on brass instruments does not exceed that of the reed players.

It is unnecessary for me to say that when the cornet or trombone is played well and soft, it is not out of place in an orchestra of eight or more musicians. In small combinations for picture work the brass is entirely out of place.

The question of instrumentation depends greatly upon the repertoire of music used. In French music, about fifty per cent. of the better compositions when orchestrated omit parts for the brass.

The orchestral instrumentation depends greatly upon the community and taste of the audience to be entertained. Nevertheless, boisterous or bombastic musical effects can but disturb the audience in the picture theatre.

You state, "We play all intermissions." From which I take it that your shows are not strictly continuous. If there is an intermission between each picture during which a number is played, I quite agree with you that if you were to play to the pictures continuously or throughout, any musical endeavors you might make in your intermissions would be detracted from.

There are many pictures released which are so disinteresting to play that continuous music seems a waste of energy. Yet, those pictures which naturally develop musical possibilities are really not features as photoplays, or musical, unless the musical illustration is carried throughout, giving the effect of one number played as if it had been specially adapted for that picture. This alone can make music and the picture a successful combination.

Orchestrally and otherwise, the waltz is, as you say, the most valuable music in picture playing.

The lone piano is fast becoming obsolete in picture playing and is detrimental even when used to relieve the orchestra. The continued installation of other instruments, such as organs, and others making organ effects possible, are being daily added to the musical equipment of picture theatres, making an entirely different class of music possible.

You write of your impressions in different theatres where so-called picture playing was indulged in, which reminds me of an occurrance a short time ago, when I was training an organist to do picture work.

After listening to three reels of nothing, or we might say a noise, which the player evidently called music, he pulled off what I consider the most humorous thing I ever heard in picture playing.

Suddenly a lengthy series of scenes depicting a burglary, showing the burglar making a sneaky entrance with a searchlight, when suddenly the organ pealed out the beautiful strains of "Lead Kindly Light."

Needless to say that the audience laughed, and the picture immediately became a burlesque comedy, instead of a drama as was intended. Giving the player all due credit, he did the above in all seriousness, thinking that it constituted proper picture playing. Such conditions will necessarily exist as long as pictures are sent toto exhibitors without proper suggestions or music.

We shall always be glad to hear from you and know that our readers will be interested.

V. L. S. E. Feature: "Thou Shalt Not Covet"

By Ernst Luz. Projection Time Seventy Minutes

	Description of Music	Number Suggested	Cue to Stop Number
		PART 1.	
1.	Desc. (H. Rom.) XXX	"Adoration" C. Fischer)	
2.	Waltz (Len. H. Leg.)	"Ma Cherie" (Franklin Music Co.)	"I fought mightily against," etc.
3.	Inter trot (L.)	"A la Carte" (J. Remick)	Connects 1 and 2.
		PART 2.	
			"She understood and sympathized."
4.	H. Dr. Andante	"A. B. C. Dramatic Set No. 4"—B-2 (Joseph W. Stern and Company)	Husband back in house from garden.
5.	Fox trot (P.)	"Honeymoon" (Joseph W. Stern)	"He went away and with troubled mind," etc.
6.	Desc. (Parting) (Boat Whistle)	"Parting" (M. Witmark)	Wife plays piano loudly.
7.	Piano Solo	"Ad Lib."	Wife stops playing.
8.	Desc. (H. Rom.)	"Evensong" (Chappell and Company)	"Then came a day."
9.	Galop (Open P.)	"At Nod" (W. Jacobs)	Neighbor's wife lying on ground after runaway.
10.	Desc. (H. Rom.)	"Longing" (M. Witmark)	"A wanderer, I found myself in Cairo." Quick.
11.	Light Arabian	"Araby" (M. Witmark)	After "Again fate gripped my hand."
12.	Waltz (Orient. Leg.)	"Valse Slave" (Joseph W. Stern and Company)	Connects 2 and 3.
		PART 3.	
			"So we sailed together from Suez."
13.	Inter. (L. Arab.)	"Amina" (Joseph W. Stern and Company)	Husband calls neighbor's wife from stateroom.
14.	H. African 2/4	"Ethiopia" (M. Witmark)	Native chief takes neighbor by arm.
15.	H. Dr. Desc.	"A. B. C. Dramatic Set No. 12"—A-1	Natives off screen.
16.	Waltz (Leg.)	"Nedda" (Ricordi and Company)	"A few days later the whole world learned," etc.
17.	Galop (Open PP.)	"A. B. C. Dramatic Set No. 12"—C-3 (Joseph W. Stern and Company)	Shipwrecked people on raft.
18.	Desc. (Plaint.)	"A. B. C. Dramatic Set No. 12"—D-4 (Joseph W. Stern and Company)	"At dawn," etc.
19.	Desc. (H. Rom.)	"Told at Twilight" (Boston Music Company)	Connects 3 and 4.
		PART 4.	
20.	H. Rom. Suite	Wandering—Entreaty—Contentment (Ditson and Company)	
21.	Desc. (H. Rom.)	"Dream Chimes" (E. Schuberth and Company)	After neighbor's wife awakes and leaves jungle shack.
22.	H. Dr. Desc.	"A. B. C. Dramatic Set No. 12"—A-1 (Joseph W. Stern and Company)	Native throws spear at husband.
23.	Galop	"A. B. C. Dramatic Set No. 12"—C-3 (Joseph W. Stern and Company)	Connects 4 and 5.
		PART 5.	
			Tigers flashed second time.
24.	Inter. (H. Hurr.)	"Schirmer Vol. No. 2"—No. 19	"I determined to kill myself."
25.	Desc. (H. Rom.)	"Rose Blushes" (M. Witmark)	Neighbor's wife playing with tiger cub.
26.	Hurry	"A. B. C. Dramatic Set No. 12—B-2 (Joseph W. Stern and Company)	Husband picks neighbor's wife from ground.
27.	Desc. (H. Rom.)	"Dawn of Love" (C. Fischer)	
28.	Waltz (Len. Leg.)	'Saints and Sinners" (Joseph W. Stern and Company)	To end.

Note: "Thou Shalt Not Covet" affords excellent opportunities for a good musical program. The picture thought throughout is very serious, and music of serious appeal is consequently essential. There are also a few opportunities for light Oriental and African effects.

Nos. 3 and 5 accompany dancing on screen, and care should be taken to follow tempo set on screen.

Nos. 1, 8, 10, 25 and 27 are all slow serious numbers and must have a romantic as well as dramatic appeal.

Nos. 19, 20 and 21 cover at least fifteen minutes of time, and numbers of a slow serious and legato should be used.

Great care must be taken in these numbers that the music does not become frivolous at any time.

Nos. 2, 16 and 28 must be slow waltzes played very legato. No. 6 should also be a slow number suggesting a parting.

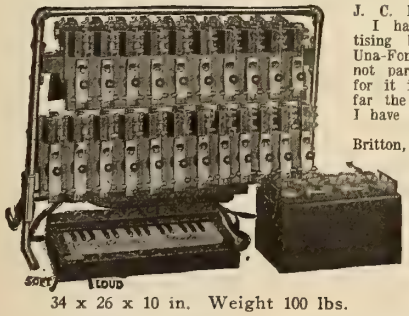
No. 7 should be a piano solo played loudly and poorly. No. 9, 17 and 23 must be light galops of hurried temperament.

Nos. 11 and 13 should be light and musical 2/4 numbers of Arabian character. No. 12 should be what is known as an Oriental waltz played legato.

No. 14 should be a 2/4 number of strictly African negro character. No. 24 should be a 2/4 number in minor key with hurried and dramatic effect.

Nos. 15, 17, 18, 22, and 26 are melodramatic numbers as suggested in music plot. With the exception of the character color, and the melodramatic numbers, the organ is very appropriate in this picture.

EXHIBITORS—READ THIS LETTER



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WRITE FOR CATALOG "F" AND FREE TRIAL OFFER

J. C. DEAGAN Deagan Building, 1782 Berteau Avenue Chicago, Illinois

THE GREATEST ORGAN

in a Pennsylvania theatre is the new KIMBALL in the VICTORIA, PHILADELPHIA. There's no use trying to describe it. If you are an owner or a manager, hear it. If you are an organist or musical director, play it. We can arrange that with the delighted proprietors of the Victoria. This is not the first organ they have bought of us.

W. W. KIMBALL COMPANY *Established 1857* **CHICAGO**

General Eastern Office: 507 Fifth Avenue, New York
Philadelphia Office: 144 S. 11th St. (Filbert 2932)

MR. EXHIBITOR

You have seen our weekly advertisement of THE BARTOLA ORCHESTRA for months. Why not send for a catalog? Write Chas. C. Pyle, General Sales Agent, 710-711 Mallers Bldg., Chicago, Ill. Factory Oshkosh, Wis.

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CAN TOO HIGH STANDARD BE PLACED ON MUSICAL INTERPOLATION FOR PICTURES?

THE following communication may be of interest to those who use instruments requiring music rolls. I have from time to time had requests for information concerning the same, and never having used any such instruments myself, I highly appreciate this communication and the offer of the writer to give any requested information to the readers of our department.

SMYTHE JAY MUSIC COMPANY,
Makers of Hand-Played Inspiration
Music Rolls for Motion Pictures.

Mr. E. Luz,
MOTION PICTURE NEWS,
New York City, N. Y.:

Dear Sir:—

Can we place too high a standard on musical interpolation for the picture either with the electric motion picture players or orchestra? The electric players are as near a human orchestra as can be produced but the average demonstrator gives little thought to what appears upon the screen, playing mostly drums and tremolo, killing the value of an instrument that was meant for orchestral music.

Why not play it with discretion. Good orchestras must rehearse and select music. If not so we would get discordant sounds. A few suggestions for electric player pianists: Keep one roll for your sentimental or descriptive music.

If sentimental use organ with tremolo; you will find much better music and more like an orchestra. Who ever heard a pipe organist use drums, vox humana or tremolo incessantly? In comedy horse chase with traps, etc., likewise castanets, tambourine, etc., for Spanish?

Don't try and play all traps, drums, swell, organ and piano at once. It makes the instruments sound like an orchestra rehearsing and kills the many beautiful effects that the picture calls for. I hear you say the manager never rehearses true, he may not find it to his interest to do so.

He will, however, I am sure, for the asking give you a synopsis of the picture even a week ahead. By looking it over you can give a very good idea of the music required.

Make your selections. You can surely find a little time each day to play them over; by so doing and trying different effects many surprising results are obtained. If you were playing with an orchestra this would be expected.

Yours very truly,

ALICE SMYTHE JAY.

KIMBALL ORGAN INSTALLED IN FIFTY-SIXTH STREET THEATRE, PHILADELPHIA

AFTER four months in the making, the large Kimball organ was installed in the new Fifty-sixth street theatre, Philadelphia, on February 26.

This instrument is one of the latest and most improved to come out of the Kimball factory, having every accessory now deemed necessary in the best photoplay houses.

With the advent of the organ, music will be made a specialty by the management of the theatre.

In addition to the overture and incidental music, an organ recital will be given every evening at nine o'clock.

Professor W. Hugo Andrews, a well-known musician, will preside at the instrument.

The opening program led off with "Zampa" as the overture, followed by Rossini's "Semiramide," Victor Herbert's "Badinage," "Princess Pat," and closing with Elgar's "Pomp and Circumstance."

SPEEDCO ARC CONTROLLER INSTALLED IN NEW YORK, BROOKLYN AND BOSTON THEATRES

THE Speed Controller Company, Inc., 257-259 William street, New York, announces that it has just installed the Speedco arc controller in thirteen of the largest motion picture theatres in the East.

These houses are the Biltmore and the Majestic, New York; Keith's Prospect, Keith's Greenpoint, Monroe, Cumberland, and Loew's Fulton, Brooklyn; Loew's, New Rochelle; Strand, Providence, Strand and Olympia, Lynn, Mass.; Moore's Strand, Washington, and the Scollay Square Olympia, Boston.

GAUMONT

Releasing through the
Mutual Film Corporation

You are always SURE of SUCCESS when you book a GAUMONT Feature. A Gaumont Photoplay is always a powerful Story, Thrillingly Told on the Screen by Popular Gaumont Stars who are Favorites Everywhere.





Gaumont Five-Reel Productions

are released as Mutual Masterpictures, de Luxe Edition, with the following International Stars:

Marguerite Courtot	Alexander Gaden
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Iva Shepard	Mildred Gregory
Sydney Mason	Helen Marten





Two Popular GAUMONT Single Reels

MUTUAL WEEKLY—News of the World FIRST. Gaumont Gives on the Screen What You Read on the Front Page of Your Newspaper.

ANIMATED CARTOONS—A New Series of the Original Gaumont Komic Kartoons by the Original Kartoonist, Harry Palmer, on a Weekly Release Split-Reel With Gaumont's Famous

"SEE AMERICA FIRST" Scenic Series, Weekly Trips to Cities and Sites of Scenic and Historic Interest.

For Bookings Write or Call on Any Mutual Film Corp. Branch Manager

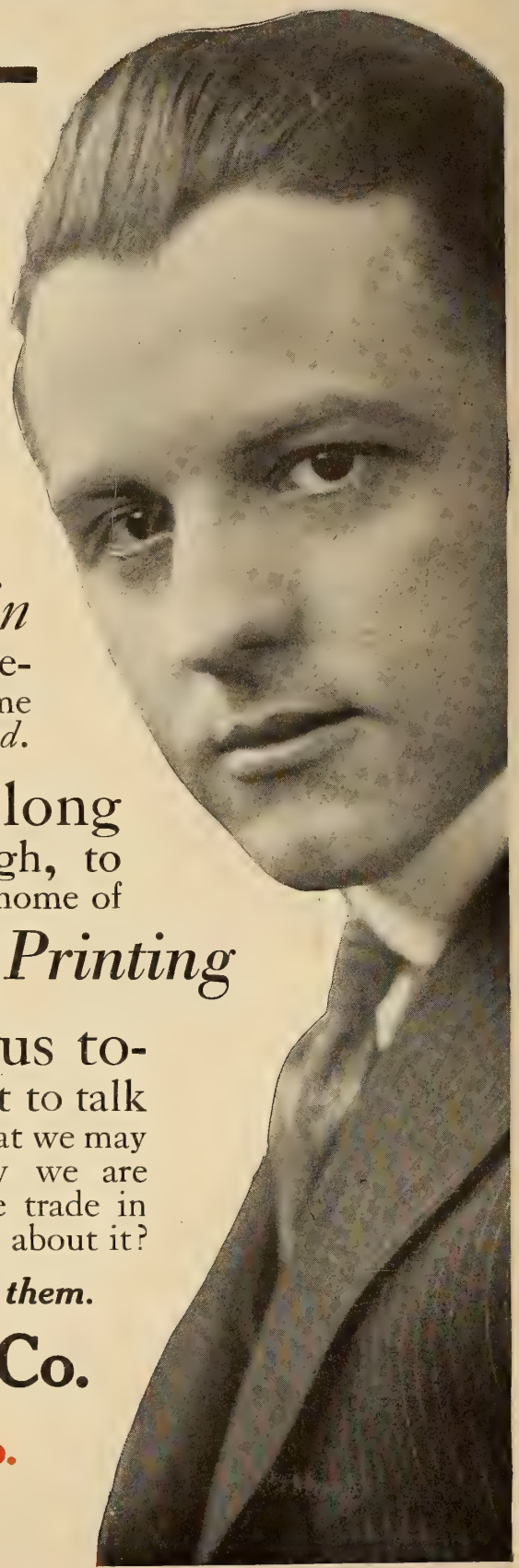




GAUMONT CO.

JACKSONVILLE, FLA. FLUSHING, N.Y.

I hate to talk about myself, but—



I am eager to talk a whole lot about the magnificent laboratory and studios we have built.

I want to tell you all about our wonderful equipment which is so efficiently operated by the most capable film organization in the world.

I want to explain, *in italics*, how scientific management permits us to deliver the supreme degree of *Film Quality Properly Priced*.

I want to talk just long enough, and just hard enough, to induce you to personally visit the new home of

Perfect Developing and Printing

And if you can't visit us today, or soon, very soon, I want to talk you into sending a trial order just so that we may prove how thoroughly and quickly we are prepared to serve the moving picture trade in general, and **you** in particular. How about it?

There are reasons—Come and see them.

Rothacker Film Mfg. Co.

Successors to

Industrial Moving Picture Co.

Watterson R. Rothacker, President

Chicago

MARCH 25, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



LIBRARY OF CONGRESS MAR 23 1916 PERIODICAL DIVISION

VOL. XIII. NO. 12

PRICE 10 CTS



RED FEATHER PHOTOPLAYS

Present

HOBART BOSWORTH

In a dramatic screen adaptation of the famous *Bret Harte* story of the days of '49

"TWO MEN of SANDY BAR"

A great actor in a great Character portrayal

BOOK THROUGH YOUR NEAREST UNIVERSAL EXCHANGE



FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS



THE INIMITABLE
JOHN BARRYMORE

IN A COMIC-DRAMATIC PHOTOPLAY ADVENTURE



"THE LOST BRIDEGROOM"

BY WILLARD MACK

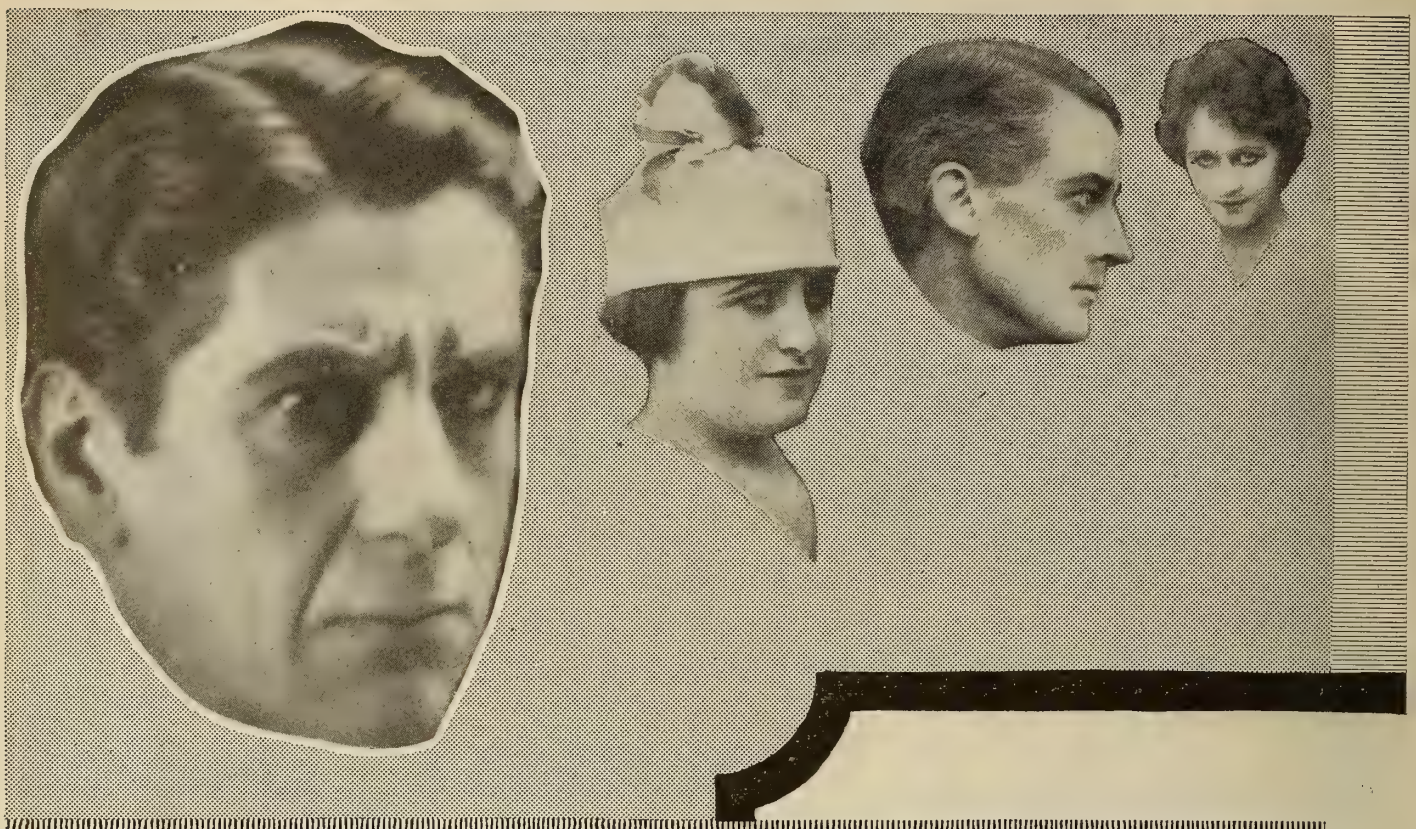
IN FIVE PARTS

RELEASED MARCH 20TH ON THE

Paramount Program

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.



WORLD FILM CORPORATION
PRESENTS

ROBERT WARWICK

IN

"The Supreme Sacrifice"

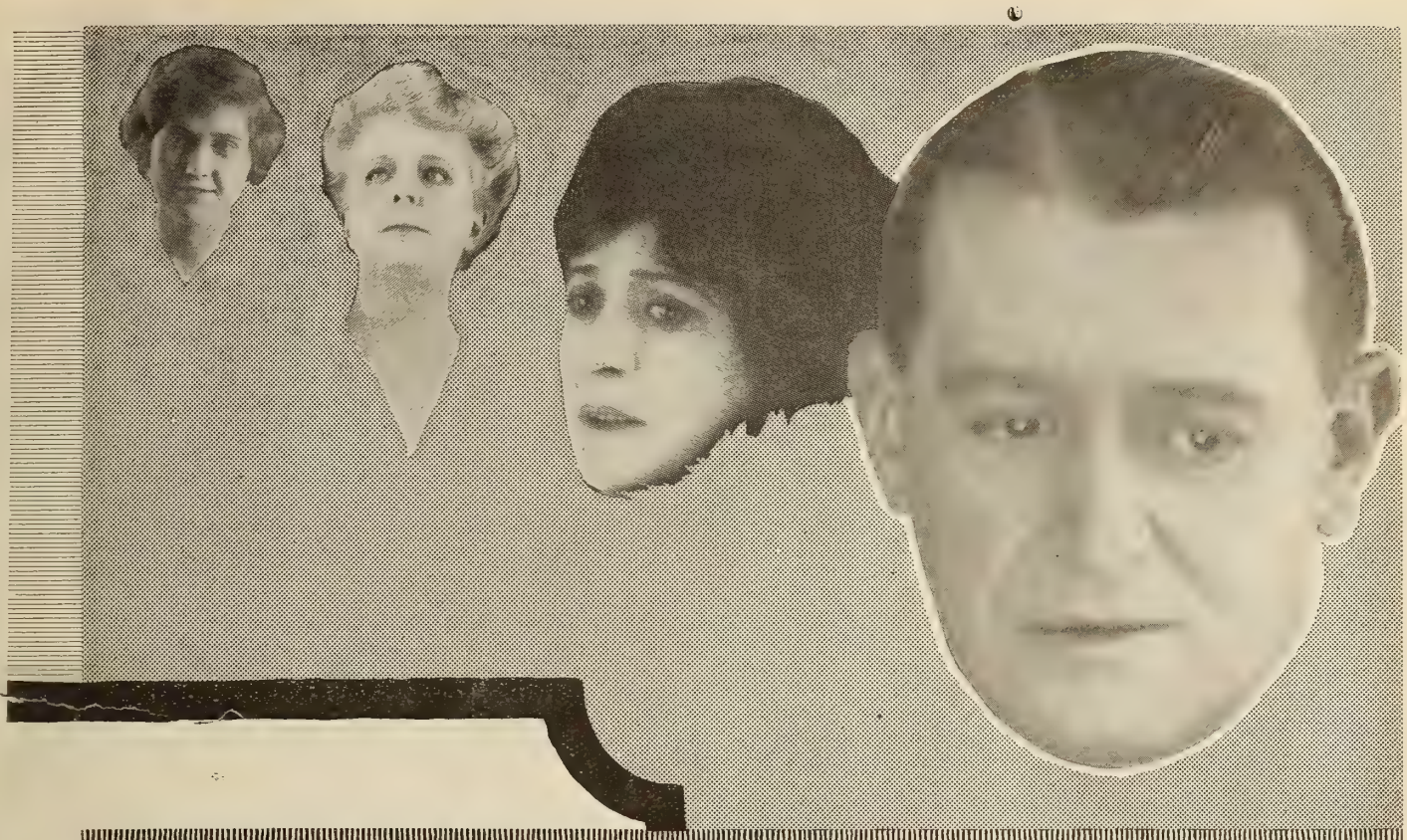
Founded on the novel "To HIM THAT HATH" by Leroy Scott

¶ Affords Robert Warwick a magnificent opportunity to display his brilliant gifts of dramatic power and characterization. ¶ The story concerns itself with the heroic sacrifice of David Aldrich, a young author, (played by Mr Warwick), who sacrifices himself and endures a bitter term of years in prison to save the hallowed memory of his dearest friend, an East Side clergyman, who in a moment of desperation has embezzled the charity funds placed in his care to satisfy the extortionate demands of a woman with whom he had become entangled years before.

MILLIONS

¶ Means proportionate profit to the exhibitor. The World and Equitable Film Corporations could not afford the immense expenditure involved by starring in great features such notable artists as Clara Kimball Young, Robert Warwick, Alice Brady, Kitty Gordon, George Beban, House Peters, Edwin August, Charles Cherry, Frank Sheridan, Holbrook Blinn, Muriel Ostriche, Carlyle Blackwell, Bruce McRae, Gerda Holmes, and a host of others unless they could be sure of substantial returns on the investment represented.

130 WEST
NEW
N



EQUITABLE MOTION PICTURES CORP'N
PRESENTS

CHARLES CHERRY

IN

"Passers By"

By C. Haddon Chambers

¶C. Haddon Chambers, the celebrated author of "Passers-By" has written many successful plays; but none that has attained the international fame accorded to this wonderfully powerful and brilliant piece of literary art. ¶The story interests with its novelty, thrills with its dramatic climaxes, and impresses with the masterly way in which the author handles the deeper currents of modern life.

INVESTED

¶The only way to make sure of this reasonable profit is to produce photo-plays that are "sure-fire" money-makers, not a "hit or miss" program. It follows there fore, as sure as night trails day, that the prosperity of these two great corporations, is bound up with the exhibitors success. If we are to exist, we must give the exhibitor features that will yield him big business. That's "Horse Sense" isn't it?

46th STREET
YORK

WILLIAM FARNUM in THE BONDMAN

A PHOTOPLAY IN 1000 SCENES

by HALL CAINE

A COSTLY AND MAGNIFICENT DE LUXE PICTURE ON REGULAR PROGRAM RELEASE

FOX FILM CORPORATION



How can an advertiser continue advertising? By giving YOU value

Paramount Pictures

are the productions of

Famous Players Film Company, Jesse L. Lasky Feature Play Co., Oliver Morosco Photoplay Co., Pallas Features.

The Paramount Trademark Means

To the Public
Quality and Cleanliness

To the Exhibitor
Fairness and Co-operation



5418

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

"A Program supplied in its entirety by the PARAMOUNT PICTURES CORPORATION, whose photoplays have been used uninterruptedly in this Theatre since its opening."

From the Stanley Theatre advertisement in the Philadelphia papers.

Released This Week

JESSE L. LASKY Presents
Fanny Ward
in "For The Defense"
Produced by
JESSE L. LASKY FEATURE PLAY CO.

OLIVER MOROSCO Presents
Constance Collier
in "The Code of Marcia Gray"
Produced by
OLIVER MOROSCO PHOTOPLAY CO.

PARAMOUNT-BURTON HOLMES
TRAVEL-PICTURES NO. 6
"Felling Big Trees in the Giant Forests of California"

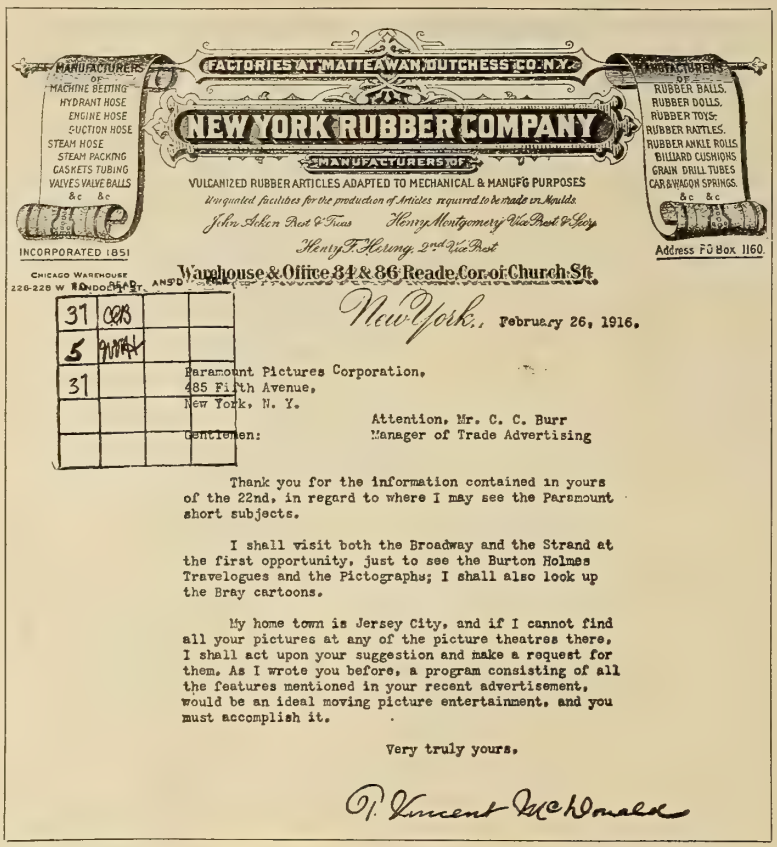
PICTOGRAPH No. 6
"Our Inadequate Army"—
By Frederick Palmer
"Putting the Gyroscope to Work"—
By Elmer A. Sperry.
"Does Your Mind Work Quickly?"—
By Hugo Munsterberg.
"Better Babies." "Fashions"—*by Zalud.*
"Political Cartoon"—*By J. R. Bray.*

Paramount-Bray Cartoons, No. 11
"Farmer Al. Falfa Invents a New Kite"
By Paul Terry

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



READ THIS—



MANUFACTURERS OF MACHINE BELTING HYDRANT HOSE ENGINE HOSE SUCTION HOSE STEAM HOSE STEAM PACKING GASKETS TUBING VALVES VALVE BALLS &c &c

FACTORIES AT MATTEAWAN, DUTCHESS CO. N.Y.

NEW YORK RUBBER COMPANY

MANUFACTURERS OF

VULCANIZED RUBBER ARTICLES ADAPTED TO MECHANICAL & MANUFG PURPOSES

We operate facilities for the production of Articles required to be made on Moulds

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INCORPORATED 1851

Address P.O. Box 1160

CHICAGO WAREHOUSE 226-228 W. LONDOLPH ST. AND 3D

Warehouse & Office 84 & 86 Reade Cor. of Church St.

New York, February 26, 1916.

Paramount Pictures Corporation,
485 Fifth Avenue,
New York, N. Y.

Attention, Mr. C. C. Burr
Manager of Trade Advertising

Gentlemen:

Thank you for the information contained in yours of the 22nd, in regard to where I may see the Paramount short subjects.

I shall visit both the Broadway and the Strand at the first opportunity, just to see the Burton Holmes Travelogues and the Pictographs; I shall also look up the Bray cartoons.

My home town is Jersey City, and if I cannot find all your pictures at any of the picture theatres there, I shall act upon your suggestion and make a request for them. As I wrote you before, a program consisting of all the features mentioned in your recent advertisement, would be an ideal moving picture entertainment, and you must accomplish it.

Very truly yours,

P. Vincent McDonald

Paramount single reels are produced not merely to fill out a program, but to make it stronger.

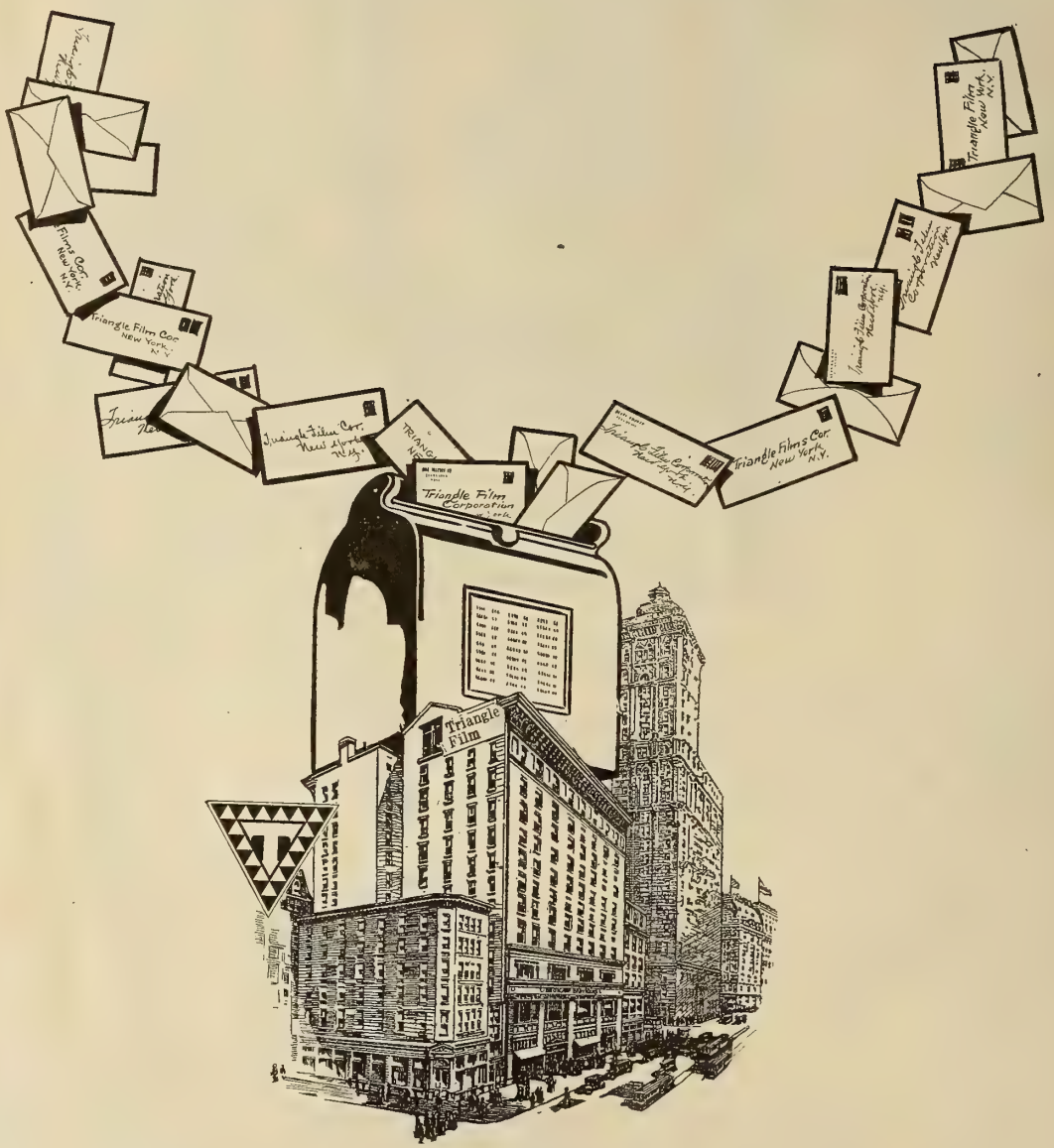
Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Here are actual reproductions of a window card, a newspaper advertisement, a herald and a lobby display—other advertising material on this one subject which is prepared for TRIANGLE exhibitors. These are typical of the kind of advertising matter furnished.



YOU are wasting your opportunities if YOU ignore advertising.



A glance at the mail every morning would indicate that most exhibitors are already interested in the possibility of securing Triangle Plays for their patrons. If you knew the financial advantage to be derived you too would be inquiring for particulars regarding the presentation of TRIANGLE PLAYS.

If you have not already received particulars why not use the coupon below.

N-1

Triangle Film Corporation, 1457 Broadway, New York City.

Gentlemen:—I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name..... Theatre..... Address..... Capacity.....

RESERVE SEATS MONTHS IN ADVANCE FOR BIG FOUR PRODUCTIONS

BUSINESS is like friendship—sensitive. It goes only where invited—stays only where well treated.

Below is a letter from Joseph Heim, Proprietor of the Luna Theatre, Danville, Pa., which explains, in part, why one exhibitor is giving his business to V-L-S-E. Read it, and then read what the Big Four service is accomplishing for Mr. Heim:

Luna Theatre,
JOS. HEIM, Prop.,

Danville, Pa.,

V. L. S. E. Inc..
New York City.

Gentlemen:

I have used in the past few months seventeen or eighteen of your photoplays, and wish to congratulate you on the quality of same.

I have turned patrons away with nearly every show, and being so well pleased, wish to acknowledge to you my appreciation and good wishes.

My policy is that nothing but the best is good enough for my patrons.

The treatment accorded me by your Philadelphia office, is excellent and fair. Your service in every particular is the best I have had in all my fours years experience in this business.

Yours very truly,

Jos Heim

Not only Mr. Heim's satisfaction with V-L-S-E productions, but that of his patrons prompted the above letter.

Mr. Heim can tell you now what his receipts will be on Tuesdays for months to come.

They have set the seal of approval upon these pictures to the extent that every seat in the Luna Theatre has been reserved for afternoon and evening performances on *every Tuesday, when Big Four features are shown, for the rest of the season.*



In other words, by reason of the superior drawing powers of V-L-S-E pictures,

Just one illustration of the V-L-S-E's treatment of business, and why, notwithstanding this company's liberal open-booking policy, it probably has fewer cancellations than were ever before known in the film industry.

If you seek to surround your theatre with the safeguards enjoyed by Mr. Heim, the list of branch offices on the last page of this advertisement, provides the means for you to gain such security.

V. L. S. E. Inc.

"THE HERO OF SUBMARINE D.2"

Another high-tensioned war drama of dynamic scenes and stirring situations, featuring the star of "The Battle Cry of Peace,"

CHARLES RICHMAN

A story in which an absorbing love interest vies with blood-tingling action





THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN FEATURES

Whose Best Recommendations are the Successes Which Exhibitors Have Already Made with Them

"SOULS IN BONDAGE"

"* * * * * We could not accommodate the scores that wanted to see it. At 25 and 50 cents, the overflow crowds in the lobby were so dense, that people could hardly get out of the place. * * * * *" *A. J. Wolfe, Adelphi Theatre, Broadway and 89th Street, New York City.*

"THE GREAT DIVIDE"

"Wish to show my appreciation of your film, 'The Great Divide', which broke all house records during its run at this theatre. * * * * * for drawing power not even the biggest production of the day exceeded this masterpiece of Lubin. * * * * * With this class of features you will soon do away with opposition in the film market." *J. J. Mathe, Manager, Alvarado Theatre, Los Angeles.*

"THE NATION'S PERIL"

"* * * * * To say it is a house-packer, is putting it mildly. It is a picture that would stand, not one, but several repeat dates in any house. * * * * *" *C. A. Fookes, Riverview Theatre, Broadway and 100th Street, New York City.*

"GODS OF FATE"

"The train wreck and the fire in this picture took our audience by storm. * * * * * These scenes alone would carry any picture in a big way, but when combined with a story of such absorption as that about which this picture is built, an exhibitor can rely absolutely upon winning the fullest approval of his audiences." *D. K. Bimberg, Broadway Playhouse, Broadway and 103rd Street, New York City.*









LUBIN FEATURE

Released through V.L.S.E. Inc.



"UNTO THOSE WHO SIN"

A Selig Red Seal Play. Written in Five Soul-Stirring Acts by James Oliver Curwood. Featuring for the First Time in Selig Spectacular Dramas, Vivacious

FRITZI BRUNETTE

and Her Dazzling Gowns!

"The Wages of Sin Are Death"

SELIG

Released through V.L.S.E. Inc.

TRADE MARK REG
U.S. PAT. OFF

GLADYS HANSON

Famous Frohmam Star

is presented in

"THE HAVOC"

in 5 Acts

Born to love, desperate in her loneliness, a woman Sins.

Come days of bitter anguish, nights of blighting torture—a soul harrowed by the fires of a self-made Hell.

Comes repentance with the light of pure love; comes humility and Peace.

H. S. Sheldon
author

Arthur Berthelet
director



Essanay
FIRST TO STANDARDIZE PHOTOPLAYS
Released through V. L. S. E. Inc.

BIG FOUR V L S E FEATURE PLAY

LUBIN

SUCCESS

SIGN POST No 8



C. E. McCUNE
PHONE 1160

WM. EDWARDS
PHONE 985

J. F. CROSSLEY

PHONE 201 **Rex Theatre** CAPACITY 900
STRICTLY MODERN AND FIRE PROOF

PHONE 1012 **Sorg Opera House** CAPACITY 1100

Middletown, Ohio.

V. L. S. E., Inc.,
New York City.

Gentlemen:

On Saturday February 5th we had our first Anniversary at the Sorg. We tried an experiment, which we think is the acid test of merit. We had booked "THOU SHALT NOT COVET", after seeing the picture, and wanted to see how much confidence our patrons had in the V. L. S. E. Program. We did nothing in the way of advertising except run two slides. As you know, this is not our regular method of presenting your productions, but we wanted to see just what influence the name V. L. S. E. had with the public.

WE DID A CAPACITY BUSINESS ALL DAY.

The reason is we have always made V. L. S. E. our magnet, not any certain production or producer but the program as a whole. We will certainly bring "THOU SHALT NOT COVET" back at the first opportunity, as it was one of the most pleasing pictures we have ever shown. The acting of Kathlyn Williams and Tyrone Power is beyond criticism.

Our big house is one block from the main street. We get ten cents straight at all times, while our competitors, with a better location, are showing the so-called "$2.00 pictures" for five cents. We are doing the business of the town, and cannot tell you how glad we are for having secured the V. L. S. E. program. The other service is no competition whatever to us, and we shall continue, as we have in the past, featuring V. L. S. E., feeling sure that you will give us the very finest productions obtainable.

Thanking you for your courteous treatment, and again assuring you that I am an enthusiastic V. L. S. E. "booster", I am,

Very sincerely yours,

Sorg and Rex Theatres,

C. E. McCune

Atlanta, Ga.
75 Walton Street

Boston, Mass.
67 Church Street

Cincinnati, Ohio
129 West 7th Street

Cleveland, Ohio
2077 East Fourth St.

Dallas, Texas
1900 Commerce St.

Denver, Col.
1433 Champa Street

Detroit, Mich.
502 Peter Smith Bldg

Kansas City, Mo.
12th and Walnut Sts

Los Angeles, Cal.
644 South Olive St.

Minneapolis, Minn.
608 North First Ave

New York City
1600 Broadway

Philadelphia, Pa.
229 North 12th St.

Pittsburgh, Pa.
117 Fourth Avenue

San Francisco, Cal.
986 Market Street

Salt Lake City, Utah
129 E. 2nd South St.

St. Louis, Mo.
3630 Olive Street

Seattle, Wash.
415 Olive Street

Washington, D. C.
811 E Street, N. W.

New Orleans, La.
610 Canal Street

Toronto, Ont., Can.
15 Wilton Avenue

Syracuse, New York
117 Walton Street

Montreal, Canada
204 St. Catherine St.

"I know not how to govern our own course save by the proven experience of others."

REID SEAL SELIG PLAYS

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

"The Ne'er-Do-Well"

By Rex Beach

—with all its depth of love and soft, sweet tropic beauty, and fiendish jealousy and black intrigue—with the naked passions of men and women bared before you as only Rex Beach can bare them—with its hero football player from New York ensnared alike by the dazzling Southern beauty, "Chiquita," and the seductive Edith Cortlandt, WIFE OF THE "OTHER MAN."



"In return I give you my wife—You've always had her—Now She's Yours"



"Kirk Anthony's pulses pounded to a thrill he'd never known before. Cortlandt's wife lay in his arms. Her face was close to his; her lips within his reach."

Produced by SELIG
in Panama

With **Kathlyn Williams** and **"The Spoilers" Cast**

This play is Selig's greatest masterpiece since "The Spoilers." The profits that were made on "The Spoilers" will be duplicated on "THE NE'ER-DO-WELL."

10 THRILLING ACTS

For Bookings or Circuit Rights, Address

SOL L. LESSER, Sole Owner U. S. Rights
218 W. 42nd Street, NEW YORK CITY

— Selig's Stupendous 10 Act Film of Rex Beach's

"THE NE'ER-DO-WELL"

PLAYED TO

132,450

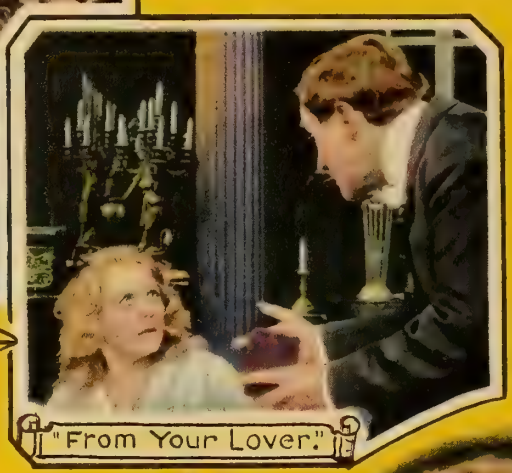
PAID ADMISSIONS

AT ADVANCED PRICES

in a three week's run at Clune's 3,000 Seat Auditorium, Los Angeles. On its opening night in San Francisco, it topped the opening night of "THE SPOILERS." Los Angeles and San Francisco are the only cities in which it has been shown. All America is waiting for it.



"Kill the American."



"From Your Lover."

This Passion-Throbbing Film is the Successor to Rex Beach's Other Great Success

"THE SPOILERS"

TRADE S MARK

It is even greater than "The Spoilers." Its flights of sweet romance are higher—its depths of dastardly intrigue are blacker—its action and its risks and dangers more overwhelming.

The great success of "The Spoilers" is fresh in the minds of the public, and the success of "THE NE'ER-DO-WELL" will be even more phenominal.



LARGE THEATRES OR CIRCUITS WHO WANT THE GREATEST ATTRACTION OF THE YEAR—Address

SOL L. LESSER, Sole Owner U. S. Rights

218 W. 42nd Street. NEW YORK CITY.

SOES LITHO CO CHICAGO-NEW YORK



Selig's 10-Act Screen Version

of

"THE NE'ER-DO-WELL"

by

Rex Beach

through the "open booking" policy, is now available to foresighted exhibitors throughout the nation.

The crowd shown filling the lobby of the Portola Theatre, San Francisco during the second week of its run, is typical of the reception "The Ne'er-Do-Well" has received wherever run.

That it has already produced unprecedented business in these theatres at advanced admission prices, is proof that this picture is destined to make motion picture history.

To the alert exhibitors seeking productions of extraordinary drawing power, the suggestion is made that negotiations for this production be started without delay.

Released Through

V. L. S. E. Inc.

By arrangement with Sol L. Lesser



BIG FOUR FEATURE PLAY V L S E

VITAGRAPH

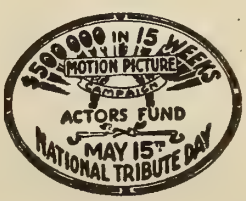








THE REGULAR
VITAGRAPH PROGRAM
For the week
Commencing March 20th
Consists of
A One-part Drama
Presented by a Cast
Of Players
From The Western Studio
For Monday
William Dangman in another
Screaming release of
"The Freddy Series"
On Friday
And a
Three-part
Broadway Star Feature
For Saturday.



REGULAR RELEASES

"A SQUARED ACCOUNT"

One-part Drama—Monday—March 20th
Presenting:—
Otto Lederer—George Kunkel
Anne Schaefer and Jack Mower.

* * *

"FREDDY VERSUS HAMLET"

One-part Comedy—Friday—March 24th
Presenting:—
William Dangman—Daisy De Vere—
William Lytell, Jr. and Tod Telford

* * *

"HUSKS"

Three-Part Drama—Saturday—March 25th
BROADWAY STAR FEATURE
Presenting:—
William Humphrey—Carolyn Birch—
Harry Northrup—Rose Tapley
and Nellie Anderson.

* * *

Released through the
General Film Company









The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH



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are glittering comedies
that crinkle and snap
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Featuring

FRANK DANIELS

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RELEASED EVERY MONDAY

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These stories are read by seven million people
every Sunday—

And these superlative one-reelers are seven times
as funny as the funny Sunday stories.

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"MR. JACK TRIFLES"

How would you feel on
"a morning after" to sit
down to breakfast and find
that your wife's maid was
the girl of the night before?

Mr. Jack slips and slides through
a thousand flashes of crackling
dilemmas with a laugh in every flash

BIG FOUR FEATURE PLAY V L S E

Released Monday, March 20th
Through the V. L. S. E.



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The HEARST-VITAGRAPH pictures from the War Front are so vivid that your patrons can almost hear the booming of the guns.

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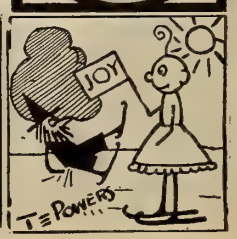
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BIG FOUR FEATURE PLAY V L S E

Released Twice a Week
Through the V. L. S. E.



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VITAGRAPH



"THE VITAL QUESTION"

Do you think you could forgive her
If she were short on honor
And long on love?



"THE VITAL QUESTION"

Has a woman a right
To her own life and her own love
In her own way?

Has she a right
To her own visions, her own dreams
And her own El Dorado?

This Five-Part
VITAGRAPH BLUE RIBBON RELEASE
Features
VIRGINIA PEARSON
In a picture in which
You can almost hear the heart-beats.

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Through the V. L. S. E.



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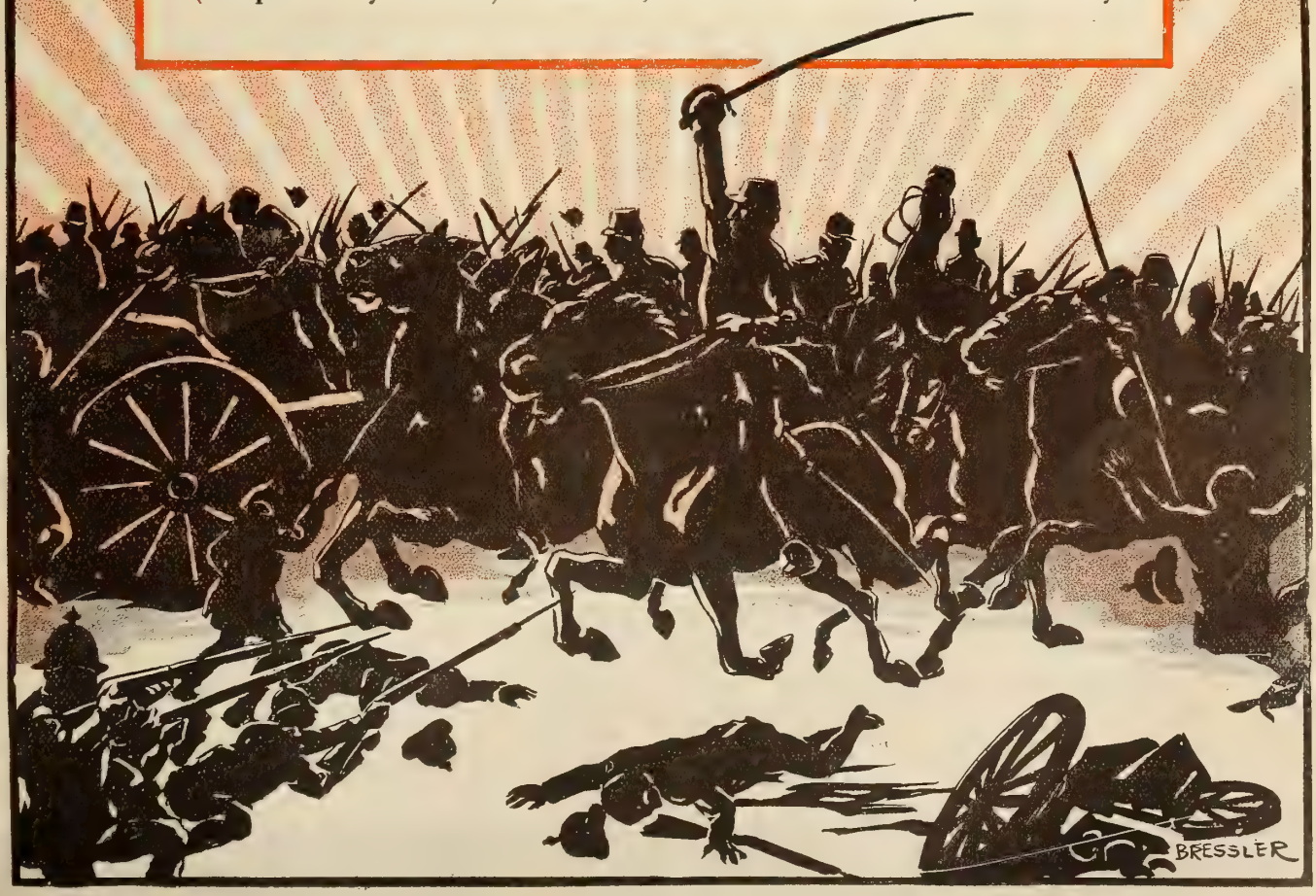
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(Telephone Bryant 8125.) Room 501, 110 West 40th Street, New York City.



Here's Newspaper Back-

The following are some

That are running the

PATHE'S Most in-

The IRON

Boston Post
Minneapolis Journal
Newark Sunday Call
New York Evening Sun, (Daily)
New Orleans Times-Picayune
Omaha News
Philadelphia North American
Pittsburgh Leader
Salt Lake City Tribune
St. Louis Republic
Syracuse Journal
Portland Oregonian
San Francisco Chronicle
Seattle Post-Intelligencer

Buffalo Times
Bayonne Times, (Daily)
Birmingham Age-Herald
Charleston News & Courier
Columbus Dispatch
Dayton Journal
El Paso Times
Elizabeth Times
Evansville Courier
Fall River Herald, (Daily)
Hartford Post, (Daily)
Jacksonville Metropolis

There's a strong paper in this list that's backing you up in your territory Mr. Exhibitor

ing With a Vengeance!

of the many newspapers stories and advertising of tensely dramatic of all serials

CLAW

Atlanta Constitution
Baltimore American
Charlotte News
Chicago Herald
Cincinnati Commercial-Tribune
Cleveland Leader
Des Moines Capital, (Daily)
Detroit Journal, (Daily)
Denver Rocky Mountain News
Indianapolis Star
Kansas City Post
Los Angeles Tribune
Fort Worth Record

Jersey City Journal, (Daily)
Kankakee Republican, (Daily)
Louisville Herald
New Bedford Standard
Providence Tribune
Richmond Virginian
Milwaukee Free Press
South Bend News
Springfield, Illinois State Register
Tacoma Tribune
Terre Haute Tribune
Waterbury Democrat
Dubuque Telegraph-Herald



Produced by Feature Film Corporation

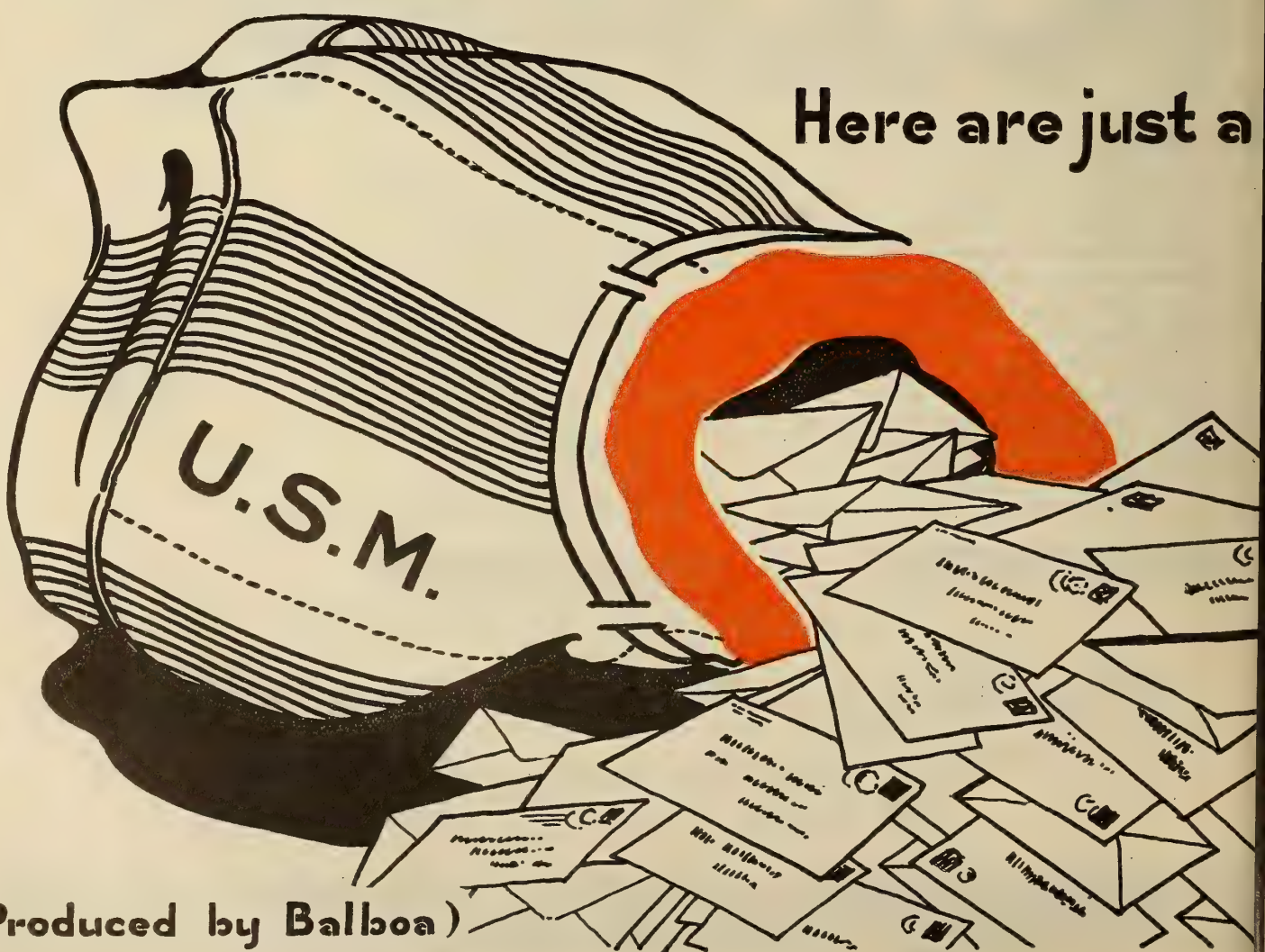
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EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

When a busy man takes the time

The RED is Good— you

Here are just a



(Produced by Balboa)

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

and trouble to write and say

CIRCLE

can rest assured that this great

PATHÉ serial is

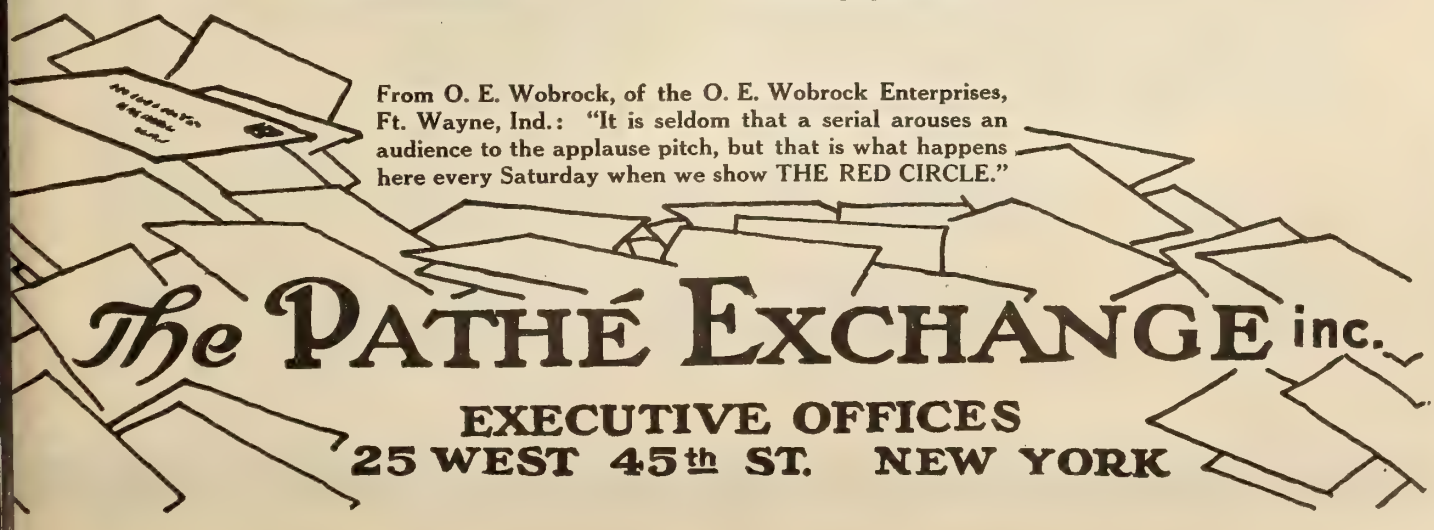
Getting the Money!

few of the letters:

"We wish to advise you that we started THE RED CIRCLE last night and it was the first time since a show started in Montgomery City that we had to turn the people away. All standing room was taken fifteen minutes before time to start." Rex Theatre, Montgomery City, Mo.

Messrs. Zanone and Michael, proprietors of the Majestic Theatre of Lima, O.: "The first presentation of THE RED CIRCLE played to 1468 paid admissions!"

A. H. Hagen, Mgr. of The Nibo Amusement Co., Iris Theatre, Denver, Col., writes: "The opening episode of THE RED CIRCLE has given us one of the red letter days in the history of the Iris Theatre. We have had the *greatest attendance in our history* and, best of all every one who saw Ruth Roland in the introductory picture of this wonderful story of heredity, romance and humanity was tremendously pleased. We feel sure that by far the greatest majority of those who viewed the first episode left the theatre with their minds made up to see all the succeeding episodes."



From O. E. Wobrock, of the O. E. Wobrock Enterprises, Ft. Wayne, Ind.: "It is seldom that a serial arouses an audience to the applause pitch, but that is what happens here every Saturday when we show THE RED CIRCLE."

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PATHÉ Presents FLORENCE

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The Woman's

Adapted from Mrs. Maravene Thompson's novel by A.S. Levino and Harvey Thew. Produced by The Arrow Film Corporation.

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See Your Exchange Manager To-Day!

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Pirates

RONSON HOWARD

FIRST RELEASE MARCH 27th, "THE LITTLE MONTE CARLO"—See This Clash of Clever Wiles and Beauty With Heartless Trickery at Your General Film Exchange To-Day.

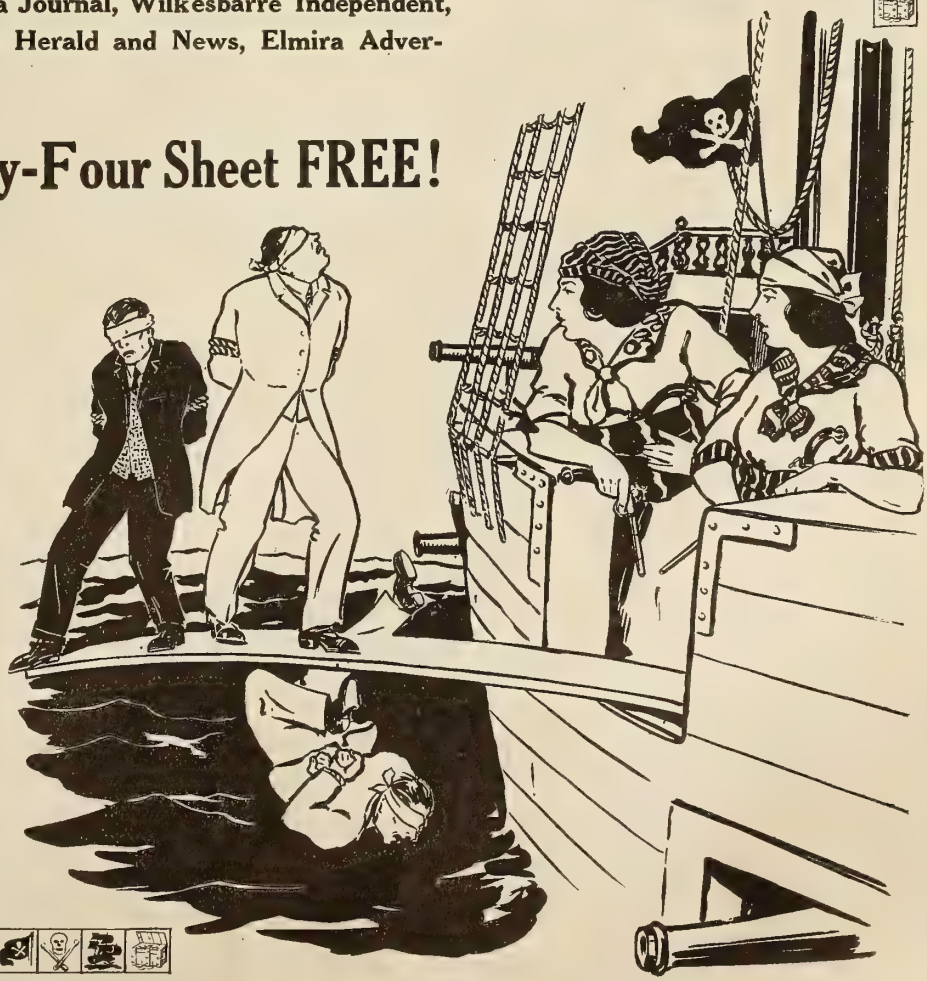
PUBLICITY BACKING ON A SCALE OF STARTLING MAGNITUDE—Stories Published All Over the Country in Such Newspapers as The New York World, Chicago Record-Herald, Philadelphia Press, Buffalo Times, Boston Herald, Pittsburgh Press, Baltimore News, Albany Times-Union, Minneapolis Tribune, Milwaukee Sentinel, Washington Herald, Toronto World, Montreal Mail and News, Springfield (Ill.) State Journal, The Peoria Journal, Wilkesbarre Independent, Jacksonville Metropolis, Joliet Herald and News, Elmira Advertiser, etc., etc.

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Every Other Form of Publicity Aid That Could Be Devised—at prices that have set the film world agog!

Fifteen Two-Reel Episodes Each a Complete Story



The Strange Case of MARY PAGE



NOW HENRY WALTHALL TAKES COMMAND!

In The Coming Episodes of Essanay's Absorbing Series Mary Page's Defender Leads The Chase After The Slayer of Dave Pollock.

Away From the Courtroom They Speed, Hot on The Trail of a Wild, Weird Clue.

Edna Mayo is Mr. Walthall's Co-Star. Lucile (Lady Duff Gordon) Designed Her Gowns. J. Charles Haydon Is The Director. The Tale Is Jammed With Throbs and Thrills.

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First Release
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THE COUNT OF TEN

A well acted, convincing comedy with Mr. and Mrs.
SIDNEY DREW
at their best.

Bookings now at all Metro Exchanges.





MUTUAL SPECIAL FEATURE

A Box-Office Tonic



THE GIRL AND THE GAME

Here's a prescription for sick box offices, and for those that are healthy and want to stay that way.

Book "The Girl and the Game!"

Helen Holmes in this great railroad film novel is a sure, safe tonic that will put the flush of dollar-health in any box office.

Thousands of exhibitors have proved this fact. Now it's up to *you*!

Tremendous Publicity Means Dollars to YOU!

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St. Louis Globe-Democrat
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Kansas City Journal — Cleveland Leader
Los Angeles Tribune
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A new, two act chapter of "The Girl and the Game" is released each week. Thirteen are now appearing.

For booking information apply to "The Girl and the Game" department of any Mutual exchange in America.

Signal Film Corporation
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Rhea Mitchell and ***William Stowell,***
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Three Reel "Flying A" drama, with Edward Coxen and Winnifred Greenwood. Director — Thomas Ricketts — Released March 28th.



The Ranger of Lonesome Gulch

Three Reel "Mustang" drama, with Tom Chatterton and Anna Little. Director—Tom Chatterton—Released March 24th.

A Trunk An' Trouble

One Reel "Beauty" comedy, with John Sheehan and Carol Halloway. Director—Arthur McMackin—Released March 29th.

The Improbable Yarn of McQuirk

One Reel "Beauty" comedy, with Orral Humphrey and Lucille Ward. Director — Phil Walsh—Released April 2nd.

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Search Me!

Here's a new Vogue Comedy brimful of sure-fire fun. Patty M'Quire and Priscilla Dean in antics that'll make your patrons roar with laughter.

Released March 23rd.
Jack Dillon, Director.

Devilish Business

Rube Miller, the clown of clowns, in a bing-bang adventure in funny-land. It's a corker.

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Edwin Thanhouser
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A TWO-REEL THANHOUSER DRAMA

"The FIFTH ACE"



With
WAYNE AREY - J. H. GILMOUR -
HECTOR DION

RELEASED Mar. 22nd

STAGED BY William Parke

FALSTAFF

PANSY POST, PROTEAN LAYER

REEL 1 RELEASED MAR. 21ST

PEDRO The PUNK POET

REEL 1 RELEASED MAR. 23RD

A FINE ARRAY OF FALSTAFF FUNNY-FOLK - FRANCES KEYES, JAY C. YORKE, EDITH DIESTEL, *AND OTHERS.*

COMEDIES

THANHOUSER FILM CORP. NEW ROCHELLE, N.Y.

The Most Successful Program Is a Varied One

ESSANAY'S SHORT SNAPPY SUBJECTS

SEPARATING FROM SARAH

2 act drama — March 21

presenting

Harry Dunkinson
and Florence Oberle

★★★

CANIMATED NOOZ PICTORIAL NO. 7

Cartoon — March 22

By Wallace A. Carlson

The Funniest on the Screen

★★★

I WILL REPAY

3 act drama — March 25

presenting

Marguerite Clayton
John Junior
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Released through General Film Co.

ESSANAY'S GREAT FEATURE PLAYS

The Discard
The Misleading Lady
Captain Jinks of the Horse Marines
A Daughter of the City
The Alster Case
The Raven
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The Man Trail
A Bunch of Keys
The Blindness of Virtue
In the Palace of the King
The White Sister
The Slim Princess
Graustark

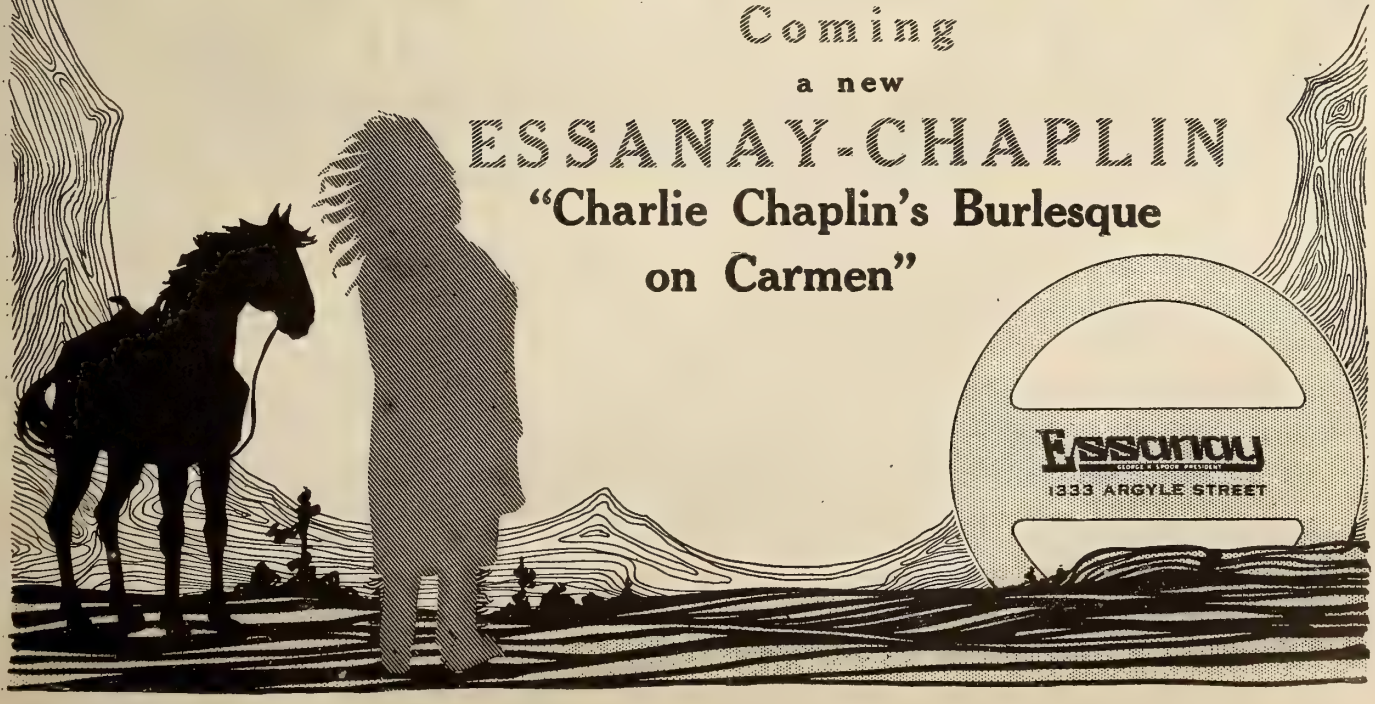
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Coming

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ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"





William Gillette

Is Presented In

SHERLOCK HOLMES

In Five Acts

A character which this world-renowned actor has stamped with undying fame

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TRADEMARK
Reg. U. S. Pat. 1907

MAR 15 1916
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"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII — MARCH 25, 1916 — No. 12

That Action at Albany

THE recent convention at Albany, of the exhibitors of the State of New York—a very successful and important gathering—was marred by a single and most deplorable action.

By a vote of 185 to 5 a resolution to confer through committee with the Motion Picture Board of Trade of America was voted down.

* * *

WORDS can scarcely express, the chagrin which must be felt over this nearsighted action by everyone who holds above petty selfishness the broad and true interests of this industry.

I, for one, am sore clear through, and I want to go on record as such, stating the facts as I know them, and see them.

* * *

MOTION PICTURE NEWS takes this occasion to thank and to congratulate the five exhibitors who believe in co-operation and in a unified industry. They are Lee A. Ochs, Samuel H. Trigger, S. L. Rothapfel, J. N. Hartstall, of New York City, and Wm. Donlon, of Utica.

* * *

TO the 185 exhibitors whose overwhelming vote killed the resolution, I have nothing as specific to say. If I did, I would not hesitate to say it for any reasons of policy in connection with this publication.

It is scarcely to be conceived that these men, by their vote, meant to indicate that they do not believe in a unified industry; that, in this respect, they take a stand *against the policies of all other standard industries* and, indeed, against the policy of the government of the United States; that they feel absolutely secure against censorship, unjust legislation, and every other business menace; that they need no help.

* * *

SUCH a stand is not only in direct opposition to all modern business, modern intelligence, modern civilization, *but is directly opposed to the principles of the Exhibitors' League of America and of New York State*, to the declaration of these principles as printed on the banquet menu cards at the convention.

I need cite only one: "A house divided against itself cannot stand."

* * *

EQUALLY, it is scarcely to be conceived that these 185 exhibitors were flatfootedly opposed to, were harshly critical of the new organization which we have worked so hard to promote, from which we hope so much for—*for the exhibitor*—and which we call the Motion Picture Board of Trade.

How could any one be so minded when no one of these 185 exhibitors has ever attended a single meeting of the Board of Trade?

* * *

SOME one person or persons, there, must have swayed this large vote.

If so, I can state and do state, that he or they did it with the most arrant misrepresentations, with misrepresentations that call for the condemnation equally of the industry at large and the exhibitors at Albany who were misled.

One can only be led to wonder just what individual and selfish motives prompted such a spirit of misguidance.

* * *

BE fair, gentlemen. Consider a moment. What is the Board of Trade? How did it start and grow?

Why in just the same way that every local or State League has started and grown.

The Board of Trade movement was launched at the New York Convention of 1913, revived at the Dayton Convention, and finally accomplished a few months ago.

* * *

IT is successful. It is going to be more successful and do fine things for the exhibitor, whether he wants them or not.

* * *

A number of men have fought and bled for it. They have given freely of their time and gone heavily in to their pockets with not an axe to grind; not a single direct benefit received. Their spirit is exactly the same as that behind Fred. J. Herrington, who is trying so hard and well to make a national organization of exhibitors; the same as that behind every officer of and worker in every State League; the same spirit identically that moved each of you 185 exhibitors to go to Albany.

* * *

I HAVE attended every executive meeting of the Board of Trade. I know in detail everything talked about, planned, accomplished within and without these meetings.

I know these things as no man at Albany did. And I want to state that never have I witnessed any politics, any favoritism. I have only seen a spirit of fairness, impartiality and broadness, of sincere consideration of the exhibitor and his extreme importance to this industry.

In my opinion, and in the opinion of every man who knows, the Board of Trade is the finest thing that has happened in this industry.

I am deeply suspicious of any well-informed man who says otherwise.

(*Continued on page* 1724)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

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Vol. XIII March 25, 1916 No. 12

That Action at Albany

(*Continued from page 1723.*)

CONSIDER, again, gentlemen. Don't stand off and look at the Board of Trade—even with your honest eyes open. *Be in it and look out from it. Why aren't you in it? Why not, as well as I?*

You're a part of it, if you consider yourself a part of this industry and its future. It's your Board of Trade.

This publication is an exhibitors' journal. Like any publication, it is conducted in the readers' interest. The exhibitor is our reader; therefore, the exhibitors' cause is our cause. The exhibitor comes first. It shouldn't be necessary to state this.

* * *

THIS is plain business. We don't weep about it or preach about it; we don't lick boots or pass the hat. We are putting out a paper in the exhibitors' interest, to increase and conserve his business. When we cease to do this, well and honestly, we won't have any readers. We want to be an exhibitors' paper.

* * *

WE believe in Local Leagues, State Leagues and in a unified National League. We have spent thousands of dollars in promoting exhibitor organizations and, thanked or not, we shall continue just the same. We told Fred. J. Herrington, after his election at San Francisco, that we were for him and we are. We shall continue our help.

And just so we shall continue our support of the Board of Trade, because we believe, *we know*, that it is highly necessary to the exhibitor and his industry at large.

* * *

TO-DAY, in Great Britain, the industry is crying out for a Board of Trade. They have a manufacturers' organization, a renters' organization, an exhibitors' organization. The latter is much stronger than our National League, because in that small and compact country it is much easier to achieve national organization. Yet against the common menace of heavy taxes and other evils, they have no big united force to fight with, and they are envious of our American Board of Trade.

And here, in Albany, with worse legislation right at our doors, we are voting against unity; we are striving to maintain a divided house, we are elevating the standard of petty rancor and downright selfishness.

* * *

LET it stop—*now*. Follow the lead of North Carolina and Indiana, who have voted to co-operate with the Board of Trade—and the other state and local leagues which will follow them.

For we believe they *will* follow, and we believe that eventually we shall have a clear understanding and close co-operation between every exhibitor organization and the National League and between all exhibitor organizations and the Board of Trade. We believe this just as we believe in the sincerity and intelligence of the worth-while exhibitor.

WILLIAM A. JOHNSTON.

The Exhibitor and the Board of Trade

WE would advise every exhibitor to read, thoughtfully and carefully, the resolution passed by the directors of the Motion Picture Board of Trade, and which is reproduced in this issue.

It ought to be very suggestive to members of the various state leagues. It ought to have something very important to say to those misguided and short-sighted members of the exhibitor organization who permit their habitual suspicion of the producer to get the better of their common-sense.

* * *

THE Board of Trade cannot force co-operation down an exhibitor's throat. But one of two things is true; either the Board is sincere—or it is not. Why not find out which is true—if you have any doubts in the matter? If you were playing poker, and you thought your opponent was bluffing, you would call him.

In this case, it doesn't cost you anything to "call."

Why not display at least as much sense in your own business affairs as you would at the card-table?

Dropping the Fatal Word

IT is gratifying to note that several producing companies have begun wisely to omit the word "censorship" from the National Board's trailers at the end of their films.

The word censorship in the title of the National Board was always a thorn in the flesh of the producer. It was originally intended to still the yelling agitators outside the business, but it has of late recoiled.

* * *

WE are still busy trying to explain to those who prefer not to understand why the National Board of Censorship, so-called, is not a censorship board. It was plain enough to those very persons who now pretend to be mystified, when they complained that state censorship was necessary because "The National Board had not authority to enforce its decisions." Now they cannot, for the life of them, remember that characteristic of the situation, and insist that we should have no objection to censorship from without because, say they, we submit to it from within.

Such an argument is like telling a man, because you have found a rat-trap in his house, that he should have no objection to boarding a herd of fox-terriers.

Indianapolis Will Apply for League Membership

Move Was Decided Upon at Convention Held at Hotel Severin on March 2-3—Rembusch Is Elected President; Lipps, Vice President; Rhodes, Secretary, and Gavin, Treasurer—Principal Addresses Made by Binder and New Head of the Organization

Special to Motion Picture News

Indianapolis, March 11.

THE most successful motion picture exhibitors convention in Indiana was held Thursday and Friday, March 2 and 3, by the Indiana Motion Picture Exhibitors, at the Hotel Severin, which closed with a ball and entertainment Friday evening at Tomlinson Hall, when seven photoplayers were present in person.

The most important business transacted at the convention was the election of new officers, and the adoption of a resolution providing that the state body should apply for a charter in the Motion Picture Exhibitors League of America.

The new officers elected follow: President, Frank J. Rembusch, Shelbyville; vice-president, William Lipps, Alexandria; secretary, J. M. Rhodes, Indianapolis; treasurer, Joseph Gavin, Indianapolis. Mr. Gavin also is president of the Indianapolis Exhibitors League.

The convention opened Thursday afternoon. The program at the afternoon session was informal. The principal addresses were made by J. W. Binder and Frank J. Rembusch. Brief talks also were made by S. H. Grimes, of Crawfordsville and Harry Weiss, of Chicago, representative of the Metro program. General conditions in the motion picture industry and particularly the work being done by the motion picture board of trade was the theme of Mr. Binder's address, who said to the exhibitors in part:

"The Motion Picture Board of Trade of America now includes in its membership the producers of 91 per cent. of all the motion pictures shown in the United States and the distributors are represented to the extent of 78 per cent. of the total business.

"In the motion picture business the exhibitor is the great factor; he can make or break a production.

"The exhibitors should have cohesive organizations and work together for the good of the industry and themselves; no sacrifice is too great to make in order that a strong organization of this kind may be obtained."

"Competition" Not "Opposition"

Mr. Weiss also urged organization and co-operation, and the substitution of the word "competition" for "opposition" in the relation of exhibitors toward each other.

Richard Travers, of the Essanay company, made a brief speech to the audience that witnessed an entertainment in the assembly room of the hotel in the evening.

The keynote of the discussions throughout the convention was the necessity for motion picture exhibitors to cease "knifing" each other, and to band together for the good of the business—particularly to do all in their power to prevent the establishment of a Federal censorship of motion pictures.

Addresses were made Friday afternoon by Jacob W. Binder, Harry Weiss, and Hector Fuller, dramatic editor of the Indianapolis *Star*.

Short talks also were made by a number of the exhibitors on the problems that continually confront the proprietor of a motion picture theatre.

Mr. Weiss told of some of the many difficulties of the film manufacturer, whom he likened to the ham in a ham sandwich, with the exchange on one side and the exhibitor on the other.

He said that one of the greatest troubles with the motion picture business is that there are a great many persons engaged in it who know nothing whatever about it, and who make it difficult for their competitors to do business.

He deplored the custom of demanding varying prices from exhibitors, and said that the films ought to be rented to all exhibitors at the same price, regardless of the size of the theatre.

Screen Displacing Stage Plays

Mr. Fuller, in his address, called attention to the great future of the motion picture, and spoke of the manner in which it has displaced the spoken drama.

J. R. Gadbury, motion picture editor of the Indianapolis *News*, and correspondent of Motion Picture News, gave a short talk, urging truthfulness in advertising the pictures.

He said not all the pictures produced were the best pictures produced and asked the exhibitors to forget some of the superlative adjectives they ordinarily use.

He said there were poor pictures produced by all the different leading producing companies.

Several of the photoplayers who came to attend the entertainment and ball in the evening were present at the business session in the afternoon.

The convention sessions were held on the thirteenth floor of the hotel. The twelfth floor had been reserved for exhibits of the local exchanges and accessory companies.

Among the exchanges who had exhibits were: General, World, Pathé, Mutual, Metro. The Paramount, Fox, Triangle were not represented.

W. A. Ratz, manager of the Indianapolis office of the World Film Corporation, one of the livest wire exchange men in Indianapolis, demonstrated that he was a live wire at the convention. Mr. Ratz put in an exhibit at his personal expense consisting of printed matter, photographs, decorated in attractive style in the rooms.

W. F. Hurst, Indianapolis manager of the Pathé company, also a live wire, made things real in the Pathé exhibit by having a caged red rooster on display.

Ball Attended by 1,800

It was estimated that about 1,800 persons attended the ball held at Tomlinson Hall. Music was provided by a large orchestra, and several specialties were given.

Charles C. Pyle, equipped with a megaphone, introduced the photoplayers to the audience. Many of the persons present did not dance, but attended to see some of the photoplayers in person.

Those present at the ball and entertainment were: Leah Baird, Vitagraph; Bryant Washburn, Ruth Stonehouse, Richard C. Travers, of the Essanay; Mary Miles Minter, Metro; Margaret Gibson and Elaine Ivan, David Horsley productions.

Five thousand tickets for the ball had been issued, the admission price being one dollar.

Mary Miles Minter stayed over in Indianapolis Saturday and appeared at the Colonial theatre in the afternoon and evening in person.

She held a reception of children in the afternoon and also appeared twice in the evening. This caused the Colonial theatre, which shows Metro pictures, to be crowded afternoon and evening.

A large part of the credit for the success of the convention and ball is due Frank J. Rembusch, the screen man, of Shelbyville, Ind.

He worked early and late to make the convention a success and the publicity committee received the hearty co-operation of all of the Indianapolis newspapers.

J. R. Gadbury.

MEEKER, PICTOGRAPH EDITOR, TAKES VACATION

George R. Meeker, editor in chief of the Paramount Pictographs, the magazine of the screen, and the first serious attempt to visualize the thoughts of America's greatest thinkers and to teach vital subjects through the medium of the screen, has been granted a two-weeks' leave of absence, to recuperate from the arduous duties with which he has been confined during the past few months.

Mr. Meeker has given to the motion picture industry "the first new thing" in a number of years. Mr. Meeker will spend his vacation at Palm Beach.

Upon Mr. Meeker's return to New York next month, he will take up a variety of interesting subjects to be portrayed upon the screen through the Pictographs.

"DEFENSE OR TRIBUTE?" SENT ON ROAD BY PUBLIC SERVICE CO.

Immediately after the five-reel historical drama, "Defense or Tribute?" closed its two-weeks' run at the Park theatre, Columbus Circle, New York, the Public Service Film Company started to send out companies in New York State, Connecticut, Pennsylvania and other parts of the country.

The picture has the support and advocacy of newspapers in various parts of the country, which advocate military preparedness.

The New York *Tribune* has selected the picture to assist Marjorie Sterrett, the little Brooklyn girl who conceived the idea of building a battleship from dime contributions, in her ambition.

News Writers and Artists Dined by Board of Trade

Cartoonists and Newspaper Men Connected with New York Dailies See 5,000 Feet of Film Made Up From Scenes Cut Out of Pictures by Order of Censors—Arthur Brisbane Creates Stir By Speech Declaring Censorship Is Necessary—J. Robert Rubin in Reply

A HEARTFELT protest against censorship and the methods of censors was voiced Sunday night March 12, at a dinner given by the Motion Picture Board of Trade at the Hotel Astor, New York.

The dinner was given to the newspaper writers and cartoonists of New York, and several unique features were provided to impress upon the guests the ridiculous side of the censoring of motion picture films.

Chief among these was a showing of about five thousand feet of film made up of scenes cut out of completed pictures by the Philadelphia and Ohio censors. The film was arranged by Terry Ramsaye, of the Mutual Film Corporation, and was hailed by shouts of delight from an appreciative audience.

Arthur James presided, and with him at the guest table were J. W. Binder, John R. Freuler, J. Stuart Blackton, J. Robert Rubin, Herbert S. Houston, Charles Urban, William M. Seabury and Arthur Brisbane.

Mr. Brisbane, who was introduced as the first speaker, created something of a stir by demonstrating the attitude of those who favor censorship. He declared that censorship was necessary, and then explained his attitude by the statement that he knew nothing of motion pictures, and never went to see them.

Rubin Answers Brisbane

J. Robert Rubin answered Mr. Brisbane's strictures on the motion picture in a dignified and convincing manner, and was warmly applauded by the 250 men assembled. William M. Seabury and Herbert S. Houston also attacked the evil.

"Moving pictures," said Mr. Rubin, "are no longer clap-trap melodramas. Our entertainments are arranged in programs containing news events, cartoons, travel pictures, and the highest type of drama. In this profession there is being used the best thought of the best literary men.

"The motion picture today is a school in itself. It has made men wiser and humanity broader. It is the greatest food for mankind since the telephone. The people have not taken the interest in the censor question that they should.

"The censor is the child of autocracy, nurtured by tyranny and despotism. The tool of these vices—the censorship of the motion picture—today, means the censorship of the press tomorrow.

"The motion picture of today speaks to the people and expresses the best sentiments of the people. The gag rule of the censors, who are wofully ignorant of the business they are pretending to regulate, should not be tolerated."

Menus for the dinner, prepared by T. M. Alexander, secretary of the publication committee of the Board of Trade, announced: "The Fifth Estate dines the Fourth Estate."

Among the noted artists present were Harry Grant Dart, J. R. Bray, Rollin Kirby, George Herriman, "Tad" Dorgan, L. A. Searl, L. M. Glackens, F. Opper, Thomas McNamara, George Brinckerhoff, and others.

Arthur James, the toastmaster, said in introducing the speakers:

"The Fifth Estate, the motion picture, reaches out to its older brother, the Fourth Estate, and asks co-operation in resisting the destroyer of art, the foe of progress, the common enemy, the Censor.

"The spoken, the written, the drawn, the sculptured, the painted, the acted word, alike in their common purpose, the expression of thought, cry out against the oppression of those who seek to make all men conform to the narrow confines of their bigotry, their undevelopment, their prejudices and can't. To yield at all to censorship is to put our mental, our artistic, our very moral liberty into the keeping of others. Our physical freedom was worth dying for a century ago; surely our greater freedom of thought and its expression is worth fighting for today.

"Censorship is without the shadow of a defense among a civilized and an enlightened people. We readily concede, or I might better say, we proclaim that morals on the screen differ not at all from morals of the spoken drama, of the newspaper and of the pulpit. We believe with all other men who have a thought for the uprightness of the community in which they live, that there are proper rules governing public exhibitions and amusements, and to such proper regulation we cordially subscribe.

"But censorship, whether it be the censorship of the daily newspaper, or of the pulpit, or of the motion picture, we solemnly, earnestly, indignantly resent because we know of no man or group of men great enough, god-like enough, to take our art and enslave it and make it do their bidding."

Mr. Brisbane said in part:

"For your own business, I will say to those of you who have invited the Fourth Estate to come here tonight, including myself, I will say that I know very little. I am one of the few living men who has never seen Mary Pickford (laughter) or Charles Chaplin, or Theda Bara, or Miss Clark—I believe she comes in there. All I have seen is the Durbar and Scott's South Pole pictures and "Carmen," which I couldn't escape because it was given in Mr. Hearst's house and I happened to be a guest there. (Laughter.) Furthermore I never read the Family Story Paper or the Ledger when I was a boy, and I do not see why I should see Theda Bara or Mary Pickford, in "Rags," I believe it is, in my old age. (Laughter and applause.) I have great respect for the men who are developing the financial value and the real genius of those people, but I don't think that I should be bothered about it.

Gives Views on Censorship

"Now, as to the censorship—there are only a few things that I want to say anything about—and as to the censorship, I do not think I can become very much excited about it. There will be no censorship without the consent of a majority of the people of the United States, and I do not think that they will consent to any very extensive or universal censorship. The moving picture, so far as it is merely a melodrama, a story, a tragedy, or a joke, a comedy, it is only a money-making proposition, and whether it is censored or not I don't in the least care. That part of the work is only in its infancy, and as I say, I don't care in the least as to whether it is censored or not. But the censorship of the moving picture will become an established fact, and it may in the future be a very serious matter because at the present time the moving picture, all it amounts to today, at least the modern moving picture, is that it is an amusement, and its success is based upon the stupidity and lack of intellectual development of the human race. (Laughter and applause.)

Pictures to Be Factors in Politics

"One of the big factors in politics, if it were used, and I believe it is going to be, would be the moving picture. I believe that in the next campaign the man that studies this and uses genius to get at the facts will find it a very large factor in the result. For instance if they take what I believe you call a 'close-up' picture of some of the things which may happen, you will do something worth while.

"If you put those pictures out the people will look at them and see them and believe them. Those are pictures which I would not like to see censored. I think the censorship of ordinary things is not a menace. The things that need censorship are not the ordinary things. You don't need to do things out of the ordinary in order to make your business succeed or to gain popularity."

Establishing Standards

"I made a memorandum here on my card that you could make more money out of a Childs Restaurant than you could out of the old Haymarket. The only thing is that it takes a certain amount of ability and persistence to make money out of a Childs Restaurant, but it don't take very much to hire a woman to degrade herself and give an indecent exhibition.

"Now, one of the things that you want to establish is standards. Establish something, so that it will become and be a standard for your business. One of the great purposes, I believe, to which the moving picture can be put is that of education, educational films.

"It is a great business, of course, with great big forces moving it, but its great work is for the future. Why, every school in the world will soon be teaching by the moving picture.

"The moving picture will make intellectual digestion absolutely perfect. It will be

(*Continued on page 1767.*)

Uniform Copyright Laws for Films in the Americas

Paul Cromelin of Cosmofotofilm Company Prepares Statement on Behalf of the Industry for Use of the International High Commission, Composed of Representatives of the United States and the South American Nations, Who Will Convene in Buenos Aires, April 3-15

THE International High Commission, composed of representatives of the governments of the United States and the South American nations, which will meet at Buenos Aires, April 3 to 15, will take up, among other questions affecting Pan-America, the problem of uniform copyright laws for literary and artistic productions, in which motion pictures are included.

Paul H. Cromelin, of the Cosmofotofilm Company, has prepared for the Commission a statement on behalf of the industry respecting this important question, and it has been endorsed by the Motion Picture Board of Trade, at whose request Mr. Cromelin prepared the statement.

W. G. McAdoo, Secretary of the Treasury, is chairman of the United States section of the Commission, which sailed March 8 on the battleship *Tennessee* for Buenos Aires.

The United States representatives requested that Mr. Cromeline's statement be printed, and will bring it before the convention at Buenos Aires.

The principal matter to be discussed with regard to copyright is the desirability of reaffirming the principles embodied in the Fourth International American Conference Convention on Literary and Artistic Copyright signed at Buenos Aires, August 11, 1910.

The reaffirmation of these principles is urged by Mr. Cromelin, and in particular the ratification as soon as possible of the convention of 1910 by those South American Governments which have not yet ratified it.

More Business with South America

After detailing the extraordinary growth of the motion picture industry in the United States, Mr. Cromelin points out that, as relations with our Pan-American neighbors develop, the South American market will be more and more cultivated by North American manufacturers, and that this will undoubtedly require "that the best in literature and story in those respective countries be eventually produced in the form of motion pictures."

In this connection, Mr. Cromelin urges that certain amendments to the convention of 1910 are highly desirable, so far as the picture industry is concerned.

The chief of these has to do with the question of copyright registration, which, because of its lack of uniformity, operates as a menace to the manufacturer.

That is, a manufacturer may make a picture of a story which originated in one of the countries signatory to the convention of 1910. Under the terms of Article 3 of that convention:

"The acknowledgment of a copyright obtained in one state, in conformity with its laws, shall produce its effects of full right in the other states without the necessity of complying with any other formality, provided always there shall appear in the work a statement that indicates the reservation of the property right."

This means that citizens of those countries, without having to register in the United States, are entitled to all the benefits of our copyright law; and the manufacturer may be innocently infringing a copyright of a work by a South American, and be liable to damages therefor.

There is no way for a manufacturer to tell from what may be a typewritten scenario of an unlawfully typed copy of the work offered him that it is a work in which copyright subsists."

Innocent Infringement Serious

Quoting Section 25 of the Copyright Law of the United States regarding damages recoverable in the case of an innocent infringement, Mr. Cromelin remarks that "even with the limitations made by our law the consequences of an infringement may be very, very serious.

It is not this alone, however, but the remedies which the copyright owner may have in damages when the motion picture is brought into his own country or into the other countries of the Union, which makes it serious for the manufacturer or his assignee.

In many of these countries the damages assessed are not limited and although a manufacturer was quite innocent of the fact that he was using another person's copyrighted property, he would be compelled to pay dearly for it and in addition have his property confiscated.

"We believe the convention should be amended in a way to provide for a system of registration and an exchange by the various nations adhering to the Pan-American convention from time to time of a complete list of copyright registrations filed with them, these to be published in a manner similar to that followed by the Register of Copyrights at Washington under the name of 'Copyright Entry Books.'"

Mr. Cromelin then endorses an amendment to Article 3 of the convention, as proposed by the Victor Talking Machine Company, Thomas A. Edison, Inc., and the Columbia Graphophone Company.

The amendment states: And provided that no copyright owner shall be entitled to enforce any claim for infringement of his copyrighted work in a signatory state occurring prior to the filing of an entry of such copyright in the copyright office of such signatory state by the copyright office of the signatory state in which such copyright was originally granted, and the copyright office of each signatory state shall be required to forward to the copyright offices of each of the other signatory states, each month a complete list of copyright registrations effected during the preceding month."

This amendment is believed to be necessary "in order to avoid international legal difficulties, involving, necessarily, great expense and possible damages."

"In conclusion," says Mr. Cromelin's statement, "we commend to your serious consideration the clauses in the United States Copyright Law as amended by Act of August 24, 1912, relating to motion pictures.

"We believe that if there is uncertainty on the part of the representatives of other Pan-American countries as to the kind of internal legislation they should originate in their respective countries covering the copyrighting of motion pictures; they might well make use of the experience we have gained and adopt and make a part of their copyright law the good feature of our law to the extent this could possibly be done. This would be a strong move in the direction of uniformity of laws respecting an important division of the law relating to copyright and would of necessity in the last analysis prove of benefit to all concerned."

George Beban in "Pasquale" for Morosco Company

Star of "An Alien," Based on His Famous Vaudeville Sketch, "The Sign of the Rose," Collaborates on Script with Lawrence McClosky

GEORGE BEBAN, portrayer of Italian characters, is now busily engaged in the production of his initial photoplay subject for the Oliver Morosco Photoplay Company "Pasquale," an original play written by himself in collaboration with Lawrence McClosky.

"Pasquale" affords Mr. Beban a screen vehicle in which he will bring out the quaint character of the poor Italian such as we see in everyday life along Mulberry Street, New York.

The subject will also have bearing upon the present war in Europe and various actual scenes of battle involving the Italian army, with others showing the manoeuvers of a fleet of Zeppelins are included in the production.

Supporting the star, The Oliver Morosco Photoplay Company presents a cast including such artists as Myrtle Stedman, Helen Eddy, Page Peters, Jack Nelson and Nigol deBrullier.

William D. Taylor, whose recent work in "He Fell In Love With His Wife" has won him considerable attention on the part of both trade and public, has been selected to direct the photoplay, while Homer Scott will officiate at the camera.

The release of "Pasquale" on the Paramount Program will mark the return of George Beban to this brand, his former productions "The Italian" and "An Alien" having been materially responsible for his present popularity with the motion picture public.

THANHOUSER MAKES CONTRIBUTION TO SHAKESPEARE TERCENTENARY

The coming Shakespeare Tercentenary will find itself enriched by a contribution from Edwin Thanhouser of New Rochelle. Frederick Sullivan, the Thanhouser director, is now at work on a production which will be released during the celebration.

The only information that can be gained about the production just now is that it is an imaginative work of Philip Lonergan, and will very likely be in three reels.

Mr. Thanhouser attaches so much importance to the value of the production that he has designated Florence La Badie to play the star role.

The story will be the first work touching on Shakespeare so directly without being founded on any of the poet's work.

It is purely a fanciful arrangement of events in which Shakespeare himself is impersonated as are also the people of his time.

It has been seen fit to devise a special vehicle in order to depart from the usual recognized but heavily burdened Shakespearean conceptions.

CHARLIE CHAPLIN ORGANIZES MUSIC COMPANY FOR OWN SONGS

Special to Motion Picture News

Los Angeles, March 11.

The Charlie Chaplin Music Company, composed of Charles and Sidney Chaplin and Herbert Clark, has been organized and has opened an office in Los Angeles.

The purpose of this company is to popularize the music written by the well known comedian. The selections published to date including "Oh, That Cello," "There's Always One You Can't Forget" and "The Peace Patrol."

Cleveland Theatres Keen on "Family Programs"

Club Women Want Bills to Include Something of Interest to Adult as Well as Juvenile Members of the Household and Specially Selected Subjects at Each Performance

Special to Motion Picture News

Cleveland, O., March 11.

CLEVELAND and its populous residential suburbs, Lakewood and East Cleveland, are paying much attention to the question of children's matinees.

The efforts of the managements of the Alhambra, Wind-a-Meer, Monarch and Lakewood theatres to popularize special children's entertainments are quite apart from the movement of the Cleveland Federation of Women's Clubs to arrange what they call "family programs."

The club women want to arrange programs which will include something that will interest adult as well as juvenile members of the family.

They want their specially selected programs to be given at each performance from Friday night to Sunday night.

Their experiment provides for a six weeks' test at neighborhood houses to be chosen later. They are still working with members of the Exhibitors League to select a number of dramas, comedies, cartoons and travelogs they consider suitable for such programs.

Their plans provide for review of a number of old pictures recommended by the exhibitors and for the renting of new prints of such pictures as they approve.

This, of course, is in addition to such new films as they can get on terms which will make them available for the "family programs."

The present children's matinees at the Alhambra, Wind-a-Meer and Monarch theatres usually include the current feature film and a number of smaller things suitable for children's performances.

The Alhambra, for instance, has included such pictures as "Rumpelstiltskin," "Robin Hood" and "The Kingdom of Noseyland," in its program, but the venture at this theatre recently received a setback when a number of parents protested to the Cleveland *Plain Dealer*, the Northern Ohio paper which for months has waged a relentless crusade against the unwholesome type of picture, against the inclusion of Pathé's "New York" in a children's matinee program.

The Alhambra management frankly admitted it had made an error of judgment, but, while assuring patrons of its intention to exercise greater care in future, deplored a dearth of pictures suitable for children.

Perhaps the most promising children's matinee plan yet introduced in Cleveland is that of the Lakewood theatre.

The management has made an arrangement with the Thimble and Book Club of that district which provides that the programs shall be selected by the members of the club and the Board of Education.

The performance is to commence at 10:30 a. m. and beginning next Saturday, the selected programs for the children of the neighborhood will be given on three successive Saturday mornings.

If the patronage accorded warrants it, the Saturday morning children's matinee will be a permanent feature.

Recently an effort was made to arrange children's matinees at the Metropolitan theatre, the best photoplay house in Cleveland. A number of club women were behind this movement, but it is stated that the proposal fell through because the women were unable to agree on the policy or scope of the entertainment.

It is interesting to note, however, that the subject of children's matinees is attracting greater attention in all parts of the city and that all the big houses are exercising greater care in the selection of their week end programs.

Charles Chaplin Is On Way to California for Mutual

Famous Comedian with the Wonderful Pedal Extremities Is Accompanied by His Brother Sydney, and Makes a First Class "Chaplin Exit" from New York

CHARLES CHAPLIN is on his way to California. The Mutual's comedian left Thursday on the Twentieth Century for Chicago, where he proposed to spend a few days before proceeding to Los Angeles.

Chaplin was accompanied by his brother Sydney and Henry P. Caufield, who takes general charge of the studios being prepared for Chaplin in Los Angeles. Chaplin's departure was not attended by any ceremony, but he made a first-class "Chaplin exit" from New York.

The other members of the party were waiting in the Grand Central station and train time was at hand, while Chaplin lingered with his farewells to Broadway which began with a call at the office of President John R. Freuler of the Mutual Film Corporation and continued uptown to the Plaza.

The Century was on the dot of departure when Chaplin dashed through the station concourse at top speed, plunged and skidded down the train shed and flipped over the rail on the observation coach, the story goes.

"In departing I want to emphatically deny that the Essanay company is holding a large stock of unreleased films of my productions," said Mr. Chaplin. "There are to come from this company only two two-reel releases—'Carmen' and another which has had the working title of 'Police.'

"I am glad to be on my way to California. I've had a bully time in New York and I have enjoyed every minute of it, but now I feel like going back to work again.

"As I have so often said, I have felt that this was to be my big year. I know it is going to be.

"I am pleased with the terms of this contract beyond the somewhat important financial return.

"It means that my efforts will get before all the people, that my pictures will have adequate distribution through the Mutual's system of sixty-eight exchanges."

HAMILTON APPOINTED TO CENSOR BOARD IN DALLAS

William Hamilton has been appointed a member of the board of appeals at Dallas, Tex., succeeding John S. Aldehoff, resigned. The board of appeals has the last say in censorship in Dallas.

ROACH, ROLIN PRESIDENT, RETURNS TO WEST COAST

Hal E. Roach, president and director-general of the Rolin Film Company, of Los Angeles, returned to the Pacific Coast late last week after an extended stay in the East on business connected with the comedy releases of his company on the program of Pathé Exchange, Inc.

Mr. Roach, before taking the transcontinental train, pronounced his visit a complete success from every standpoint, praised Pathé for the smoothness of the relations they had maintained with him, and expressed his determination to make "bigger and better pictures."

While not at liberty to publish any details of the plans agreed to between the Pathé heads and himself, Mr. Roach intimated that they were in the highest degree satisfactory to him, and that Rolin productions would be even more popular a feature of the Pathé program than in the past.

"Dumb Girl of Portici" for State Rights is "U" Plan

Inquiries From All Over the Country for Price of Picture on That Basis Influence the Board of Directors—Decision Is Made to Dispose of Film to Highest Bidder—McMahan and Jackson Get Ohio; C. L. Hertzman, Michigan; and N. A. Magner, California



THREE STIRRING GROUP SCENES FROM THE ELABORATE PAVLOWA-SMALLEY-UNIVERSAL MULTIPLE

THE Universal Film Manufacturing Company and Anna Pavlowa, co-partners in "The Dumb Girl of Portici," have decided to release this production under the State rights proposition

So many requests coming to the offices of the Universal asking prices for certain states, that the matter was brought before the board of directors, to which the Pavlowa representative was invited.

After some discussion and consideration of the several applications already made for state rights, it was finally decided to sell state rights to the highest bidders.

Many bids were received without solicitation, while a great many other live exchange men and state rights bookers wrote in, asking the Universal's price for their respective territories.

This prompted the officials of the Universal to give consideration to the releasing of the Pavlowa-Smalley's feature on the state rights basis.

The Picture Makes Big Hit

The satisfaction which "The Dumb Girl of Portici" created among theatre-goers generally and the popularity it attained during its showing at the Colonial theatre in Chicago, prompted the leading newspapers of the Western metropolis to give it more extensive publicity than was accorded even great and successful plays of the legitimate stage.

Half page reviews, profusely illustrated with dancing poses of Pavlowa, as well as many scenes taken from the motion picture, adorned the front pages of several Chicago publications, while the motion picture pages were overflowing.

Although Pavlowa is the leading light in this picture, in which she portrays the role of Fenella, the dumb girl, it is far from a single central figure picture.

The story carries no less than a dozen characters, all very important to the careful development of the play, and each person was chosen for the respective part with the greatest of care by Lois Weber, who adapted the scenario of "The Dumb Girl of Portici" from Auber's opera, "Masaniello," a story of the strife in Italy during the seventeenth century when the land was under the rule of the Spanish viceroys.

Such motion picture stars as Rupert Julian, Wadsworth Harris, Douglas Gerrand, John Holt, Edna Maison, Lois Wilson, Laura Oakley and Hart Hoxie supported Mlle. Pavlowa in the careful denouement of the plot.

The press of Chicago was unanimous in proclaiming this one of the greatest supporting casts ever accorded a leading star in a motion picture production.

Amazed by Number of Inquiries

As the Universal had originally intended to release this Pavlowa feature through its own exchanges, it was at a loss at first to account for the continuous flow of letters asking for territory privileges.

When these became so numerous as to demand the personal attention of President Carl Laemmle, he carefully considered the possibilities of the picture and when those exhibitors who had purchased state rights on such big Universal productions as the Annette Kellermann feature, Williamson's Submarine pictures, "Neptune's Daughter" and "Damon and Pythias" offered sums in excess of those paid for such features, President Laemmle brought the matter to the attention of the board of directors.

Three states have already been sold before any announcement was made that the Universal would release the picture in this manner. These were specific offers of a certain amount for the territory desired which were accompanied by a substantial deposit in each case.

These were for Ohio, Michigan and California, McMahan and Jackson of Cincinnati obtaining the rights for the state of Ohio; C. L. Hertzman of Detroit, the rights for Michigan, while N. A. Magner of San Francisco got the California rights.

Exhibitors See "Social Pirates" Before Booking

Plan Carried Out for Bronson-Howard Serial by Kalem Meets with Success—Special Invitations Given for Showings in Theatres in Many Cities

OFFICIALS at the Twenty-third street, New York, offices of the Kalem Company are enthusiastic over the results that have accrued from the policy of allowing the exhibitor to "see the goods before he buys," which that organization established in connection with "The Social Pirates," the big new fifteen week series by George Bronson-Howard.

For the past two weeks exhibitors in all parts of the country have been viewing the first two episodes of the series, though the initial release date is only March 27.

"The Little Monte Carlo," released March 27, and "The Corsican Sisters" on April 3, are the two episodes that the exhibitors have seen.

As soon as the date of release for the first issue of the series was decided the two pictures were rushed through the factory and prints delivered to exchanges throughout the country, as soon as possible.

The managers were then urged to make every effort to have all exhibitors in their territories see the productions before the work of signing contracts was begun.

In many cities special invitation performances were given in local theatres, while in others the pictures were shown to all exhibitors who requested the privilege in the exchange projection rooms.

In New York the General Film exchange was kept busy showing the picture to small groups of exhibitors, while in addition Kalem arranged a special exhibition at Wurlitzer Fine Arts Hall last Thursday morning, which was attended by hundreds of showmen in New York and Brooklyn and the trade paper representatives.

The local exchange also arranged an exhibition for Jersey City exhibitors, which was given in that city last Sunday.

BETTS' FIRM WILL SEND BRITISH PICTURES TO AMERICA

Friends on this side have been advised of the safe arrival in England of Walter C. Betts, of the International Cinematograph Corporation, Limited, 24 Gerrard street, London, W., England.

In a letter just received by Arthur S. Kane, 220 West Forty-second street, New York, he speaks of the changes which have taken place in the industry in Great Britain during his absence of several months in this country, where he made many warm friends in the trade.

This was the first visit of Mr. Betts to America as a representative of his concern, although he had traveled this continent before.

The International expects to send a number of foremost British and continental productions over in the near future as a result of his trip.

It is one of the old established firms in the trade in the British Isles with a high reputation.

HUTCHINSON SIGNS SLOMAN TO DIRECT WINIFRED GREENWOOD

Samuel S. Hutchinson, president of the American Film Company, announces the addition to his directing staff of Edward Sloman, a director who has served in this capacity with a number of large companies.

Mr. Sloman has already arrived at Santa Barbara from the East and will begin production work immediately.

Franklin Ritchie, a newly acquired American star, and Winifred Greenwood will head the company he directs.

Mr. Sloman is a cousin of David Belasco. He was born in London, England, and educated there. He made his first appearance on the London stage when still in his teens, playing at the Pavilion theatre in Mile End Road.

His first film connection was wtth Universal, with which organization he remained two years. He then became director for the Lubin company.

Mr. Sloman will work exclusively on features.

THREE COMPANIES FOR KEYSTONE, MAKING FIFTEEN

Special to Motion Picture News

Los Angeles, March 11.

A number of conferences held at the Keystone studio between President Adam Kessel, Jr., Director General Mack Sennett and his numerous lieutenants, has resulted in the decision to enlarge the producing staff from twelve to fifteen companies.

It is not the intention of the company to increase the output, but the three added companies will make it possible for all directors to put in the necessary amount of time on each subject.

It requires from forty to seventy days for the making of scenes for each two-reel Keystone.

There will be no cutting down in the cost of each production, and the subjects of the future will continue to contain the elaborate sets and expensive effects that have marked them since the first release on the Triangle program.

"U" Inaugurates Scenario Contest With Magazine

Prize of $50 Is Offered by "Picture Play Magazine" for Best Original Script, and Universal Will Purchase Plots at Rate of $40 a Reel for Fuller Vehicle

A SCENARIO contest is announced by the *Picture Play Magazine* and the Universal Film Manufacturing Company, the winner of which will be awarded a prize of fifty dollars by the magazine, while the Universal will purchase the scenario at the rate of forty dollars per reel for as many reels as the judges consider the photoplay should run.

The contest will close at noon on June 17. It is open to individual authors only, and scripts will not be accepted from photoplay authors, schools or booksellers handling scenarios on a percentage basis.

The plot germ is what the *Picture Play Magazine* and the Universal are seeking. A mere synopsis will be sufficient, it is announced.

The plot must be suited to the talents of Mary Fuller, who will play the leading role in the picture, which should be a society, mystery, railroad, straight drama, or whatever the writer thinks Miss Fuller would appear in to the best advantage.

The judges will be General Manager Joe Brandt of the Universal, Clarence J. Caine, of the staff of the *Picture Play Magazine,* and Miss Fuller. The rules are as follows:

No manuscripts will be considerd unless accompanied by an application blank copy of which will be found in the magazine, or a copy of it in the same form; one person may send in as many plots as he or she wishes, providing a separate application blank is sent with each; the main point is the plot; write the story in synopsis form, giving the detailed action in as few words as possible.

No scenario is necessary, although it may be sent; manuscripts should be typewritten or neatly written in ink.

No definite number of reels is specified—the length depends entirely on the plot, as the judges will decide what length is suitable for the story submitted, and payment will be made accordingly.

For instance, if the picture is five reels, two hundred dollars will be given for it, while the additional special prize of fifty dollars will be paid to the winner, regardless of the length of the picture. All stories must be original and the leading character in the story must be suitable for Miss Fuller. All manuscripts must be sent to the *Picture Play Magazine,* Contest Department, 79-89 Seventh avenue, New York City.

General Manager Brandt announces that scenarios of merit, which are found unavailable for purposes of the contest, will be bought by the Universal at proportionate prices, if they can be used to good advantage by other producing companies of the Universal or could be purchased for other stars than Miss Fuller.

Lasky Promises More Belasco Stage Successes

Productions Will Follow "Sweet Kitty Bellairs," Featuring Mae Murray, and Are Expected to Make as Great Hits as "Girl of Golden West" and Others

THE association of the Jesse L. Lasky Feature Play Company and David Belasco in the presentation on the screen of Belasco productions has been in the past two years one of the most interesting movements in the history of the photodrama.

Announcement was made this week that other Belasco productions will be done in film versions. With Mae Murray as the star, work already has started at the Lasky studios on "Sweet Kitty Bellairs."

At the time when the feature play was young the arrangements entered into between Mr. Belasco and the Lasky company, by which the latter concern had the exclusive film rights to his noted productions, played no small part in the popularizing of the photoplay throughout the country.

Some of these productions on the screen have called forth words of the highest praise.

Now the Lasky company has recorded for all time the story of these plays and the dramatic situations which they contain.

On the screen they have been seen within the past two years by hundreds of thousands of persons throughout the country to whom Mr. Belasco's name is a household word.

While the plays were presented in dramatic form, the great distances from the larger cities kept the plays away from the very small towns.

In the score of years Mr. Belasco has maintained his place among American producers, several generations of theatregoers have come and gone.

The production of "Sweet Kitty Bellairs," in which Mae Murray is the star, will be James Young's first directed picture for the Lasky company.

The cast includes Tom Forman, James Neil, Horace B. Carpenter, Bob Gray and other members of the Lasky all-star company.

Among other plays that have come from Mr. Belasco's theatres and which have been picturized by the Lasky company are "The Warrens of Virginia," "The Woman," "The Governor's Lady," "The Case of Becky," "The Rose of the Rancho," "The Girl of the Golden West" and "The Fighting Hope."

EDITH ROBERTS MAKES DEBUT IN "MORAL FABRIC," TRIANGLE-INCE

Edith Roberts, said to be a strikingly beautiful woman, will make her film debut in "The Moral Fabric," a Triangle-Ince feature, in which Frank Mills is starred.

She appears as the wife of a wealthy and prosaic man who has no sympathy with so-called modern tendencies when they involve the breaking up of his home.

Miss Roberts has supported prominent players of the legitimate stage and has played occasional vaudeville engagements.

News of Pictures Will Bring Big Revenue to Dailies

Editorial Message to Motion Picture Editors About Their Film Pages in Daily and Sunday Newspapers, From William Fox Press "Bulletin," Points Way for Greater Profits to Publishers—Already One New York Owner Has Gained More Than $100,000 a Year in Advertising, as Result of Public Interest in Photodrama

THE importance of motion picture pages in newspapers, the means of making them profitable, and interesting to the great mass of readers is pointed out in an editorial message to motion picture editors of America in the current issue of the William Fox Press Department *Bulletin*.

The editorial says:

"In the world of feature film production there are certain manufacturers whose names or trade corporation names mean much to the people who pay their way into theatres.

"It will be found, beyond question or debate, that nearly all of the big, dependable companies advertise directly, in concert with the local exhibitors of the better type of pictures.

"The theatre owner in your home city is a local merchant—as much of a merchant as the man who sells you shirts, collars, neckties or groceries.

"He is selling you amusements and you buy from him the type of picture that has established itself in your mind (through earlier attendance) as always possessing strength, vigor, good photography, strong, brilliant dramatic acting, lavish staging and popular women and male stars.

Public Curious About Players

"The popularity of these players is much greater than any of us, editors or producers, really realize.

"The American public has a great curiosity. It is perpetually asking questions. It likes to have these questions answered. It wishes to know everything possible about its favorite picture-players.

"It wishes biographical matter, stories of their home life, stories of their loves, their likes and dislikes, their adventures during the making of pictures and their adventures off stage.

"A public wants to know what directors manage the favorite stars, how they rehearse, how they act and to know as directly and truthfully as possible a flood of interesting matter of this sort.

"All of the publicity matter of the Fox Film Corporation is written straight to this line. It contains the precise, yet human and colorful matter that editors of newspapers themselves would write if they suddenly found they had a star, or a local society charity on their hands to promote into success.

"In the William Fox offices thousands of newspapers are received and checked daily. Every line of motion picture copy published, no matter what company issues it, is read, checked, and some of it even filed away for a permanent record.

"This is not meant to apply merely to the papers of the larger cities. Heed is given to the papers of Salina, Kan.; to the verdict of Aurora, Ill., and the likes and dislikes of Marietta, Ga.

"For such editors as have failed to develop adequate and profitable motion pictures departments we have a message. We subdivide this message into several units, as follows:

Play Up Personality

"Play up personality. It is the most interesting thing in the world. Tell how men and women got up in the world, instead of down. Tell the story of the girl from a farm outside of Sparta, Mich., who became a great picture star and explain how she climbed up.

"Tell the story of the tailor who stood by his mother and never lost courage and became a great personality in the film producing industry. Tell the story, too, of the clothing merchant who grew to financial greatness in this big industry.

"This is impartial advice. All the big picture companies have been pushed forward by strong personalities and the men who have created such an important new industry are deserving of attention. The public is unquestionably interested in them.

"One producer here in New York is receiving close to 3,500 letters each week from the patrons of pictures (not the exhibitors) addressed to him in person and commenting on the pictures he makes, their virtues and the opportunities for even greater improvement.

Editors of Dailies Must "Cover" Pictures

"The point we wish to make is that every editor who neglects to have his paper play up motion picture news properly and intelligently is missing an opportunity to add circulation and financial revenue to his newspaper.

"What the automobile industry has meant to newspapers from the standpoint of financial profit is now being duplicated by the motion picture industry.

"And every newspaper in the country that has created an intelligent and virile picture news department already has increased its financial earnings.

"One New York publisher told the writer of this editorial the other day that motion picture advertising had put more than $100,000 a year into his business office cash drawer.

"One Western paper is running over three-quarters of a million agate lines of picture advertising a year. This is a quarter of a million lines more advertising than the same publisher receives from his largest single department store advertiser.

Liberal Attitude Necessary

"It is equally certain that any newspaper playing pictures in formal or slovenly fashion *cannot hope to build up its revenues* from this industry. In every town where the newspaper attitude has been either liberal or intelligent the local exhibitors (your local merchants) have made this industry a source of profit to the newspapers.

"There still are hundreds of newspapers not taking even half the available opportunity to reap profits from pictures.

"The publicity departments of the Fox Film Corporation in New York will be glad to help newspapers develop their picture news skilfully and in a manner that will bring them advertising."

Edna May Picture Ready Through V-L-S-E April 10

"Salvation Joan" Gives Former Star of "The Belle of New York," Stage Success with Long Run, Opportunity to Appear in Strong Vitagraph Role

GENERAL MANAGER WALTER W. IRWIN, of the V-L-S-E, announced last week that the Edna May picture, produced by the Vitagraph Company, in which the former star of "The Belle of New York," is featured, will be available to exhibitors on April 10.

This is the picture which Edna May is appearing in. Its title is "Salvation Joan" and gives Miss May an opportunity to again appear in the role of a Salvation Army worker in which she won such wide-spread success on the stage. The picture is in seven reels.

Mr. Irwin also announced that the title decided upon for the picturization of Albert Payson Terhune's novel, "Dollars and Cents," which elicited so much comment when it appeared in serial form in one of the popular magazines, is "Dollars and the Woman."

This has been produced by the Lubin Company under the direction of Joseph Kaufman, and features Ethel Clayton and Tom Moore. It will be released on March 20.

"The Fires of St. John," produced by the same company, which Edgar Lewis has been directing in Florida for several weeks past, and in which Nance O'Neil is starred, is scheduled for release April 3.

Lubin will follow these two features with another Daniel Carson Goodman story, entitled, "Life's Toll." Many of the scenes in this production were taken at the Ice Gardens of the Biltmore Hotel, and pictures some of society's cleverest skaters enjoying their favorite pastime.

Other scenes were filmed in the Metropolitan Opera House in Philadelphia.

BLACKWELL SIGNS LONG TERM CONTRACT WITH EQUITABLE

Carlyle Blackwell, whose first appearance as an Equitable star in "The Clarion" was one of the successes of the season, has become a permanent figure on the World-Equitable list of stellar favorites.

A long-term contract was signed under which the popular young star will appear in a new Equitable feature each month, if possible.

Mr. Blackwell is now engaged on his second Equitable picture, "The Shadow of a Doubt," under the direction of Wray Physioc at the Flushing studio.

Universal Throws Down Gauntlet Against Censors

Anti-Censorship Propaganda Includes Copies of President Laemmle's "Straight from the Shoulder Talks" and Other Material for 1,000 Newspaper Editors

THE Universal Film Manufacturing Company is doing all in its power to fight federal, state and city censorship. The recent agitation over the censorship bill in Washington followed by the other smaller but no less threatening storm centers in New York, Maryland, Pennsylvania and Ohio has led this producing company to take decisive measures in an effort to defeat all forms of censorship other than the advisory editorial policy pursued by the National Board.

Every week there is sent from the New York offices of Universal effective anti-censorship propaganda.

Copies of President Laemmle's "Straight from the Shoulder Talks," as well as personal letters, and other material are being sent to the editors of at least a thousand newspapers throughout the United States.

The gist of all this material is "A free screen with no censor but the people."

Mr. Laemmle in one of his recent letters to the press of the country besought them to fight censorship of films on the same ground that they would attack newspaper censorship.

Already these messages have been reprinted in the editorial and news columns of the papers.

In the Talks by President Laemmle, printed regularly in the *Moving Picture Weekly*, the same topic is now being discussed above all others.

Exhibitors are warned of the seriousness of the question and are urged to take active measures to prevent further censorship activities in their localities.

With its pictures Universal has adopted a Safety First attitude. Orders have been issued to all directors in the employ of the organization to refrain from the excessive portrayal of the use of drugs and liquors. Wanton shooting and scenes depicting murder in any form are also to be barred. Scenes picturing disorderly houses or any questionable bits of action that go hand in hand with such scenes are to be eliminated unless absolutely necessary for the telling of the story.

By thus purging its program of the individual bugaboo of the professional censor, the Universal hopes to do away with the rash and unfounded demands for cut-outs made on their films in the past.

Such a course, however, will not diminish the opposition of Universal against censorship in the least. Further measures than the messages to newspapers are to be taken.

Already the Universal Animated Weekly carries a cartoon in every issue by Hy Mayer, ridiculing and attacking the weaknesses of the state and city boards and the proposed federal board.

These are planned to instill in the general public a sense of the impending danger of fanatical censorship and with the combined force of the newspaper articles an awakening on the part of the public is looked for.

The *Moving Picture Weekly* is also reprinting the cartoons of Winsor McKay, cartoonist for the Hearst papers, who has recently seen occasion to attack the proposed federal board of censorship.

The following excerpt from one of Mr. Laemmle's messages to the newspaper editors is of interest:

"Moving picture producers are not bad men, trying to ruin the morals of the people.

"On the contrary, they are just human beings with the same sort of red blood in their veins as other men. They want only one censor—the people.

"They don't want a handful of professional reformers to decide what pictures the people can or cannot see.

"They know that as long as the pictures please the people, they will thrive; but they also know that as soon as they make pictures which displease or harm the people, the whole structure of the picture business will totter and fall with a smash.

"We feel that we have as much right to a free screen as you have to a free press—and for precisely the same reasons. Will you help us get it?

PROCTOR FINISHING SCENARIO FROM BURNS STORY FOR GAUMONT

"In view of the fact that we have lived up to our policy of selecting manuscripts well in advance of their use by our directors," said George D. Proctor, scenario editor of the Gaumont company, when asked about the activities of his department, "we have nothing startling to announce at the present time.

"I am just finishing a scenario which is from a story by Robert Burns, a New York newspaper man. This was called 'Scarlet and Gold' by the author, but a new name will be selected for the photoplay.

"John H. Trant has just completed an adaptation of an extremely popular novel, but it will not be announced until the cast has been selected.

"Our most recent purchase is 'The Isle of Love,' by Paul M. Bryan. Mr. Bryan has written a number of Gaumont successes, but we feel that he has far surpassed his previous efforts in this photoplay.

"It is now being filmed at Jacksonville, Fla., with Gertrude McCoy in the stellar role. Edwin Middleton is directing the production.

Flo La Badie Helps Raise Funds at Elk Ball

Thanhouser Star, with Assistance from People in Vitagraph, Fox, Universal and Hanover Organizations, Gets Over $65 in a Few Minutes for Actors' Benefit

THE past week witnessed another addition to the volume on "Little Journeys of Film Stars," as the late Elbert Hubbard might have written it.

This time the Elks of Salem, Mass., gave a ball, and Ernest Horstmann, the New England theatre man, who has just been elected Exalted Ruler, determined that film stars should be the guests of honor.



LATEST PHOTOGRAPH OF FLORENCE LA BADIE

At Mr. Horstmann's right hand throughout the evening was Florence La Badie, the Thanhouser star, and what she did not do at the ball and the banquet which followed, nobody else did, either.

She came there with the intention of bringing back some money for the Actors' Fund, and after a speech by L. J. Rubinstein the ladies of the visiting party passed out Miss La Badie's autographed pictures.

They were given for whatever the guests offered, and the net result was a little over sixty-five dollars, gathered in a few minutes.

While the photographs were being passed out the band played an overture, and the Thanhouser star took the baton.

It was quite unknown to anybody that Miss La Badie's accomplishments ran in this direction, but she led the musicians with a spectacular cleverness worthy of a Creatore.

This event furnished the unusual spectacle of film players selling the photographs of a star from another company than their own.

Mr. Thanhouser therefore desires to acknowledge the favor of the Vitagraph, Fox, Universal and Hanover film organizations, while Florence La Badie wishes to convey her thanks publicly to Rose Tapley, Hope Stewart, Gazelle Marche and Doris Grey, all of whom helped for the good of the Actors' Fund.

The promoters of the Motion Picture Campaign of the Actors' Fund may well be proud of the splendid spirit of co-operation shown by these players in getting together to help Miss La Badie for a common cause.

FRANCES NELSON A CO-STAR WITH WARWICK IN A WORLD

Frances Nelson, last seen in "Life's Crucible," will co-star with Robert Warwick in "Human Driftwood" which will be released on the World Film program April 3.

Pathé Signs for Goldberg's Animated Cartoons

Famous Caricaturist of New York "Mail" Who Began at Eight Dollars a Week Drawing Pictures on Topical Events for a San Francisco Paper Is Now in Receipt of an Income Totaling $100,000 a Year—He will Make a Cartoon Comedy for Release Every Two Weeks

PATHÉ announces the signing of contracts by which all the animated cartoon comedies of R. L. Goldberg, the famous artist-humorist of the New York *Evening Mail,* will be released through the Pathé Exchange, Inc.

It is expected that one will be released every two weeks, and judging from those already completed the American public can look forward to seeing pictures of a kind absolutely original and brimful of humor from start to finish.

Mr. Goldberg for some years has enjoyed a position on the very top round of the newspaper ladder and his cartoons have achieved such popularity that they have been syndicated and are being published in one newspaper in every city of the country.

To be only thirty-three and yet draw a salary of $50,000 yearly with percentages bringing it up to some $100,000 is to be in a class by yourself, and that is true of R. L. Goldberg.

He was born in San Francisco, and at an early age made up his mind to be a newspaper artist. His father, a substantial business man, strenuously objected to the boy's ambition, saying that there was no money in the newspaper business. Mr. Goldberg, senior, prefers to forget his early objections now.

As a student in the University of California, studying to be an engineer, he was drawing continually for the mere fun of it. His pictures were published in the college paper and his fellow students learned to look for them.

There was something different in the young man's outlook on life, something different in the creations of his pencil, and something different in the captions—in the imaginary conversations of his brain people.

He graduated from the University in 1904 with the degree of Bachelor of Science and soon got a job planning sewers in the San Francisco City Engineer's office at one hundred dollars per month.

However, it strains one's sense of humor considerably to see humor in sewers, so he threw up his job to take one with a San Francisco paper at eight dollars a week. He was hired to draw daily cartoons for the sport page, but the paper didn't publish his cartoons and he wanted to see them in print.

So he quit this job also, and went to another paper that agreed to publish his pictures. The salary was even less at the new job than at his other one, but that didn't bother him, for he found it better fun.

A few months of this and he decided that New York was the better field, and so went East. He talked to three or four editors, all of whom he failed to interest until he went to the *Evening Mail.*

There he was offered the chance to make pictures daily for the sporting page. That was nine years ago, and he is still with the *Mail.* He started in at fifty dollars per week.

Three months later it became sixty-five dollars a week, six months later seventy-five dollars a week, and at the end of a year he got a two-years' contract at one hundred dollars a week.



R. L. GOLDBERG

At this time, too, his cartoons were first sold to other newspapers throughout the country. Today his pictures are being seen by more than 2,200,000 persons daily.

At the close of his third year he signed a three-years' contract at three hundred dollars a week, followed by another at four hundred and fifty dollars a week. His new contract now gives him a salary of $50,000 per year and royalties—surely a pretty respectable jump from eight dollars per week.

Mr. Goldberg works hard for his big salary. Early and late he is at it, going over his pictures again and again until he has produced what he wanted to obtain.

His pictures are intensely human and his characters unlike anything that was ever conceived before. Despite their impossibility of appearance, their conversations and actions are always dominated by the same motives that actuate the people we know in everyday life.

Mr. Goldberg is the most companionable of persons. His success has not spoiled him, and he is as modest as though he were still earning his eight dollars a week.

His animated cartoons represent a year's patient work and experiment, and they will strike a new note of originality and cleverness on the screen.

By special arrangement these films will be exploited by the newspapers which are running the Goldberg daily cartoon, a method of publicity that cannot fail of good results.

The Pathé booking force has welcomed these new cartoon comedies with open arms, and sees in them opportunities for very large business.

Universal Masque Ball Is Going to Be Big Affair

A Large Number of Authors, Newspaper Men, Sculptors and Painters Is Expected to Be Present at Event, Set for March 18, in Grand Central Palace, New York

TO the Universal Masque Ball, to be held at the Grand Central Palace, New York, March 18, a large number of authors, newspaper men, sculptors and painters have been invited.

The Universal has offered one hundred dollars in prizes for the most daringly original costumes worn at the ball. A number of Universal actresses have announced their intentions of competing for these awards.

As additional inducements, Joe Rosenthal has offered twelve prizes, ranging from silver loving cups to Japanese gold signet rings, to the most charming young women.

Those who will contribute to the gayety of the evening include Helen Coyne, a young dancer of the Metropolitan Opera House; Violet Mersereau, who will render the "Universal Fox Trot," and Rosemary Theby, who will dance an Oriental rhapsody.

Among those invited are: Richard H. Waldo, New York *Tribune;* Mr. Kaufman, New York *Tribune;* Brock Pemberton, New York *Times;* Mr. Porter, New York *World;* Herbert Swope, New York *World;* Mr. Graves, New York *Times;* Mr. Schange, New York *Tribune;* Mr. MacAlarney, New York *Tribune;* Bert Simmons, *Evening Telegram;* Robert McLoughlin, *Evening World;* Charles Chapin, *Evening World;* Thomas Dibble, New York *Evening Journal;* Thomas Dieuaide, *Evening Sun;* W. A. Davenport, New York *American;* Alexander Woolcott, New York *Times;* Lawrence Reamer, *Morning Sun;* Charles S. Rathbun, *Evening Sun;* George Worts, Moving Picture Editor, *Evening Mail;* Louis Sherwin, New York *Globe;* Mr. Head, New York *Herald;* J. Kelsey Allen, New York *Clipper;* Kenneth Payne, Newspaper Enterprise Association, World Building; Carl Downing, Associated Newspapers; William A. Johnston, MOTION PICTURE NEWS; Peter Milne, MOTION PICTURE NEWS; Lesley Mason, MOTION PICTURE NEWS; F. S. Ferguson, United Press; Eugene V. Brewster, *Motion Picture Magazine;* James L. Hoff, *Moving Picture World;* John Semler, *Motion Picture Mail;* Jack Edwards, *Billboard;* Jim Milligan, *Billboard;* Claude Zittel; W. B. Johnston, *Evening World;* Tracy Lewis, New York *Telegraph;* Paul Sweinhart, New York *Telegraph;* Martin Green, *Evening World;* Lindsey McKenna, *Evening World;* Gerald C. Duffy, *Picture Play Magazine;* Charles Condon, *Motography.*

POWER AND SMALLEY IN FIVE-REEL PSYCHOLOGICAL DRAMA

A five-reel subject, with Tyrone Power, Lois Weber and Phillips Smalley as principals, is being made from a original scenario by Lois Weber entitled, "The Eyes of God." This is a psychological drama.



STRIKING VIEWS OF SETS AND PLAYERS IN "THE STRUGGLE," A FORTHCOMING WORLD FILM PRODUCTION, MANY SCENES FOR WHICH WERE FILMED IN BRAZIL

FRANK SHERIDAN, ARTHUR ASHLEY, AND ETHEL GRAY TERRY HAVE THE LEADING ROLES IN THIS SUBJECT, WRITTEN BY HARRY CHANDLEE AND DIRECTED BY JOHN INCE

Star of "The Struggle" a Potent "Legit" Figure

Frank Sheridan, Featured in the Ince-World Feature, Earned from William Winter, Greatest Dramatic Critic in This Country, Title of "The American Coquelin"

WITH the reorganization of the World Film Corporation and the Equitable Motion Pictures Corporation, the newly-elected production heads and department managers, under the supervision of President Arthur H. Spiegel, announced a policy of film commercialization.

The first demonstration of the policy is seen in John Ince's production of "The Struggle." The casting of this picture showed a blending of three elements theatric.

Frank Sheridan has long been a potent figure on the spoken stage. Mr. Sheridan by his work in "Paid in Full," "The Unwritten Law," "Blackmail" and "The Boss" substantiated the title given him by William Winter, "the American Coquelin." Mr. Sheridan plays the leading role in "The Struggle." Supporting Mr. Sheridan is Arthur Ashley and Ethel Grey Terry.

The story itself was written by Harry Chandlee and adapted for the screen under the eyes of the film, service, advertising and publicity departments.

Mr. Ince, with his retinue of cameramen, structural workers and property men, with the players, journey to Manaos, Brazil, a leper colony, where many of the scenes were laid by the author.

The following permit from the Brazilian Government was secured:

Manaos Februario 7.

Casa Hospital Do San Maceo
Per Orden del Sr. Director Administrador de este hospital do Leproza autoriza al Sr. John E. Ince para que pueda tomar una fotographia do patio del asilo para imprimir una pelicula
Aux De Contradura
RAFAEL MASA
Jefe

This allowed Mr. Ince and his players to use the Lazarette, or leper colony, as he saw fit. The idea of the journey of the company to far-away Brazil was to procure local color and they got it, the company confidently believes.

The second physical demonstration of the commercialization of film plays appears in "The Chain Invisible," which has just been completed under the direction of Frank Powell. This is an original work from the pen of Richard Le Gallienne.

"The effect in 'The Chain Invisible,' is one of seeing a gigantic spectacle," said an Equitable official. "Insofar as the parallel is explicit, you watch a series of beautiful incidents all a consecutive portion of the tale.

"Then at moments, some gigantic novelty is injected which dovetails into the spectacle, and adds zest to the story, yet creates in itself a startling effect. In other words, each incident is a startling episode and as a whole a gigantic series of 'punches.'"

Actors' Fund Feast Shows Coast No Tightwad Locale

Fifteen Hundred Dollars Is Raised at a Banquet in Levy's Cafe, Los Angeles, Bringing the Total of the California Committee to More Than $5,000

Special to Motion Picture News

Los Angeles, March 11.

APPROXIMATELY fifteen hundred dollars was raised at an Actors' Fund dinner given at Levy's cafe, Los Angeles, Friday evening. Sixty per cent. of the receipts were donated to the fund by the cafe management. This brings the total of the California committee to more than $5,000.

Jesse L. Lasky, president of the California Committee, and W. T. Wyatt, manager of the Mason theatre, composed the committee in charge, and Charles Murray of the Keystone Company was master of ceremonies.

During the dinner there was a continuous cabaret program in which many of the stars of filmdom took part, including De-Wolf Hopper, Fine Arts; Mae Murray, Lasky; Mae Bush, Charles Murray, Slim Summerville, Bobbie Dunn, Ruddie Umholz, and H. Guy Woodward, Keystone; Gertrude Selby, L-Ko; Ruth Roland, Balboa; Miss Billie Rhodes and Neil Burns, of the Christie Nestor studios; Lena Baskette and Carter De Haven, Universal; William S. Hart, NYMP; Crane Wilbur, Horsley's; Louis J. Cody, Selig, and a number of others.

Anita King, Mae Bush, Virginia Kirtley, and Kathlyn Williams sold flowers and added more than two hundred dollars to the fund.

Announcement was made by Mr. Lasky of the various sums donated to the Actors' Fund by the actors of different studios. These funds were as follows:

Fine Arts, ten hundred and ninety-five dollars; Universal, four hundred and eighty; Lasky, three hundred and twenty-five; L-Ko, two hundred and fifty; Horsley, one hundred and eighteen; Christie Nestor, one hundred and ten; Keystone, eighty-five; Fox, fifty, and Selig, ten.

Subscription papers are still in circulation, and it is believed these will be materially increased.

The committee in charge of raising fifty thousand dollars in southern California has arranged for two additional dinners, one at the Beverly Hills Hotel, and the other at the Huntington Hotel at Pasadena.

J. C. Jessen.

"Improvement Is Due from Selling Side"—V-L-S-E

Long Looked for Day of a Uniform Product Must Come Through the Introduction of Effective Distributive Methods Rather Than From the Producing End of the Industry, Is Prophecy of General Manager Walter W. Irwin, Who Attributes Increased Business of His Own Company to This View

THAT the long-looked-for day of a uniform product in the film industry will come about first through the introduction of correct practices in the selling side of the business rather than in the producing side is the prophecy made by General Manager Walter W. Irwin, of the V-L-S-E.

Mr. Irwin was sought out the other day, and asked the significance of the increase in business which the V-L-S-E has experienced for some time past, and which is said to be general with all the branches of this company throughout the country.

"Our increases have been due both to the improvement in our product, and to the correctness of the distributing policies under which we operate," he replied.

"As unrelated as they may seem, the two are inseparable. I mean by this that the only hope of stabilizing and intensifying the output of a producer, is for that output to be so marketed that the producer makes money *only* on those films which are meritorious.

Best Reformer a "Touched Pocketbook"

"There is no surer way to make a man correct a fault than to touch his pocketbook. This applies to moving picture producers as much as to any other type of business man.

"The producer who watches his neighbor prosper while he is not getting back the bare manufacturing cost of his product needs no greater spur to improve the quality of his productions than his financial statement.

"This incentive can only exist when every producer is independent of every other one —when each feature is priced individually and solely on its merits—in short, when each associate producer is in real and active competition with his fellows.

"That is what I mean when I say that the distributing system has a vital bearing upon bettering the quality of a product.

"Where pictures are rented on a flat rate basis and each manufacturer in a combination receives exactly what every other manufacturer receives, regardless of the respective merits of his productions, there is no incentive for the manufacturer who is investing large sums of capital in order to produce pictures of ever-increasing merit, as long as an associate producer is making just as much money on a smaller investment, and, therefore, producing pictures of a lesser degree of merit.

"On the other hand, there is no incentive for the manufacturer with a small investment and an output of mediocre quality, who is making as much money as the manufacturer of the best grade pictures, to increase his expenditure and improve the merit of his product.

"It is apparent, therefore, that the flat rate method of pricing films puts a premium upon mediocrity and inferiority.

"It makes it possible for the organization which spends the minimum amount of money in the manufacture of their picture, to make more money than the one which spends the maximum amount of money.

Remedy in "Open Booking" Method

"The only remedy for such obviously inequitable conditions is the 'open-booking' method of renting films, and the 'minimum-and-maximum' price system—two policies instituted by the Big Four, which combine to market every film of every manufacturer independently of every film of every other manufacturer, at a price based on the actual box office value of each production.

"These policies were adopted by the V-L-S-E at its very inception. In fact, it is entirely within the bounds of conservatism to say that this company was formed for the purpose of overcoming the reactionary conditions which almost universally existed in the moving picture industry.

"We determined at the start to be an exception to the rule—to institute the keenest possible competition between the associate manufacturers making up this company.

"It is a competition in which each would be bound to try and outdo the other in the size of his investment and the consequent merit of his product.

"To this end we inaugurated the 'open-booking' and 'minimum-and-maximum' methods in marketing our productions.

"These are the methods which keep every manufacturer keyed up to produce at all times, the best of which he is capable, for in the end, under these systems, the manufacturer alone is the principal sufferer if a film fails to measure up to the proper standards.

"And the financial statement, as I have pointed out, is the most potent argument which could be used in correcting the weaknesses of production.

"No oratory nor personal pressure is needed to accompany this statement. It in itself speaks volumes so forcibly that the manufacturer cannot do other than realize that he must endeavor to outdo his keenest competitor, or fall by the wayside.

"We hear much these days of the 'survival of the fittest.' The 'open-booking' policy as operated by the Big Four is in very fact 'the survival of the fittest.'

"It places a penalty upon poor pictures and rewards the good ones, for each manufacturer obtains the proceeds solely from his own pictures and those can only be consistent with the merits of the output. The producer, in other words, *gets* only as he *gives*, takes out only in proportion to that which he puts in.

"The hope of the film industry lies in merit being the sole measure of reward. Films are not of uniform worth. It is humanly impossible to make them so. Consequently, it is foolish to argue that they are co-ordinate in drawing power.

"But until the Big Four established the open-booking and minimum-and-maximum policies, films were always sold on a basis of equal merit and co-ordinate drawing power.

"Every exhibitor was tied by a contract under which he was compelled to take the entire output of a feature distributing company, whether or not a part of it lacked merit or was unsuitable to his audience.

"How much fairer it is—how much more common business sense, to have a man come in and see a picture on the screen before he buys it—to let him judge of a picture's value for his particular patronage for himself—to let him take what he wants —to use it when he wants it and for as long as he wants it.

"And how much fairer it is to the manufacturer also, to give him a price commensurate with the actual worth of the product, and not ask him to take what the manufacturer of an inferior product is forced to accept for his wares.

"He need not be urged then to make the best possible pictures which money, brains and ingenuity can turn out.

"He will do it without prompting, because in so doing, he is determining his own financial condition."

Ormi Hawley and Fellowes Engaged for Fox Leads

Actress Is Remembered for Her Work in "The Nation's Peril" and "Race Suicide," in Addition to Stage Reputation—Actor Scored Success in "Regeneration"

ORMI HAWLEY and Rockcliffe Fellowes, well-known screen players, have been engaged by William Fox for the leading roles in a multiple reel production, the title of which is for the present withheld.

Mr. Fellowes and Miss Hawley have already begun work on the feature at the Fox studios in Fort Lee, N. J.

Miss Hawley is best known through her work for the Lubin company, with which she was associated for a number of years.

Some of her most important roles for the Philadelphia concern were leads in "The Nation's Peril" and "Race Suicide," the latter production being sold to Joseph W. Farnham and distributed by him.

Before going into pictures, Miss Hawley had extended stage experience.

In "Regeneration," a Fox photoplay in which Anna Q. Nilsson played the feminine lead, Mr. Fellowes scored a success, which brought him widespread recognition as a capable and finished screen actor.

"CAMPBELLS" WILL OPEN REGENT, MONTREAL

It has been decided to use the Universal war film, "The Campbells Are Coming," to open the fine new Regent theatre, just completed in Montreal.

Very elaborate arrangements are being made for this opening, which it is expected will be quite an event.

May Allison and Harold Lockwood Quality Stars

Fred J. Balshofer, Who Will Direct Their Features with Assistance of Howard Truesdell, Signs Players for Exclusive Appearance for Metro Subjects

HAROLD LOCKWOOD and May Allison, a popular stellar combination in pictures, have signed a long time contract with Fred J. Balshofer to appear exclusively in photoplays to be produced by the Quality Pictures Corporation for release on the Metro program.

Mr. Balshofer will direct the Lockwood-



HAROLD LOCKWOOD

Allison features, and will be assisted by Howard Truesdell. The first production is already under way.

The company is now in Northern Maine, seeking picturesque exteriors in the snow and woods.

The Quality corporation has taken over a large studio near Forty-third street and the Hudson River, where the Lockwood-Allison company will make interiors for the present.

Mr. Lockwood and Miss Allison recently came to New York from Santa Barbara, Cal., where they were engaged in making feature productions for the American-Mutual. Previously, they were among the stars engaged by Famous Players.

Mr. Balshofer has selected for the two new Metro stars scenarios in which youth, romance, adventure and the spirit of the great outdoors predominates. It is in such productions that this couple have won especial recognition.

The career of Mr. Lockwood is an interesting one. He was born in Newark, N. J. After being graduated from Columbia University, he engaged in the wholesale dry goods business.

Tiring of commercial life, and being fond of out of door sports, he arranged to go West and seek a place on a ranch. A friend suggested that he try for a position with a motion picture company, and an engagement with the Rex-Universal company followed. Subsequently, he was associated with the Nestor-Universal company, 101 Bison, of which his present employer, Mr. Balshofer, was the organizer, Selig, and then Famous Players.

Mr. Lockwood was Mary Pickford's leading man in "Tess of the Storm Country," "Hearts Adrift," "Such a Little Queen," and other features.

He was also Marguerite Clark's leading man in "Wild Flower." When he left Famous Players and joined the American staff, Miss Allison was engaged to play opposite him.

Among some of the notable productions they made for the American were "Lillo of the Sulu Seas," "The Other Side of the Door," "The End of the Road and the Fighting Lieutenant."

Miss Allison, who is counted one of the screen's most beautiful young women as well as one of its gifted stars, was born on a plantation in Georgia.

She was educated in Tennessee, in Philadelphia, and spent several years in voice



MAY ALLISON

culture. Coming to New York, she sought an engagement on the legitimate stage.

Her first role was that of Vanity in "Everywoman." Soon afterward she was given the part of Beauty in the play.

Then followed seasons in "The Quaker Girl," as understudy to Ina Claire, in "Miss Caprice" as the ingenue lead, and the leading role in "Apartment 12-K."

When Famous Players was casting for "David Harum," Miss Allison secured a prominent role. Here she was introduced to Mr. Lockwood, an incident which resulted in their association as co-stars.

She next appeared with Edith Wynne Mathison in "The Governor's Lady." She appeared in several other feature productions, and then became a star on the American-Mutual program, having the stellar role in "The House of a Thousand Scandals."

HAWKS COMPLETES SCENARIO FOR THIRD WARNER-NYMP SUBJECT

H. B. Warner is to continue as star for a NYMP company, and scenario for his third subject has now been completed by J. G. Hawks, of the Ince staff.

ENLARGEMENT PLANNED FOR TWO LUBIN PHILADELPHIA PLANTS

Siegmund Lubin has announced important additions to his main studio plants in Philadelphia.

In order to keep ahead of the procession, the two Philadelphia plants of the Lubin Manufacturing Company are to be given enlarged equipment.

The studios at Twentieth street and Indiana avenue and at Sixteenth street and Glenwood avenue are each undergoing extensive alterations.

The great outdoor studios occupying over 500 acres at Betzwood, Pa., are also being furnished with new equipment.

The Lubin Studios in California and Florida are in good shape for the production of average features.

But the Philadelphia plants demanded the installation of extra facilities for the big feature plans which the Lubin Company has just undertaken.

Three spectacular photoplay versions of Rex Beach novels are underlined, the Lubin Company having secured exclusive screen rights to his works.

These productions, however, are said by Mr. Lubin to be merely incidental among other big photoplay undertakings for which preparations are in present progress.

EIGHT-YEAR-OLD CHILD DANCER SIGNED BY "U" FOR 6 YEARS

Little Lena Baskette, a talented California child dancer, has joined the forces at Universal City under a six-year contract. Her dancing attracted considerable attention from people of her home city, San



LENA BASKETTE

Mateo, and brought her to the notice of Carl Laemmle, president of the Universal company. The result was the six-year contract.

Lena is the daughter of Mr. and Mrs. Frank E. Baskette, of San Mateo, and is but eight years old. During the time she is with the Universal, her education will be provided for by the company.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City.

"TRIANGLE SUNDAE" MAKES ITS APPEARANCE IN NEBRASKA

Hal Kelley, of the Gilbert theatre, Beatrice, Neb., apparently runs something besides the theatre, for he recently converted temporarily the entire policy of a local pharmacist to Triangle. Prominent in the scheme was the serving of a brand new confection, the Triangle sundae, at the soda fountain.

The Triangle sundae occupied a glass of generous proportions and had a confection triangle made by a local baker to top three cherries, supported by three candied plums in green. Ice cream of white vanilla and very dark chocolate completed the color scheme. For a consideration which Mr. Kelley cheerfully undertook, the originator taught the leading soda dispensers of Beatrice the trick. It is reported that the Triangle sundae was a hit from the start.

Mr. Kelley also has well defined ideas of presentation. When a recent William S. Hart picture was announced he sent to Omaha and got a supply of western stuff, which he bestowed upon a company of western boys. Then from his scenery storeroom he got a western "hall" front, which at the proper place he lowered in front of the screen while the projection stopped. Then the boys drifted into the place and finally Kelley himself, endeavoring to represent Hart, got a tremendous round of applause when he rolled and lighted a cigarette with one hand. After this feat projection was resumed.

"NEW IDEA" OF EXHIBITING WINS IN MARION, VA.

An example of what happens when the "new idea" of exhibiting strikes a small town is found in Marion, Va. When J. B. Eccles took charge of the Marion theatre, he brought with him live wire methods which he immediately put into practice.

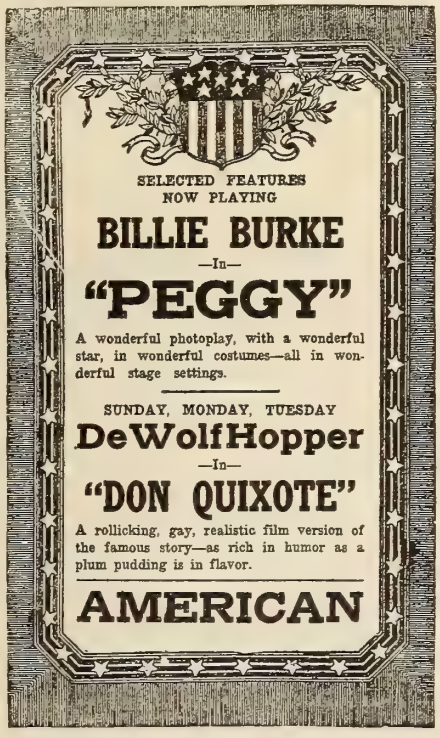
He has a new theatre with beautiful decorations, excellent music, fine projection, lights and ventilation. Its capacity is 500, the largest in Marion. He found himself surrounded by houses which still employed out-of-date ideas, but, instead of attempting at first to win away their patronage, he went after residents who did not visit these houses.

When he had gained this class of patrons, he found that his theatre, because of its superior surroundings and pictures, also began to make inroads upon the business of his less progressive competitors. The result was that the competitors were forced to begin modernizing their houses.

DISTINCTIVE BORDERS AN AID TO THEATRE TRADEMARKING

Trade-marking the theatre, as we have pointed out before, is a live wire stunt of importance. The first step is the selection of an appropriate slogan for the theatre. This should be used in newspaper ads and in the house organ.

HOUSE ORGAN SERIES NO. 24



ILLUSTRATING A DISTINCTIVE AD. BORDER APPROPRIATE TO THE INDIVIDUAL THEATRE AND SUITABLE FOR USE IN THE HOUSE ORGAN OR NEWSPAPER COLUMN

The trade-mark idea, however, is not merely a matter of words. It can and should also include an artistically designed border, symbolic of the theatre itself, something like the one reproduced here. The consistent use of such a border fixes the theatre name firmly in the mind of patrons. It also helps the newspaper reader to find your ad quickly, because he gets used to seeing all your ads served up in a distinctive form, one which he recognizes at first glance.

FIND OUT EXACTLY WHAT YOUR PATRONS WANT

Finding out just what kind of pictures his patrons want ought to be a principal duty of every exhibitor. There are many ways of doing this, but the only certain way is to get your patrons in the habit of expressing their opinions freely to you.

We note a neat little scheme used by the Grand theatre, Oswego, N. Y. A page of its six-page folder is given over to an explanation of the desire to please and a blank ballot, on which patrons are asked to express their choice as between features and serials. This is an excellent idea, especially for the small theatre, which, because of its fixed patronage, must observe carefully likes and dislikes.

FREE SHOWING OF "NATION" FOR LOUISVILLE ORPHANS

Through the courtesy of A. A. Bigelow, manager of Macauley's theatre, and D. W. Griffith, producer of "The Birth of a Nation," a special morning show of that photoplay was given free to the orphans in all the institutions of Louisville, Ky.

Street cars were chartered to take the chillren from and to the orphanages, and a cortege of police and several firemen were on hand at the theatre to lend assistance in caring for the children.

USES SPANISH COLORS AND COSTUMES IN ADVERTISING "CARMEN"

Jack Nash, manager of the Isis theatre, Trinidad, Col., is a live wire when it comes to advertising a picture appropriately.

When his theatre was showing the Lasky "Carmen"—to S. R. O. business, by the way—Nash decorated the house front with the Spanish colors and used them extensively in his street displays. His ushers were dressed as toreadors.

SCOTCH "STUFF" LENDS COLOR TO SHOWING OF "PEGGY"

Real bagpipers in kilts, parading up and down the aisles, following a short flash of the scene showing Woodkirk, Scotland, in "Peggy," was one of the features of the Billie Burke photoplay debut at the Merrill theatre, Milwaukee.

Manager Graham gave this production an unusual presentation. He also had his ushers uniformed in kilts.

These innovations proved very popular with his patrons.

A GALAXY OF SCREEN CELEBRITIES WHO SHINE IN BLUEBIRD PHOTOPLAYS



(Above, Left to Right) MARIE WALCAMP, HELEN WARE, JANE GAIL, LOUISE LOVELY

(Center) MADAME SARAH BERNHARDT; (Below) MARY FULLER AND LOIS WEBER

CREATES NEW FANS FOR "DIAMOND" SERIAL

Manager Thomas Nagle of the New Star theatre, Rossland, British Columbia, recently evolved an effective method of creating new fans for "The Diamond from the Sky."

He had already run ten installments of the serial, but realizing that many people were not interested in attending on his "Diamond" nights because they had not seen the first episode, he arranged to run the first and eleventh installments the same evening. New people thus had an opportunity to get the beginning of the story.

AN INSTANCE IN WHICH BLACK FACE IS EFFECTIVE



BUT NOTE THAT THE AD. IS ARTISTICALLY DESIGNED

AWAKENING THE INTEREST OF PARENTS IN SPECIAL CHILDREN'S PERFORMANCES

IN going after the greatest possible attendance for children's performances, the exhibitor should begin with parents. There are three ways of doing this: by sending letters or cards to parents, by attracting their attention to children's shows through newspaper ads, and by personal appeal to them when they come to the theatre. All three methods should be employed.

If you are just inaugurating a series of children's matinees, you will want to send out formal announcements of the fact, and this ought to be easy if you have the right kind of mailing list. The announcement can be made in a letter, or, less expensively, on a Government postal card. The letter is more effective. Make it clear that you have selected pictures which appeal especially to the young, and that you consider the proper entertainment of the child so important that you have set aside a certain day each week for this specific purpose. Invite the co-operation of parents. Ask them to send or bring their children. Emphasize the fact that your theatre will take proper care of the children while the picture is being shown, and that everything will be conducted in an orderly manner.

This is a point which cannot receive too much attention.

Back up this campaign with newspaper ads. If you are running a children's matinee on Saturday, use your Friday afternoon or Saturday morning papers to advertise the fact. These ads should, of course, be devoted principally to the picture you are to show. Write your ads from the standpoint of the child. Make them simple, interesting, brief.

Use slides at every performance during the week to announce your children's days. Give space in your house organ to more detailed announcements. Have an ornamental poster made, heralding the fact that "Saturday is Children's Day." Put this poster in a conspicuous place in the lobby. Talk to your patrons when they come to performances during the week. Tell them about your special children's days. Make them feel that you have a personal interest in giving their children the right kind of pictures.

OUTSIDE THE ISIS, DENVER, ON A BILLIE BURKE NIGHT



The Isis, the largest and most beautiful picture house in Denver, broke all previous records for attendance Sunday, February 27, when "Peggy," the Triangle Billie Burke feature, began a three days' run there.

The accompanying photograph shows the crowd in front of the Isis that night. It also shows the theatre's handsome exterior and novel lighting arrangement. S. Baxter, manager and owner of the Isis, has long been regarded as a premier exhibitor in Denver.

COOLEY GOES TO AMERICAN

Hal Cooley, late of the Universal, where he played leads in a number of subjects, has been signed by the American and gone to Santa Barbara, Cal.

Looking Ahead With The Producers

"BONDMAN," FOX, WILL RELEASE STRONG EMOTIONS IN PLAYERS' ACTING ON MARCH 20

"THE BONDMAN," by Hall Caine, in which William Farnum is starred, is the William Fox release for March 20.

The earlier scenes are laid in rugged Iceland, but the later ones are on the Isle of Man, which no one knows better than the author.

Although Mr. Caine was born in England, his earliest recollections are of the Isle of Man—of his grandmother's cottage, Ballavolley, Ballaugh, in the north of Manxland.

Stephen Orry (William Farnum) large-limbed, muscled like a Greek god, but indolent despite his enormous strength, competes for the wrestling championship of the Festival of the Mount of Laws, Iceland's greatest holiday.

The prizes are distributed by the daughter of Jorgenson, governor of the island. As the eyes of Stephen and Rachel meet when she hands him the trophy for his prowess, each reads the other's love.

Rachel is wedded to Stephen after she has been driven from home by the proud and bitter old governor who had intended to marry her to the Danish minister.

The happiness of the newly-married couple is short-lived. The fair-haired giant forsakes Rachel, stowing away on a vessel bound for the Isle of Man.

Years pass and Rachel dies of sorrow, leaving a son Jason (William Farnum), who carries in his heart a sacred vow, given at his mother's deathbed, to find and kill his father for deserting her.

Fate brings him to the Isle of Man, where he is made the instrument of destiny and saves from death the very man he had set out to kill.

Stephen Orry in the meantime has married in the Isle of Man and has a son, Sunlocks. Cheated of his vengeance on his father, who dies a natural death, Jason vows it on his half-brother, Sunlocks, whose charm and good looks have won the heart of Greeba (Dorothy Bernard), daughter of the governor of the Isle of Man, the woman Jason loves.

Sunlocks and Greeba go to Iceland and Jason follows them, not knowing, however, how to recognize his half-brother should he overtake him.

Sunlocks becomes the friend of the governor of Iceland. When Jorgensen is overthrown by a political revolution, Sunlocks succeeds to the governorship, but he is shortly overthrown and sentenced for life to the sulphur mines. Jason, also a prisoner, meets a similar fate.

Upon his arrival at the mines, Jason is chained hand and foot to the man he has sworn to kill, whose identity he still does not know. A premature blast during a mining operation strikes Sunlocks blind.

In the panic which ensues among the prisoners, Jason, carrying Sunlocks on his back, escapes.

After incredible hardships and sufferings they reach Reykjavic, and here the cruel realization bursts upon Jason, as he sees Greeba catch the fainting Sunlocks in her arms, that for the second time he has been cheated of his revenge.

Nevertheless, the cup of bitterness is not yet filled, for his love of Greeba costs him his life itself. Sunlocks, recaptured, is banished to a desolate island, while Jason, benefited by an ancient law, goes free. Greeba pleads with Jason to save Sunlocks, who is under sentence to be shot.

In an hour of supreme sacrifice Jason substitutes himself for Sunlocks. As the boat bearing Greeba and Sunlocks to safety and happiness is hull-down on the horizon, Jason is led forth to the sand dunes and the Iceland soldiers fire a death volley into what Hall Caine has immortalized as "the biggest heart for good or ill that ever beat in the breast of man."

Mr. Farnum is supported by a cast, including Dorothy Bernard, Julia Hurley, Harry Spingler and others.

"HAUNTED MANOR" TO DRIVE SPOOKS OF CARE AWAY ON APRIL 1

The original release date for Gaumont's "The Haunted Manor" was March 20, but announcement has been made that this Mutual Masterpicture, de Luxe Edition, will not be seen until April, according to the manufacturer's announcement.

The photoplay, which is being directed by Edwin Middleton at Jacksonville, Fla., stars Miss Iva Shepard. Prominent in the cast are: Gertrude Robinson, Mathilde Baring, Richard Garrick, Olive Trevor, Earl O. Schenck, Henry W. Pemberton, Robert Clugston, John Mackin, Harry Chira and John Reinhard. The scenes of "The Haunted Manor" are laid in India and in the United States. The picture will be given an elaborate production.

"HER BLEEDING HEART" FINISHED BY LUBIN

Director Jack Pratt, of the Lubin Studios, has just finished an elaborate five-act feature, "Her Bleeding Heart," written by Dr. Daniel Carson Goodman.

Aside from a bid for the spectacular in scenic equipment, the photoplay has the advantage of a cast, including Rosetta Brice, Karva Poloskova, Inez Buck, Mrs. Carr, Richard Buhler, Craufurd Kent and William H. Turner.

AITKEN STAMPS "MACBETH" WITH HIS APPROVAL; "BEGGAR OF CAWNPORE" STARS WARNER

"THIS cyclonic picture-making business" is a phrase coined by H. E. Aitken, president of the Triangle Film Corporation, during his present trip of inspection to the California studios of Griffith, Ince and Sennett.

"Our producers are up on their toes," he writes to the New York offices. "They see far ahead and are planning a year or more in advance, anticipating the terrific momentum of competitive creation."

Mr. Aitken has already stamped with approval the Sir Herbert Beerbohm Tree production of "Macbeth" at the Fine Arts. In his latest report he singles out "The Aryan," "The Beggar of Cawnpore," "The Habit of Happiness" and "Sunshine Dad."

"The Habit of Happiness" is the newest Douglas Fairbanks picture, produced by Allan Dwan at the eastern Triangle studios, and goes out to exhibitors this month.

The others will come later. "Sunshine Dad" presents De Wolf Hopper for the second time as a Griffith star, with many of the principals who supported him in his film debut, "Don Quixote."

Fay Tincher will be the foil for the huge comedian in this original American comedy, and Max Davidson, Chester Withey and Edward Dillon are "among those present."

William S. Hart takes leave of western characters for the present in "The Aryan."

Mr. Aitken announces that this is an even more powerful picture than the star's previous Ince features, "The Disciple" and "Hell's Hinges."

"The Beggar of Cawnpore" brings forward the star of "The Raiders," H. B. Warner, who has a role entirely unlike those which have made him a matinee idol.

C. Gardner Sullivan has placed his story in India during the Sepoy rebellion of 1857.

Warner is an English physician who becomes a drug-crazed derelict and then redeems himself and recovers the love of the girl who had renounced him.

All of these pictures will have an early showing at the Knickerbocker theater and then go out to exhibitors.

LOUISE BATES CAST FOR LEAD IN "WATER DEVIL"

Louise Bates, lately featured as the "Falstaff Girl," makes her dramatic debut in "The Water Devil," a Thanhouser Mutual Masterpicture, De Luxe Edition, in which she plays the heavy lead.

Miss Bates was prima donna with "The Passing Show" at the Winter Garden, New York, when Edwin Thanhouser made her an offer to star in the silent drama.

FOURTEEN SUBJECTS FROM LUBIN FOR EARLY RELEASE NUMBER MANY COMEDIES

EARLY releases by the Lubin Manufacturing Company will include:

"The Repentant," a two act drama of university life, featuring Velma Whitman. Jay Morley, Eleanor Elvins and others are in the cast. It was written by Leon D. Kent.

Julian Lamothe's "The Redemption of Helene," three acts, shows a girl's struggles and her final awakening through love. W. J. Spencer, May Cruze and L. C. Shumway are featured.

"Her Wayward Sister" is a drama in four acts by Clay M. Greene, in which are seen Helen Greene, June Daye, Francis Joyner. Arthur Forbes, George Clark and others.

In "Hamlet Made Over" Billie Reeves gets the tragedy bug, and consequently gets into trouble. William Turner, Clarence Elmer, Arthur Mathews, Carrie Reynolds and others are in the cast.

"Some Boxer" is a Billie Reeves comedy, in one act, written by Mark Swan.

"The Chase" is a two-reel drama written and produced by Captain Wilbert Melville at the Lubin studio in California. L. C. Shumway, George Routh, Melvin Mayo, Dorothy Barrett, Helen Eddy, Robert Gray and J. J. Colby are in the cast.

"A Sister to Cain" is a three-act drama written by Julian Louis Lamothe and produced by Captain Wilbert Melville at the Lubin California studio. Helen Wolcott, Evelyn Page, Jay Moreley, Allan Forest and George Routh are prominent in the cast.

"Daredevil Bill" is a one-act comedy, written for Billie Reeves by Clay M. Greene and under the direction of Earl Metcalfe.

"The Gulf Between" is a three-reel drama, written by Tom Gibson and directed by Edward Sloman. It is a story of secret service operators engaged in running down a gang of opium smugglers.

"The Butler" is a one-act comedy, written and produced by Edward McKim for Billie Reeves.

"Ophelia" is a one-act drama with an all-star cast, including Ethel Clayton, Helen Weir, E. K. Lincoln and Craufurd Kent.

"The New Janitor" features Davy Don, with Patsy De Forrest in the leading support, under the direction of Edward McKim.

"A Change of Heart," is a Julian Lamothe two-act drama, in which love, domestic economics and comedy relief are delightfully blended. Prominent in the cast are: Velma Whitman, George Routh, Eleanor Blevins and others.

"Soldier Sons" is a three-act drama, by Wilbert Melville, dealing with army life in this country and the Philippines. It is a story in which a man is nearly murdered by his own son. Intrigue, politics and love interests form a thrilling feature. Melvin Mayo, L. C. Shumway, Adelaide Bronti and others appear.

MACKIN TAKES PLACE OF GARRICK IN "QUALITY OF FAITH"

Richard Garrick, who is directing the co-stars, Alexander Gaden and Gertrude Robinson, in Gaumont's "The Quality of Faith," cast himself for the role of Baker, the strike leader in the factory strike scenes.

However, the mob scenes assumed such vast proportions that Mr. Garrick found all his attention would be required for the task of directing.

Accordingly he surrendered the role to John Mackin. These factory scenes are being taken in Atlanta, Ga., whither a score of Gaumont players were taken from Gaumont's winter studios at Jacksonville, Fla.

HORSLEY WILL RELEASE 3 SUBJECTS IN 4 DAYS, FROM MARCH 24 TO 27

DAVID HORSLEY productions will be prominent in the release chart of the Mutual Film Corporation from March 24 to 27.

During those four days three productions will be released, two of them five-reel subjects and the third a one-reel Cub Comedy.

The first of the three pictures to be distributed is the Cub Comedy, "On the Rampage," released on March 24. It features George Ovey in his original character of Jerry.

The action centers around Jerry in his efforts to break into society by impersonating a nobleman. Spectacular effects have been introduced in conjunction with the comedy elements.

On March 25 will be released "The Hidden Law," a Mutual Masterpicture, de luxe edition, featuring Margaret Gibson and William Clifford.

"The Hidden Law" visualizes a story based on the law of reckoning. It is by Theodosia Harris, who has brought the characters up to date and laid the action in interesting surroundings.

The first part of the play transpires in scenes of theatrical life while the latter half takes place in the remote wilds of the West, except for the closing feet of the film, when the scenes revert to the East.

The theatrical scenes are interesting because they are true to a glamorous life and those of the Western country have been given an added touch of color by the introduction of the Bostock animals.

Miss Gibson and Mr. Clifford make in this picture their second joint appearance as stars, and a group of players, including Frederick Montague, Robert Kenyon, Mae Adams, Doris Baker, Marie Gavette, John Oaker, and Pauline Williams appears in their support.

"The Love Liar," the third of the releases, and scheduled for March 27, is the biggest production coming to date from the David Horsley studios.

The story of "The Love Liar" is the work of Crane Wilbur." His principal character is a famous violinist, an eccentric, erratic and temperamental man, who believes himself in love with every pretty face he sees. Crane Wilbur plays the featured part of "the love liar," and an especially engaged cast comprising Lucy Payton, Mae Gaston, Nan Christy and Ella Golden, lends him support.

NEED FOR PREPAREDNESS SHOWN IN SIXTH PICTOGRAPH RELEASE

The inadequacy of the American cavalry forces is picturized in the sixth release of Paramount Pictographs. This series is edited by Frederick Palmer, the war correspondent.

Besides the Preparedness portion, the release contains "The Use of the Gyroscope," explained by Elmer Sperry; "Testing the Mind," by Prof. Hugo Munsterberg; "Better Babies"; fashions by Zalud, and a cartoon by the Bray Studios.

POLI BOOKS "THE IRON CLAW"

Poli, the well-known New England exhibitor, has booked Pathé's serial "The Iron Claw," thus following the example of the Loew and Pantages circuits.



GLIMPSES OF NEW HORSLEY-MUTUALS: "ON THE RAMPAGE," "THE HIDDEN LAW," AND "THE LOVE LIAR"



LOOKING AT SCENES IN AMERICAN-MUTUALS: "THE BRUISER," "OVERALLS," AND "THE GIRL AND THE GAME," CHAPTER 12

OUTPUT OF MUTUAL FOR WEEK OF MARCH 20 HEADED BY "MY PARTNER," WITH BURR McINTOSH

THE output of the Mutual Film Corporation for the week of March 20 will be headed by a Mutual Masterpicture, de Luxe Edition, which is the picturization of one of the most famous of the popular melodramas of a quarter of a century ago.

"My Partner," the play written by Bartley Campbell and produced at the Union Square theatre, September 16, 1879, will be released as a Masterpicture, de Luxe Edition on Monday, March 20. Burr McIntosh, a man who has figured prominently on the American stage for a good many years, is seen in the leading role. As Joe Saunders in "My Partner" he is at his best.

The second Mutual Masterpicture, de Luxe Edition of the week which will appear on Wednesday, is "The Bruiser," an American Film Company drama, featuring William Russell and Charlotte Burton.

"The Hidden Law," a sociological drama produced by the Horsley Company and featuring William Clifford and Margaret Gibson, will be the last of the Mutual Masterpictures, de Luxe Edition, for the week.

The other features which will be included in the same week are "The Code of Honor," "The Fifth Ace" and "Snow-Stuff."

"The Code of Honor" is an American picture produced under the direction of Frank Borzage and featuring Alfred Vosburgh, Vivian Rich and George Periolat.

It is an army story, centered about the plans for a new submarine invention which have been the result of hard labor on the part of Frank Marvin (Alfred Vosburgh), chief draftsman of the ordinance department.

"The Fifth Ace" introduces Alice Lake to the Mutual in a two-part picture from the Thanhouser studios. Supporting Miss Lake, in the leading role in this sociological drama is Wayne Arey.

"Snow Stuff," the last of the "Buck Parvin and the Movies" series, produced by the American Film Company, inc., will appear on Friday, March 24.

For the photography of "Snow Stuff," Director William Bertram took his entire company to Truckee, Cal. In support of Art Acord as the original "Buck," are Dixie Stratton, Larry Peyton, Charles James, Joe Massey, Hardy Gibson, George Clancy, Perry Banks and Ashton Dearholt.

The week's comedy released includes a wealth of humorous photoplays.

Francis Keyes and Jay C. Yorke appear in "Pansy Post, Protean Player," a Falstaff comedy, on Tuesday. The second funny picture of the same brand will appear on Thursday. It is "Pedro, the Punk Poet," and features the same two Thanhouser players.

"Cupid at Cohen's" and "The Bubbles and the Barber" are the two American "Beauty" comedies for the week.

"Cupid at Cohen's" appears on Wednesday, and features the popular comedians Carol Halloway and John Sheehan.

The Sunday "Beauty," "The Bubbles and the Barber" gives display to Orral Humphrey's versatility.

Billy Armstrong, the Horsley Company's funny man, will be featured in "The Twin Trunk Mystery," a Cub comedy of Friday.

The Vogue funny pictures of Thursday and Sunday have not yet been titled.

The regular Gaumont releases, Mutual Weekly, No. 64, and "See America First," will appear on Thursday and Sunday.

BAGGOT PICTURE, "HAUNTED BELL," IS FINISHED

King Baggot has just completed "The Haunted Bell," a two-reel drama adapted from the story by the same name written by Jacques Futrelle, the noted novelist.

Henry Otto directed the picture, which is up to his usual standard for its artistic effects and for the exercise of great care for the finer details of the picture.

King Baggot is excellent as the hero, a novelist, while Edna Hunter is the wife who lives in fear of the haunted bell. The others in the cast include Joseph Granby, Sam Drane, Frank Smith and Joseph Smiley.

MAE MARSH WILL BE SUPPORTED BY STRONG CAST IN "HOODOO ANN"

Active as he is in the supervision of Fine Arts pictures for the Triangle program, David W. Griffith has surprised his associates on the coast by the direction he has given to the forthcoming Mae Marsh release, "Hoodoo Ann."

Miss Marsh has been in great favor with the director since "The Birth of a Nation" days and her long siege of ill health has prevented the fruition of many ambitious plans which he had for "the little sister of the films."

But now apparently, Miss Marsh is again able to resume her work and Griffith is determined that her first appearance as a Triangle star shall be a success.

A typical cast of Griffith players will support Miss Marsh on her public reappearance.

Robert Harron is featured with her in "Hoodoo Ann" and in the principal roles are Mildred Harris, Pearl Elmore, Wilbur Higby, Loyola O'Connor, William H. Brown, Charles Lee and Anna Hernandez.

Miss Marsh plays an orphan asylum heroine who eventually finds a good home and weds an ambitious young artist.

WORLD-EQUITABLE RELEASES FROM MARCH 13 TO APRIL 10 MAKE IMPORTANT LIST

The World and Equitable Corporations announce the definite release dates of their forthcoming productions, from March 13 to April 10, beginning with Jane Grey in "Man and His Angel," March 13, on the Equitable Program, followed by Charles Cherry and Mary Charleson in "Passers By"; Frank Sheridan, Arthur Ashley and Ethel Grey Terry in "The Struggle"; Gail Kane in "Her God," and Bruce McRae and Gerda Holmes in "The Chain Invisible."

During the same weeks and on the same release dates, World Film will release Robert Warwick in "The Supreme Sacrifice," House Peters in "The Hand of Peril," Robert Warwick and Frances Nelson in "Human Driftwood," Clara Kimball Young in "The Feast of Life," and Edwin August in "The Social Highwayman."

"COUNT OF TEN" IS FIRST METRO-DREW COMEDY

The first of the Metro-Drew single-reel comedies in which Mr. and Mrs. Sidney Drew are starred, will be released on the Metro program March 15.

The first Metro-Drew comedy is "The Count of Ten." The situation in this story, briefly set forth, is all that is necessary to visualize the possibilities contained in the photoplay for two artists like Mr. and Mrs. Drew.

The story concerns a commuter, financially embarrassed for the time being, who has invited his wife to dinner in the city, and to the theatre afterward. He is obliged to do some tall skirmishing to raise the money, which he does just in time for her to catch a train.

He telegraphs the wifey as follows: "Have gotten theatre tickets. Bring party clothes."

The telegrapher, in a hurry, makes a slight mistake in transmitting the message, and when the commuter's wife receives it, it reads as follows: "Have got ten theatre tickets. Bring party. Clothes."

Elated over his sudden prosperity, she invites neighbors to the number of eight. The commuter's surprise on learning of the unexpected guests, and his wild scramble to raise funds and entertain his neighbors creates a host of ludicrous situations.

LE SAINT TAKES COMPANY TO MOJAVE DESERT

A Western Universal Company under the direction of E. J. LeSaint, left Monday for Mojave desert where they will make exterior scenes for "The Three Godfathers," a story of the early west by Peter B. Kyne, which has been adapted for the screen by Harvey Gates and Director LeSaint.

The story is not one of the rodeo type, but portrays the better characteristics of the bad man of the west. Three hold-up men come upon a dying mother with a day old babe on the desert.

In her last moments she names them the child's godfathers, and entrusts the keeping of her baby to them.

All but one perish in the trip to the nearest settlement, "New Jerusalem," and there the survivor is made a prisoner by the sheriff, later to be liberated when the sheriff learns of the kindness the bad man has shown toward the sheriff's sister, mother of the baby, who perished on the desert.

This is one of Mr. Kyne's first successful stories which was published in the *Saturday Evening Post*. The leading parts will be taken by Harry Carey and Stella Razeto.

THREE VOGUE COMEDIES COMPLETED IN TEN DAYS

Three Vogue slapstick comedies have been completed at the company's West Coast studios during the past ten days. "Devilish Business" is the title of one made by Director Rube Miller, wherein a charmed potato given a youth by a witch enables him to prevent his sweetheart from falling into the hands of Mephisto. The big climax for this is reached when the lad knocks 'll out of hades.

"A Still Hunt" is another Miller subject laid in the "moonshine" district of the Kentucky Hills. The principals of these two are Miller, Arthur Traveris and Madge Kirby.

Vogue Director Jack Dillon has been wearing grease paint for the past week, taking the part of a detective in "The Lion Hearted Chief," wherein he wins the hand of the chief's daughter when he proves to the chief that another detective, impersonated by Paddy McQuire, is a foreflusher. Priscilla Dean appears as the chief's daughter.

SIXTH "JOURNEY-ETTE" WITH TRAVELOGUER HOLMES TAKES AUDIENCES TO SEE GIANT TREES

"PICTURING Summer Days Near San Diego" and "The Giant Trees of California" will be the fifth and sixth releases, respectively, of the newly announced Paramount-Burton Holmes Travelpictures.

In the first, Mr. Holmes conducts the spectator to a "tea dance" at Hotel del Coronado, then to watch the bathers at Coronado Beach.

By way of contrast, the scene changes to the Mexican frontier where a lot of Americans are shown returning from a bullfight across the border at Tiajuana.

Returning to San Diego, the spectator is conducted through the Panama-California Exposition, and later to Mount Roubidoux, Riverside and the extensive orange ranches.

In the sixth "journey-ette," Mr. Holmes leads the way up into the giant forests of California, and introduces the spectator to the biggest of all big trees—"General Sherman," in the Sequoia National Park.

Fifteen men of Mr. Holmes' party join hands and try to circle the giant, but they have to add two horses before the circle is completed.

Through the primeval forest, the camera goes until it reaches a lumber camp in full swing.

Actual felling of giant trees is shown, and the whole process of lumbering; the lopping off of the great boughs, the removing of the bark, the sawing into transportable lengths, the rolling to the mill, the sawing into boards and finally the rapid journey through miles and miles of flumes which lead to the towns of the lowlands.

"OLD VIOLINIST," BY COCHRANE, FOR "U" IS HEART-INTEREST STORY

Few two-reel stories of recent months have the tender heart interest of George Cochrane's latest film, "The Old Violinist," which is ready for release on the Universal Program.



LILLIAN GISH AS SHE APPEARS IN A SCENE FROM "SOLD FOR MARRIAGE," NEW TRIANGLE-FINE ARTS PHOTOPLAY

The story was written by Thomas Jefferson, one of the most recent of the Universal's acquisitions, and in it he plays the leading role.

The tale hinges about the life of an old musician and the two little tots he adopts out of the kindness of his heart; their struggles for existence; later their separation, and finally their reunion through the success of an old opera the old man has written years previous and which, after passing through the hands of several people, is produced with the little girl, since grown to womanhood, appearing in the leading role.

The entire film is replete with sympathy-provoking heart interest that cannot but result in a most enthusiastic reception at the hands of the theatre-going public throughout the country.

TWO HUNDRED EXTRA GIRLS IN SUPPORT OF MISS BARRISCALE

About two hundred extra girls garbed in the attire of Italian peasants, worked in support of Bessie Barriscale last week at the Culver City, Cal., studios in a subject being filmed by Director Charles Giblyn. Opposite Miss Barriscale in this picture is William Desmond.

HUNT COMPLETES "THE JUNGLE HERO" FOR UNIVERSAL

Director Jay Hunt, of the Universal Film Manufacturing Company, has just completed an interesting animal photoplay, entitled "The Jungle Hero," which will be produced in two reels.

The principal roles in "The Jungle Hero" are in the hands of Colin Chase, Golda Colwell, Rex de Rosselli and Harry Ham, supported by a number of others.

RAY, HICKMAN AND STANDING IN LOUISE GLAUM'S VAMPIRE SUBJECT

Louise Glaum, who is being starred in a vampire story at the NYMP studio, has disclosed eight of the twelve remarkable creations for this subject.

Opposite Miss Glaum in this subject are Charles Ray, Howard Hickman, and Jack Standing.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, March 11.

THE cutting of the Ince war picture has been completed and the spectacular film entitled "He Who Returned" will be released in twelve reels.

The subject has now been turned over to Victor Schertzinger, head of the music department, who will devote his time exclusively to the preparation of incidental music for this feature.

So that he will not be disturbed, Ince has provided a private projecting room with adjoining quarters for the musician in an isolated part of the studio, far away from the unavoidable noises of the producing plant.

Mr. Schertzinger has provided the incidental score for all the Triangle-Kay-Bee subjects made by Ince, but this is his first attempt of preparing music for a large production.

He is one of the few who have seen the Ince feature, "He Who Returned," and feels confident that the subject contains so many features of an inspirational nature that he will make a success of the work of preparing the score.

Each time he has seen the picture Mr. Schertzinger declares he has discovered new beauties. Decision regarding the release of this will be reached within the next few days by Adam Kessel, Jr., president of the NYMP Corporation, and Thomas H. Ince.

Three Cameras Take Thrilling Fight

Inceville players are still discussing the fight scene made for a coming Hart subject, in which William S. Hart fought with P. D. Tabler for several minutes while three cameras took different views of the fight.

These scenes are for the sixteenth century romance in which Hart appears as a Spaniard, the sole survivor of a shipwreck who lands on the American shore and becomes the pride of the Aztec Indians. The fight scenes serve as a climax to the subject.

A heating and cooling system is being installed in the Culver City laboratories of the NYMP plant which will maintain a temperature of sixty-five degrees throughout the year.

The system was worked out by Business Manager E. H. Allen and the heads of the laboratory department, and special machinery of an automatic nature was made specially for the company.



THOMAS JEFFERSON IN A SCENE FROM "THE OLD VIOLINIST," UNIVERSAL

Views of Universal City are serving for a number of the settings for "A Love Romance," wherein Agnes Vernon as a daughter visits the studios with her mother and becomes infatuated with Herbert Rawlinson.

"A King on Broadway" First Bowman-"U"

Mother learns of this and induces Rawlinson to aid her in disillusioning the daughter by forgetting his manners when at a dinner party. The picture is being filmed by William Worthington, and will consist of two reels.

The first William J. Bowman-Universal subject of five reels has been titled "A King on Broadway." The story for this is by Mr. Bowman and Elliott Clawson, a recent addition to the scenario department, prepared the scenario.

Carter DeHaven is featured as Battling Jimmie, prize-fighter, who while taking the count of ten has a wonderful dream in which he sees himself made the king of an imaginary European nation, and he has many adventures.

The supporting case includes Walter Belesco as the king, Duke Worns as a newspaper reporter, Marvel Spencer as a vaudeville actress, Yona Landowski, Frank MacQuarrie, Malcolm Blevins and others.

Because of illness, Allen Curtis has been granted a leave af absence from his duties as director of the Joker company, and is spending several weeks on a ranch in Colorado. While he is away Hal Clements is directing the Curtis Company.

The other Joker company, formerly directed by Clements, is now being directed by Hal Clotworthy, formerly Clements' assistant, and the organization is filming "When a Wife Worries," with Victor Potel, Jane Bernoudy, Doris Fellows, Eddie Boland and Harry Mann.

The photoplay deals with a proud father who discovers that his first heir has just cut a tooth, and upon advice of friends as to the best article a child should have to chew on while cutting teeth, starts a search for a cuckoo's wishbone. To secure one he has many adventures.

Clifford and Wilbur at "Knights" Fiesta

William H. Clifford and Crane Wilbur of the Horsley studios were headliners last week at a vaudeville entertainment of the Knights of Columbus fiesta.

The former gave two readings from Shakespeare, on consisting of "Hamlet's Advice to the Players." Wilbur's act consisted of two readings entitled "Golden Olden Days," and "Good Mawnin', Jedge," both of which are among his original compositions.

Now that the Horsley artificially lighted studio is completed, the companies are tak-



FINE ARTS ACTIVITIES: EVELYN THAW PAYS A VISIT; ALLAN DWAN DIRECTING A NEW DOUGLAS FAIRBANKS SUBJECTS IN THE STUDIO, AND OUT ON THE MOJAVE DESERT

ing turn about, working all night in order to catch up with the release.

The new studio was christened by the Edward Alexander company, making "The Hidden Law."

The following morning at eight o'clock they left for a region in the mountains where, accompanied by forty extras, a number of exteriors were made. William Clifford and Marguerite Gibson are featured in this subject.

"Conscience of John David"

The next subject to be made by Director Robert Broadwell is "The Conscience of John David," which was written by Crane Wilbur, who will be starred in the subject.

The other members of the cast have not been selected, but it is understood that Mae Gaston will play the feminine lead.

A very elaborate set representing the reception hall in a city mansion, was used last week in the making of "On the Rampage," a Cub comedy with George Ovey, at the Horsley studio.

In this subject Ovey appears as one of the down-and-out class who meets a bogus count in the park just prior to the arrest of the count.

In a suitcase left with Ovey is found an invitation to a reception, and he takes advantage of this, wearing the count's clothes.

The last scenes for "Paths That Cross" have been made at the Biograph studio, when a remarkable roof garden cafe setting was used which required the services of approximately sixty extra people, including professional dancers and other cabaret acts.

Macdonald Directed "Paths That Cross"

J. Farrell Macdonald is the director of this and will next take up the making of a quadrangle story entitled "The Larrimore Case."

There are four principal roles consisting of one feminine part taken by Vera Sisson, and three male roles by Charles Mailes, Jose Ruben and Rex Downs.

This will consist of three or four reels, and the plot constitutes a social tangle in which the unsuccessful lover induces the crooked bookkeeper to aid in bankrupting the firm of his rival.

This brings about a murder, and Larrimore, the husband, is accused. The climax is in a court room when the guilty bookkeeper confesses.

A pretty story of fisher folk of the Normandy coast is contained in the two-reel subject, entitled "Celeste," being made by Director Walter Coyle of the Biograph.

Fishing beach scenes were made at San Pedro. The story is one of a Paris girl being rescued from a wreck in which her parents are lost.

She becomes the adopted daughter of an aged fisherman and his wife, and later the American tourist discovers her.

Vola Smith appears in the name part, and the other members of the cast are Jack Mulhall, Ivan Christie, Jack Drumier, Clara McDowell and Charles Pearle.



THREE SCENES FROM NEW BLUEBIRD FEATURE DIRECTED BY CLEO MADISON

The Film Was Blistered, Cuthbert

Cameraman Percy Hilburn of the Lasky-George Melford Company, now producing "The Race" with Victor Moore as star, and Anita King in a featured part, attempted to secure exceptional close-ups of a fire scene, with the result that he now claims to having been so near that the film was blistered.

The scene was that of Miss King being locked in a garage when the building was set on fire.

The only thing she had to do was to crank the racing car, break down the doors of the garage and drive out before the roof fell in, all of which she did successfully.

In the filming of "The Love Mask," semi-western Lasky subject, Cleo Ridgeley was the sole occupant of a stage coach when the team ran away down hill.

Standing on the top of the vehicle she turned the horses into the brush at the side of the road and brought them to a stop fully a half mile from the camera.

In the runaway, Jose Steelman fell to the ground. He was run over and his foot was badly crushed.

Marie Doro, together with her leading man, Elliott Dexter, has arrived at the Lasky studio. Their first subject will be taken up shortly under the direction of Cecil B. deMille.

The photoplay is an adaptation from a Hector Turnbull story and a scenario by Gene McPherson. The story is yet unnamed.

Kipling Verse Aids Sennett

Because of the belief that other comedy makers are attempting to copy the style of comedies made by the Keystone Film Company, Mack Sennett has caused the following verse from Kipling's "Mary Glouster" to be adopted as the Keystone motto:

They copied all they could follow,
But they could not copy our mind,
And we left them sweating and swearing,
A year and a half behind.

Bessie Eyton, Eugenia Besserer, Tom Santchi, Will Machin, and Leo Pearson, Selig players, and Al. Green, assistant director, accompanied by James L. McGee, Selig studio manager, has departed for Chicago for the making of "The Crisis," adapted from the Winston Churchill novel.

During the various trips of the company to locations described in this book, and during the company's stay in Chicago, Mr. McGee will act as business manager.

Director Colin Campbell has been in the East for several weeks, and completed arrangements for locations, costumes and settings.

With the departure of this company, Marshall Neilan, who has been directing, and Wallace C. Clifton, scenario editor, the ranks have been materially lessened, and the Selig zoo studio does not have its accustomed busy atmosphere. But three companies remain at the studio. These are under the direction of Robert Daly, T. N. Heffron and Frank Beal.



FINE ARTS STARS ASSEMBLED TO MEET PRESIDENT HARRY E. AITKEN AT THE GRIFFITH-TRIANGLE STUDIO. (Top row, left to right) DOROTHY GISH, SEENA OWEN, NORMA TALMADGE; (second row) ROBERT HARRON, PRESIDENT AITKEN, SIR HERBERT BEERBOHM TREE, OWEN MOORE, WILFRED LUCAS; (bottom row) DOUGLAS FAIRBANKS, BESSIE LOVE, CONSTANCE TALMADGE, CONSTANCE COLLIER, LILLIAN GISH, FAY TINCHER, DE WOLF HOPPER



SCENES FROM "THE TRAPPING OF PEELER WHITE"; AN EPISODE IN KALEM'S "HAZARDS OF HELEN," WITH HELEN GIBSON

Mr. Clifford completed his work as scenario editor last week, and accompanied by his family, departed for New York, where he will become writer for the Popular Plays and Players Company of the Metro program. Mrs. Clifford is known as a writer for the screen as Emma Bell.

A one reel comedy entitled "Cupid's Touchdown," and portraying college life, is being made by Director Frank Beal with Jack Pickford in the principal part.

Upon the completion of this Mr. Beal will take up the filming of a three-reel subject, "The Hare and the Tortoise."

This is based on the fable concerning the race, but the photoplay, which is by Anthony McGuire, deals with the life of two men beginning with their college career, and continuing until their old age. The cast for this has not been selected.

A farewell dinner was given Sir Herbert Beerbohm Tree at the Alexandria Hotel Thursday evening, March 25. Mr. Tree completed the scenes in which he takes part in the Fine Arts subject, "Macbeth," and departed for New York.

Douglas Fairbanks presided as toast master, and there were toasts by D. W. Griffith, Dustin Farnum, Erick Von Strohern, John Emerson, Mary Alden, William Farnum, Constance Collier, DeWolf Hopper, J. C. Epping, and Bennie Lubinville Zeidman.

Others present at the dinner were Vera Lewis, Jack Conway, Viola Barry, Clara West, Jack Fairbanks, Charles Eyton, Courtenay Foote, Winifred Kingston, Frank Case, Ralph Lewis, George Hill, Kathlyn Williams, Raymond Wells, Mde. Rabinoff, and Douglas Girrard.

On the previous evening Mr. Tree was the guest of honor at a dinner given by M. F. Ihmsem, publisher of Hearst's Los Angeles *Examiner*, at the Los Angeles Athletic Club.

"Sold in Marriage," Fine Arts

The Fine Arts subject now nearing completion under the direction of William Christy Cabanne, which has been known as "Marja of the Steppe," has been titled "Sold in Marriage."

The scenario is by Will E. Wing, and the plot deals with the marriage custom of the Russians—that of the bride's father accepting a liberal payment from the groom for the girl, and she having no voice at all in the question of the selection of her husband.

The last scenes for this were made aboard the Pacific Coast liner, *Congress*, which was leased for a special trip between Los Angeles and San Diego.

Those in the party taking the trip were Lillian Gish, A. D. Sears, Frank Bennett, Pearl Elmore, W. E. Lowry, Elmo Lincoln, Elmer Ruben, and a number of others, including two cameramen, Billie Fildew and Sam Abel.



HARRY BOOKER AND LOUISE FAZENDA IN "THE JUDGE," KEYSTONE-TRIANGLE

George Broadhurst, the dramatist, has been induced to play in a coming Fine Arts subject being filmed by Director Paul Powell.

The scenes were made at a golf grounds where Mr. Broadhurst was enjoying a game when the producing company arrived to make scenes. He appears in the part of a wealthy man amusing himself with golf.

Children of the Fine Arts studio school have a greater incentive now for getting their lessons, as Douglas Fairbanks has offered a cash prize of one hundred dollars to be paid to the one receiving the highest average grade during the remainder of the present school year. There are twelve children enrolled in the Fine Arts school.

"Village Vampire" Finished

A Keystone finished this week is "The Village Vampire," with Fred Mace as the station agent, Anna Luther his daughter. The other members of the cast are Dale Fuller, Joseph Swickard, Earl Rodney, Billy Brockwell, Charles Arling and Hugh Fay.

At the Christie studios, Al. E. Christie is filming "He's a Devil," a single reel by Tom Gibson, with Eddie Lyons, Lee Moran and Betty Compson.

There is a lover's quarrel, and the lover, Eddie Lyons, proceeds to take too many drinks. When he awakes in the morning he find a copy of "Faust" in his pocket.

He dreams the devil made a proposition similar to the one he induced "Faust" to accept, with the provision that Eddie should not spend more than twenty-five dollars at one time.

While he is asleep a crook robs the hotel safe, and when pursued goes through Eddie's room and leaves the bag of coin. By way of a peace offering he arranges a dinner for his girl and some friends prior to a masquerade ball.

The bill amounts to twenty-five dollars and ten cents, and knowing he has overstepped the limit, starts to leave the hotel without paying the bill, when he is confronted by a mephisto. The house detective finally aids him in straightening out the difficulty.

The Place Is Pinched!

"Never Lie to Your Wife" is another Christie comedy being made under the direction of Horace Davey with Ray Gallagher and Billie Rhodes as the newlyweds, who live with her parents.

Father-in-law is a gay old boy and soon educates his son-in-law to do the same stunts. The men not wishing to attend the opera, decide to pretend sickness, and then participate in a big game that's on that night.

When the gambling house is pinched, father and son-in-law escape, but mother and daughter, who have followed them, are taken in tow by the officers; but father has dropped a card, and in this way his arrest is brought about, and the married men promise "never again."

All of the animals and freaks of the E



VIEWS OF "THE BEST MAN," EXPLOSION SCENE IN "GRAFT" AND "THE GAY LORD WARING," UNIVERSAL PHOTOPLAYS SOON TO BE RELEASED





and R Jungle zoo worked last week in the filming of "One Awful Night," a one-reel comedy of circus life in which the rival of the animal trainer turns all the animals loose, in order that the trainer will be shown up as a coward.

The story is by Frances Willy, and the principals are Lillian Leighton, Ralph McComas, Ann Kroman and Charles Carter.

The zoo, besides lions, tigers, pumas, leopards, bears and the two educated chimpanzees, Napoleon and Sallie, contain forty-two varieties of monkeys, many species of parrots and other topical animals, and their appearance in this subject will give it added value as an educational comedy.

The Jaccard Universal Company has discontinued making western pictures, and has now taken up the making of a series of two-reel plays that will depict underworld conditions in their true light and show the relation of the underworld with people of a higher social strata.

The first of this series, "The Other Half," has been completed, and the second, "Purple Shadow," is now being made. The latter deals with secret Italian society and its effects upon modern American city life.

The cast for this series includes Raymond Nye, Hector Sarno, and Roberta Wilson. Mr. Jaccard is assisted by George Marshall, and Milton Moore is in charge of the camera work.

Unusual Sets in a Lasky

The David Belasco play "Sweet Kitty Bellairs," originally adapted from the Bath comedy by C. M. and N. A. Williamson, and now being produced for the screen at the Lasky studio by James Young, will be a notable screen play because of the beautiful interior and exterior settings used.

Mae Murray is the featured star, and Tom Forman appears in the masculine lead, with a supporting cast which includes James Neil, H. B. Carpenter, Raymond Hatton, Lucille Younge, and Lucille Bennett.

"The Detectives" is the name of a one-reel child play being made for Universal by Stewart Featherstanhough and Cecil Myers at the Gordon Street studio.

The players in this are Frank Butterworth, Irma Salter, John Cook, and Kathlyn Griffith. The children find a yellow back detective story in an ash can, which they read, and later when they hear of a bank robbery at the corner grocery store, start on the trail of the criminals.

Through sheer luck they find the stolen money, which they return to the bank and receive their reward.

Andrew Arbuckle, late of Balboa Company, and Gladys Brockwell formerly at the Fine Arts studio, are now members of Universal stock company.

George Cann, who came to the Universal as business manager, is returning to New York City, where he will again be connected with the Eastern offices.

Missionary Delegates in "Weekly"

Universal Weekly cameramen during the past week made scenes at the Layman's missionary convention attended by six thousand delegates. Later the Universal Company projected these views in the convention hall, following an address given by former Lieutenant Governor Wallace of California on the subject of motion pictures and the industry in California.

The next Tyrone Power feature now being produced by the Smalleys, "The Eye of God," will, like "Hypocrites" and "Scandal," both made by these producers, have a vision effect consisting of an eye which continually looks upon the man with the guilty conscience.

This part is taken by Power, the character being that of a country man who commits murder to secure wealth, and his conscience later forces him to confess.

A two-reel animal comedy with scenes supposed to be laid in New York is being made by the 101 Bison company. The title is "The Resurrection of Tammany's Tiger," and is being produced by Henry McRae.

Many of the Universal zoo animals take part in this, and a number of the scenes were made in a Los Angeles cafe, where a large lion was used.

The politicians failing to secure a stuffed lion, take a live one and have it doped. The drug wears off, and the lion creates a riot, breaking out of the cafe, and attacking a parade the party leaders are staging in the streets.

This all serves the enemies of the political party who had induced the veterinary to give the animal but a small portion of sleeping powder.

Jitney Expert to the Front

The last Joker comedy to be made by Allen Curtis for several weeks is "A Jitney Driver's Romance," wherein a buzz wagon driver falls in love with the traction magnate's daughter, and so completely organizes the auto lines that he forces the man of wealth to permit him to win the hand of the daughter.

William Franey appears as the jitney driver, Milburn Moranty the magnate, and Gale Henry the daughter.

Adele Farrington, in private life Mrs. Hobart Bosworth, has been selected to appear in the featured part of a five-reel subject being made by Director Jay Hunt, who prepared the scenario from a story by Gertrude Nelson Andrews.

The title of this is "Wheels of Power" and Miss Farrington appears in the part



RAYMOND B. WEST, ONE OF INCE'S STAR DIRECTORS, AT WORK ON A PICTURE

of Lil Magill, a newspaper woman employed on a daily owned by a mine magnate.

Between the magnate and the woman there is a mutual love affair. She writes "sob" stories concerning the hardships of the miners' families at a time when labor troubles seem imperative.

At a time when the magnate shows a disposition to tire of her she steps in front of him, thinking to prevent a mob leader from firing a leveled gun.

She is seriously injured, and during the illness which follows, she and her former lover, a newspaper writer, are reunited.

Others in the cast are C. N. Hammond as the magnate, O. C. Jackson, Kingsley Benedict, Harry Mann, Mina Jeffries, and others.

At Work on 16th "Graft" Episode

The Richard Stanton "Graft" Company is now working on the sixteenth episode, entitled "The Pirates of Finance."

In this the relative of the family which began the crusade against the various



MACK SENNETT AND HIS MOTHER ON THE KEYSTONE STAGE

trusts, serves to prevent a financial panic by controlling the head of the mighty money trust.

The cast for "The Three Godfathers," adapted from the Peter B. Kyne story by Harvey Gates, was made public last week, and Harry Carey will be supported by Stella Razeto, George Berrill, Frank Laning, Hart Hoxey and others.

Rev. P. F. Shammon, a Catholic priest of Santa Monica, is playing an important part in the staging of scenes for the coming Bessie Barriscale subject being filmed by Director Charles Giblyn at the Culver City studio.

In this an elaborate altar is used, the building of which required two weeks, and the priest is superintending the making of scenes showing action in and about the altar. In this play Miss Barriscale appears as a nun.

Following the completion of this the popular Ince star will appear in a story being especially written for her by C. Gardner Sullivan in which she will be afforded the opportunity of wearing several gorgeous gowns.

No Bureaucratic Power for Police in Los Angeles

City Council Is Not Likely to Seriously Consider Attempt of the Department to Gain Right to Revoke Licenses of Theatres

Special to MOTION PICTURE NEWS

Los Angeles, March 11.

THE City Council of Los Angeles will in all probability fail to seriously consider an attempt on the part of the police board to invest the police department with the power to revoke the permit and license of theatres in the city.

The police department requested that the city council pass an ordinance providing that every theatre in the city be required to take out a permit from the police commission, and that the commission should in the future have power to revoke these permits and close the theatres.

A number of theatre men knowing such a request was to be made by the police department, were present at the City Council meeting, but before they had opportunity to protest against such a measure, the members of the Public Welfare Committee which recently investigated the needs of a board of censorship, and to whom the request was referred, took up the fight of the theatre men.

All three members of this committee voiced their sentiments as being against such an ordinance, and insisted that the police now have sufficient laws to inforce, covering the matter.

They refer to such an ordinance as being ridiculous in view of the fact that present state laws extend to the police department the power to stop any performance that is improper, providing complaint is made.

The ordinance providing for the abolishment of the present board of motion picture censors, and the appointment of a commissioner to see that recommendations of the National Board of Censorship are carried out, has been prepared by the city attorney, but hearing has been postponed from time to time for the past several weeks.

The ordinance received an O. K. from every member of the Public Welfare Committee, and was given a hearing before the City Council Tuesday, March 7.

Practically every society of long-haired reformers of the city had representatives at the hearing to fight against the passage of this measure. The motion picture industry organizations, including the Producers Association, Exchangemen's Board of Trade, and the commercial organizations of the city, had representatives at the meeting to work for the passage of the ordinance.

J. C. JESSEN.

"DIAMOND FROM THE SKY" CREATES FOREIGN DEMAND

The American Film Company's thirty-chapter photoplay, picturized from the story and scenario by Roy L. McCardell, has proven so popular in this country that foreign demand has been created.

Sixty-one reels of positive film and an equal amount of negative film constitute the shipment, which required twenty-one galvanized iron fireproof cases.

"NONE SO BLIND," 3-REEL LUBIN IN WORK UNDER MAYO AT CORONADO

Special to MOTION PICTURE NEWS

San Diego, Cal., March 11.

"None So Blind" is the title of a three-reel picture which is now being made at the Lubin plant in Coronado, with Melvin Mayo directing.

It is the story of a lieutenant in the navy, who, as inspector of submarines, was tendered a bribe to get him to accept a certain type of vessel.

Because of his refusal to do this the shipbuilder, through some faked letters, threw suspicion on him and finally, following a court-martial, the young officer was dismissed from the service.

He was ostracized by his former friends, and finally went to the Hawaiian Islands, where he took to drink.

A Kanaka girl, whom he had protected in a street brawl, was the means of his regeneration, and he decides to marry her.

His former sweetheart, an heiress, after his leaving the States, broods over his departure, and her mother at last gets her to take a sea-voyage on their private yacht. They visit the Hawaiian Islands and there learn of his presence.

A reception is given on board, and he is invited. Some of the Kanakas who are embittered against him because the native girl has taken up with him determine to board the yacht and kill him.

The girl hears of the plot and swims out to the yacht in time to save him, but is killed by the Kanakas for betraying them.

The American lieutenant, following the death of the Kanaka girl, sails back to the States with his heiress sweetheart. The plot to blacken his character is cleared up and he is restored to rank.

Walter Spencer is seen in the character of Lieutenant Fred Watson, with Evelyn Page as Gladys Remington, the heiress. Adelaide Bronti appears as Mrs. Remington, the wealthy mother, while the part of Ukane, the Kanaka girl, is taken by Princess Mona Dark Feather.

Van Auker is in the caste as Milton Hesser, the president of the Sunset Shipbuilding Company. Miss Saville has the part of Madge, his stenographer, while George Routh is seen as Rogers, manager of the shipyard.

There are many "extras" in use as beachcombers and the like. Captain Wilbert Melville's private yacht is used in filming many of the scenes. A Hawaiian street, with its thatched huts, was built up in the famous Coronado Tent City.

Dorothy Gish and a party of twelve players from the D. W. Griffith studio in Los Angeles were down here the past week to take scenes on the Coronado polo grounds, with Paul T. Powell directing, for a five-reel picture, "A Modern Joan."

Another party, also from the Griffith studio, came down by steamer, taking pictures en route. A number of scenes were taken in and around San Diego as a part of a twenty-reel feature, with William Christy Cabanne directing.

ALLEN H. WRIGHT.

JUST TO MAKE TALK

By LONGACRE

WILL all publicity men and press agents take time enough to step around to the Frohman Amusement Company's studios and present a bouquet of orchids to "Jack" Sherrill, thereby conferring a favor, etc., etc. He tops them all, for last Wednesday the greatest dailies of the whole country carried front page stories about his having been robbed of $12,000 in jewels—family jewels, too. You who have been trying to put over the great jewel robbery story for the last eighteen years, can learn something from this young actor.

Last week, in Chicago, where he was appearing in person at showings of "The Woman in 47," in which he appeared under George Irving's direction, he made a bet that he could "put over" the old jewel story. And he did it, by means of a simple advertisement in Chicago papers. Not only did the great editors out there fall, but the matter was cabled to New York, and so eagerly did the papers here grab the news that William L. Sherrill, the young man's father, became alarmed. There really are some of the Sherrill family gems in a vault in Chicago, and the first thing which occurred to Mr. Sherrill was that his son had had a rough evening, and had broken into the vault.

It cost $13.62 in telegraph tolls to find out that the whole story was the result of a bet that Jack could make the great editors swallow the old, old bait.

"$670,000 [sic] per annum also brings with it its little cares," mimeographs Terry Ramsaye. Too true, Terry, too true. We haven't had a real good night's rest in three weeks.

He continues: "To Charlie Chaplin it has brought three secretaries, five stenographers and a deluge of literature—congratulatory, reflective, hopeful, designing and 'mash.'" If we will be pardoned a personal reference, it has brought three creditors, five process-servers and a deluge of literature — peremptory, remorseless, hopeless, determined and "smash."

In a story which, the title informs us, relates happenings which occurred "prior to 1901," Thomas Carrigan dashes into the scene in a shiny Packard touring car. If anyone in the audience has a Packard touring car, 1901 model, to dispose of, we believe we can put them in touch with a purchaser.

And while on the subject of higher criticism, it might be in order to refer to a feature picture in which the Duke of Cluny is shot squarely through the heart. Yet he lives through more than 100 feet of film—long enough to be helped home, where he has the strength to ask his wife's forgiveness.

No, Sheldon, this is not a photograph of a nurse, torn by a piece of shrapnel in the trenches of the Argonne. It is a photograph of Virginia Pearson, the Fox cream bather, sent out by the Fox publicity bureau. The malformation on the cheek is only a beauty patch, "the Pearson Patch," to use a trade term, and if the pink sheets accompanying the photograph are at all reliable, it is capable of most artistic expression. Art is sometimes exotic, if not erotic. Do you mind if we quote from the Pearson publicity sheet? "For example, Miss Pearson is asked to dine with an admiring male friend. She has become so



VIRGINIA PEARSON

expert at the art of clipping out likenesses that after a good look at her friend's face she returns to her quarters and quickly nips out his face from a piece of ordinary black court plaster. This shadow drawing . . . is stuck on where it most becomes the gown or hair dressing—on the cheek, if the 'he' is in slight favor, or if greater is the interest it is placed down nearer the heart." Reading on, and on, and on, we learn that the admirer gets his only answer by studying the exposed parts of the lady when she appears at dance or dinner, and recognizing his own profile across the table or dancing floor. After rushing over to the tailor's and examining our profile in the triple mirrors, we have decided not to invite Miss Pearson to dine. Call us stingy if you will!

By special permission of the government, the Equitable forces, under John Ince, used the entire Cuban navy in the production of "The Struggle" which has just been finished in Havana. According to Harry Reichenbach, some unprincipled culprit, or perhaps an oaf, attempted to spoil the picture by ringing in another tug-boat; but Mr. Ince was not to be fooled; he has been in Havana long enough to know the Cuban navy when he sees it. Besides, the fake boat had a two-degree list to starboard, and the navy always rides on an even keel, as everybody knows.

An esteemed contemporary—in fact, Burns Mantle's own paper, headlines: "Sir Tree Completes Yards of Shakespeare." Sir Tree, you may recall, is the distinguished actor who was knighted by King Guelph. He is well known outside his own country, having appeared more than once before Czar Romanoff and Emperor Hohenzollern.

Six guesses are allowed as to who sent out the following: "Much has been written about Hazel Dawn abandoning her violin for the screen when she joined the Famous Players to star in Paramount Pictures. But the truth has finally come out—she has not abandoned it at all! In fact, she plays it in her next picture." We yield to nobody in our ability to look at Miss Dawn; but when it comes to her violin—well, the screen's the thing!

"Jack" Fuld, one of the closest students of Universal offerings that this generation has produced—thus far—has evolved the following:

"Harry Meyers and Rosemary Theby
Both gave Universal the G. B.*
And from what I hear
(Just a flea in your ear),
She'll still be a star;
But what'll he be?"

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*Good-bye.

Agents of the "I Knew Them When Club" have been busy recently, digging up the early careers of film actors and actresses before they became the great props of the celluloid drama which they are today. Some of the facts so far obtained are:

William Farnum was a boy cornetist.

B. A. Rolfe was——and is——ditto.

Claire Whitney was a hat model.

Mabel Normand worked in a pattern shop.

Irene Howley was a stenographer in Brooklyn.

Stuart Holmes was a soda clerk.

Pierre Le May was a broker.

Pauline Frederick was a chorus girl.

Frances Marion was an illustrator and designer.

George Irving was an actor.

Kate Price was a milliner. Etc., etc., etc., etc.

Real Department Store for "The Saleslady"

Famous Players Director Obtains Use of Big Mercantile Establishment on Sundays and Engages 300 Employees from Its Force to Take Part in Hazel Dawn Subject



HAZEL DAWN IN A SCENE FROM "THE SALESLADY," FORTHCOMING FAMOUS PLAYERS PHOTOPLAY

TWO of New York's most conspicuous phases—the "tired business man's" musical comedy and the great department store—will be presented in their most realistic forms when the Famous Players Film Company presents Hazel Dawn in "The Saleslady," by Willard Mack, on the Paramount Program, March 23.

For the production of this film, Director Frederick Thomson resorted to the use of one of New York's greatest and most celebrated department stores, three hundred employees of which were engaged on successive Sundays to "act natural."

To the big establishment the Famous Players' electricians transported truckloads of lighting apparatus which was planted strategically around the ribbon counter and along the main aisles of the store.

Here Miss Dawn dispensed ribbons and smiles to everyone except a flirtatious floorwalker, who proved to be the villain of the story. It is the first time that a New York department store has ever been used by a film producer as the setting for a photoplay.

The results obtained by the experiment prove conclusively that the trouble involved in installing the temporary lighting system was more than amply repaid.

Going still further in his quest for realism, the director took Miss Dawn, the lighting experts and several members of the supporting cast to Bustanoby's restaurant and later to Rector's, where typical scenes of New York night life were enacted before the camera.

These incidents were as nothing, however, compared with events which transpired later in the Famous Players studio when a large portion of the "Ziegfield Follies" chorus and a full orchestra took possession of the floor.

A full-sized replica of a theatre proscenium had been constructed in the studio, with stage, orchestra pit, boxes, etc., for the purpose of filming that part of the story in which Helen, the girl, enacted by Miss Dawn, becomes a member of the chorus.

In another part of the studio, a perfect dressing room had been erected into which the chorus girls trouped at the end of the scene and performed some of those antics which all stageland recognizes as being absolutely essential to the peace and happiness of the chorus lady.

Not only did Mr. Thomson employ an orchestra to play during the taking of the musical comedy scenes, but he made all the ladies of the chorus learn a song—the same song—which they actually sang as they danced, thereby obtaining perfect rhythm both in the dance and in the movements of their mouths! Even seasoned veterans at the studio who watched the making of this scene declared that the "nth" degree of realism had never been quite so comprehensively attained.

Among those in support of Miss Dawn are Irving Cummings, Clarence Handysides, Arthur Morrison, Dorothy Rogers, Janet Findley, Blanche Craig and Florence Ashbrook.

VITAGRAPH HOLLYWOOD STUDIO COMPLETE

Special to MOTION PICTURE NEWS

Los Angeles, March 11.

The Vitagraph Hollywood studio is now complete in every detail, the laboratory, dark room, projecting and camera rooms having been finished.

The buildings formerly occupied at Santa Monica have been raised and a portion of them moved to the Hollywood site.

It has been found necessary to increase the number of dressing rooms, and these will be built at once together with a large enclosed studio.

CREDIT FOR ACTION AND CAMERA EFFECTS DUE BERTRAM

To Director Bertram is due all the credit for the action and photography in "Snow Stuff," a three-part Mustang subject in the "Buck Parvin" series by Charles E. Van Loan.

In days not long ago, Director Bertram "cruised the big timber" on a still hunt for the yellow metal, "punching" his dogs and following his sledge over the snow and ice of the frozen North.

When he was given this subject he started negotiations with erstwhile friends at Valdez, Alaska, through whom he could secure the necessary "props" for the appropriate handling of the story.

When the dogs were received, Director Bertram had little difficulty in teaching his leading man, Art Acord, and his leading lady, Dixie Stratton, the art of handling the brisk little animals and the guiding pole of the sledge.

"Snow Stuff" is scheduled for release through the regular Mutual service on March 24.

"TWIN TRUNK MYSTERY," FEATURING ARMSTRONG FOR HORSLEY, READY ON ST. PATRICK'S DAY

After six weeks between releases, Billy Armstrong, the pantomimic comedian, makes his reappearance in a Cub Comedy with the release of "The Twin Trunk Mystery" on the Mutual program, March 17.



BILLY ARMSTRONG

Armstrong is the comedian formerly associated with Charley Chaplin during his music hall days and later in motion pictures.

He was signed by David Horsley last fall and made his bow in a Cub Comedy released early in February.

The Cub Comedy following Armstrong's will again present George Ovey. It is called "On the Rampage" and is scheduled for release, March 24.





The Universal Film M'f'g. Co.

Presents the Opportunity Extraordinary to State Right Buyers of Costly Productions in Announcing the Sale of State Rights on

PAVLOWA

The Incomparable

in—"The Dumb Girl of Portici"

Produced by Lois Weber and Phillips Smalley
—By arrangement with Max Rabinoff.

Staged at a cost exceeding a quarter of a million dollars.

Rights already sold for California, Nevada, Arizona, and Ohio. All communications should be directed to the State Rights Department Universal Film Manufacturing Company, 1600 Broadway, New York. Telegraphic communications given prompt attention.

AMONG THE EXCHANGES

DENVER MUTUAL RECEIVES MANY CHAPLIN INQUIRIES FROM INTER-MOUNTAIN EXHIBITORS

W. E. SCOTT, manager of the Mutual Exchange, Denver, reports that his roadman Harry Cassidy has been stalled in Chama, N. M., for the past eight days on account of the enormous snowslides, having tied up the railroads for the past week.

The railroads report that traffic will be opened to Chama within a very short time, as there are thousands of men at work removing the snow.

Scott also reports that since announcements of Charles Chaplin signing with the Mutual, two thirds of the mail that comes into the office is inquiries about Chaplin releases on the Mutual program.

O. H. Carlson, former head booker for Mutual has resigned his position on account of poor health. Richard Battles, former assistant booker, has been placed in charge of this department.

The State-right Film Exchange, Denver, was recently organized by a few prominent Denver business men with Roscoe C. Moore at the head.

The policy of the company will be to handle the best pictures that can be selected from the open market for the Intermountain territory. Arrangements are being made to handle two of the leading photoplays.

Roscoe Moore will be in charge of the office. Moore is a former exchangeman of experience, and is favorably known in that section.

Charles R. Gilmour, manager of the World Film Corporation, reports that the western division manager for the World Film, Denham Palmer, stopped over in Denver last week. He is making a tour of all the offices in the Western territory.

The "flag of prosperity" is much in evidence over the Bluebird's office in Denver, owing to the fact that Manager Carl Stearn has just purchased a late model Maxwell touring car.

Manager Stearn has left for a trip through the southern part of Colorado and then into New Mexico in the new car. As the southern part of Colorado has recently been tied up by the snow slides, we can expect Stearn in Denver any time between now and January 1.

L. Marcus, president and general manager of the Notable Feature Film Company, Denver, handling Paramount productions, is on his way to Frisco to arrange for new prints of Paramount attractions. He will return to Denver in about ten days.

The Metro Exchange, Denver, under management of William T. Binford, reports that business is showing a steady increase for the Metro attractions.

PATHÉ QUAKER CITY BRANCH, UNDER OSBORNE, ADDS ANOTHER FLOOR; WORTHINGTON LOOKS AFTER FOX

"PEGGY," with Billie Burke, the recent Triangle production, created a stir by running two solid weeks at the Arcadia, Philadelphia, with crowded houses to the end. Some people went two and three times to see it. This is the first film that ever ran so long at this theatre.

The Triangle office reports business good on all recent releases.

H. M. Osborne, the new Pathé manager, was eight years in Washington, D. C., but being a born Pennsylvanian, he is glad to return to the Keystone State.

Mr. Osborne does not contemplate any change in the office force, though he anticipates adding another floor to the present quarters for use as a poster room.

Pathé's "Little Mary Sunshine" is taking splendidly in that territory. The "Iron Claw" was considerably clawed about by the censors, but finally got through with some cuts and compromises.

The censors, however, actually went out of their way to recommend "Little Mary Sunshine."

C. L. Worthington, formerly manager of the Fox Office in Philadelphia, but more recently district manager of the Middle West for Fox, has been transferred to the same position in the Eastern district.

Mr. Worthington will look after Philadelphia, Pittsburgh, Washington and Syracuse, N. Y., with headquarters in Philadelphia.

B. F. Keith's Allegheny theatre, a large house in the Kensington district, is the latest theatre to sign a Fox contract for a week's first run of feature releases in that section.

The Philadelphia office is congratulating itself that "The Bondman" will be released on regular service, the first Hall Caine play to be thus managed.

In spite of a severe snow storm on Monday night, Lasky's "To Have and to Hold," with Mae Murray and Wallace Reid, made its bow at the Stanley theatre to a large audience.

The Paramount office is chuckling at the excellent reviews accorded this picture by several Philadelphia papers.

"Ben Blair," the latest Pallas picture with Dustin Farnum as star, had a hard bout with the censors before being allowed to leave the ring, slightly wounded yet victorious.

The right arguments sometimes cause the board to have a change of heart.

The Mutual office is fairly swamped with inquiries, requests, even petitions, to have a chance at the future Chaplin releases. Even small exhibitors are begging for a week's booking at topnotch prices. Mutual's policy in Philadelphia will be to give first show to exhibitors who already are handling Mutual service.

The business of the Fairmount Film Exchange has increased about 200 per cent. since Bluebirds flew into their keeping. The "Birds" are steadily rising to greater heights in the City of Brotherly Love.

Another print of the Harry Watson "Musty Suffer" comedies had to be added to Kleine's store, so rapidly is the demand increasing on these pictures.

The office continues to be deluged with inquiries about the Billie Burke serial.

No details, however, having yet been received by the Philadelphia office, exhibitors must, for the time being, possess their souls in patience.

SYRACUSE, N. Y., IS MADE V-L-S-E BUYING OFFICE

The volume of business resulting from the opening of a sub-office in Syracuse, N. Y., several weeks ago has caused the Big Four to make this branch one of its buying exchanges.

It will be under the management of A. N. Webster, who has been with the V-L-S-E since its inception, and who is one of the best known film men in the state.

Mr. Webster has a large force of salesmen and ideal quarters to handle all the business of a metropolitan exchange.

The office of the Big Four in Syracuse occupies an entire two-story building. On the first floor are the general sales departments, and the shipping department. The upper floors will be devoted to a spacious projection room and poster display room.

The new Syracuse branch will serve all the territory of New York State, north and east of Albany, and including Albany. This will relieve some of the pressure under which the New York branch has been working for a long time past, the business throughout the state increasing in such proportions, that notwithstanding the fact that the New York branch early in the year doubled the size of its quarters, it has been seriously embarrassed in taking care of the demands made upon it.

CASH-IN-ADVANCE PLAN POPULAR ON PACIFIC COAST

The plan whereby film exchanges in San Francisco will send out films only when exhibitors pay for the service in advance, which has been given a trial in a modified form at San Francisco during the past year, is spreading to other Pacific Coast distributing centers and promises to be generally adopted at an early date.

This idea was adopted shortly after the formation of the Film Exchange Board of Trade of San Francisco and met with so much opposition, being such a change from the former loose system of doing business, that it was modified in order to fully satisfy everyone.

Exhibitors may now take out films without prepayment, but in case the account is not settled within so many days no more films are to be had without cash in advance, nor may service be had from other exchanges unless this rule is observed.

By this plan all accounts are settled within a few days and the system is virtually a cash proposition.

Exchange managers in other Coast cities are placing into effect systems based upon the one in operation in San Francisco, having secured detailed reports of the working of the Film Exchange Board of Trade, but in most cases are making the rules even more stringent.

The immediate effect of the placing in operation of a cash in advance plan in any of these cities has been to bring to a close the operations of irresponsible exhibitors who have been the cause of heavy losses to film exchanges.

FEATURE FILM AND CALCIUM LIGHT BACK IN BUSINESS

The Feature Film and Calcium Light Company of Pittsburgh, which more than a year ago went out of the motion picture film business, has again returned to the fold.

It was thought that on account of the big increase in its other business it would not be able to handle the film end.

The company has secured the right to a number of pictures which will prove to be big drawing cards and will have both a feature and program department.

The management of the film business has not been announced by the officials of the company.

LEE N. Y. STATE REPRESENTATIVE FOR MERIT, IVAN DISTRIBUTORS

Joe Lee, well known to the exhibitors of New York State, has become New York State representative for the Merit Film Corporation, distributors of Ivan Film Productions in the Empire state.

Mr. Lee is making an extended trip for the Merit, taking in all the large cities, in New York State, from Albany to Syracuse and reports that the exhibitors are doing well with Ivan Productions.

Mr. Lee expects to open an office to facilitate shipping of Ivan subjects in one of the larger cities up state within the next few weeks.

GOLDSTEIN OF UNIVERSAL IN DENVER INAUGURATES SYSTEM ELIMINATING MISTAKES

At a recent interview Manager Louis Goldstein of the Denver Universal exchange, said: "I make the exhibitor realize that his business success means as much to us as it does to him.

"To a great many exchanges, service means only the supplying of a certain number of films and posters to the exhibitor and after that has been done, their interest in the exhibitor comes to an end.

"But with this exchange as well as all the other Universal exchanges, such is not the case. Our interest in the exhibitor is always kept alive, and even after his wants have been supplied. Nothing is left to the imagination; nothing is taken for granted.

"I have always been a firm believer in a fixed system, a system for everything that positively eliminates the making of mistakes. I have spent much time perfecting my office system and I don't really know what I would do if a mistake were to occur in this office.

"In the first place, all employees have been instructed that mistakes are fatal and that they will not be tolerated.

"Another feature in serving the exhibitor is the personality of all employees. In this exchange each employee is an expert in his or her particular line, and, again, this assures all exhibitors doing business with us that they will be looked after the way they want to be looked after.

"Service in this office means all the word implies. I try to make the exhibitor a booster for the Universal program, and I feel that the success of this office is in a large measure due to the consistent support rendered us by the exhibitors in this territory.

Fifty-five per cent. of all exhibitors in this intermountain territory are Universal exhibitors, so you can therefore readily see that the service rendered the exhibitors is really appreciated.

"Courtesy to the exhibitors regardless of their weekly rentals is the policy adhered to by every employee connected with this exchange.

"The exhibitor who pays five dollars per week is accorded the same treatment as the man who pays fifty per week. It is the duty of a certain employee to find out what every exhibitor wants the moment he enters the door.

"Personal attention is being accorded every account, and out-of-town accounts receive the same attention as the city exhibitor.

"We at all times welcome suggestions from our accounts, for we fully realize that there is always room for improvement. It is our foremost desire to constantly better our service; we want the exhibitors in this territory to understand that whenever they submit an idea to us and the same is found to be practical, it will certainly be carried out.

"We have installed a new poster system which makes it impossible to send out posters that do not correspond with the film.

"I make it a personal duty to see that outgoing films are in good condition; posters are in good shape; that shipments go out on the right train; advance advertising matter is sent far enough in advance to benefit the exhibitor; and that personal attention is given to all complaints and orders.

"This is what we call service, and it is just what our accounts receive.

L. AND R. FEATURE OPENED IN WASHINGTON, D. C., BY ROSENBERG

The L. and R. Feature Film Company has opened an exchange in Washington, D. C., in the Bank of Commerce Building, with M. Rosenberg as manager.

The territory covered by the office will include the District of Columbia, Maryland, Delaware, Virginia, West Virginia and North Carolina, handling state rights features.

Just at present the "Spoilers" is doing big business from that office in Washington as well as the territory generally. Though scarcely well acquainted as yet, Mr. Rosenberg finds exhibitors responsive and feels he has made a logical and favorable location.

He is a man used to handling big features in a broad way, a man who has made an enviable reputation for himself as a business success in films in the West, and he anticipates meeting the same success in his present quarters in the East.

CELEBRATED PLAYERS COMPANY GETS RIGHTS TO 3 STATES FOR "OTHER GIRL"

The Celebrated Players Film Company of Chicago has secured the rights for the states of Illinois, Indiana and Wisconsin of "The Other Girl," the Augustus Thomas play, which was converted into motion picture form by the Raver Film Corporation.

The same day the picture was purchased, J. L. Friedman, general manager of the Celebrated, booked a print through a circuit of first-run theatres in Indiana and opened negotiations for one of the best circuits in the city of Chicago.

The Celebrated is also handling "Life Without Soul" and "The Fortunate Youth," two Ocean Film releases which are being marketed by the Raver Film Corporation.

O'DONNELL NEW PATHE MANAGER AT WASHINGTON

The Washington, D. C., Pathé Exchange has a new manager in D. F. O'Donnell, from the New York office.

He succeeds H. M. Osborne, who has been at the head of the Washington office for a number of years and has now been transferred to Philadelphia in promotion.

CAMPBELL IS BLUEBIRD HEAD IN ONTARIO

Mr. Campbell, formerly with the Mutual company and latterly Toronto manager of the World Film Company, has decided to change his residence to the Toronto Bluebird Nest, and has been appointed manager in Ontario for the Bluebird company.

EASTERN BOOKING WILL REMAIN IN VINE STREET

The Eastern Booking Office, Philadelphia, will not desert Vine street. Following closely on the heels of this decision by Marcus and Newman, owners of the Eastern, a spacious, well-situated building, has been leased at 1225 Vine street, and the force comfortably installed therein.

Larger quarters were made necessary by new contracts of the firm, which will in future represent the Authors' Film Company in that territory, besides retaining its large number of independent releases. The Authors' will at present put out two features each week.

HARRY CHARNAS MAKES CHANGES

Harry Charnas, president and general manager of the Standard Film Service, Inc., of Detroit, Cleveland and Cincinnati, announces the following changes:

Bert Deiner, formerly manager at Detroit, has been transferred to do special work in Cleveland; W. K. Allen has been appointed booking manager at Detroit, and Jesse Fishman, manager at Detroit; L. W. Greenstine, formerly at Detroit, goes to Cincinnati as manager of that office.

LYTLE NOW WITH V-L-S-E IN CINCINNATI

The Cincinnati sales force of the Big Four has been augmented by J. B. Lytle, formerly with the Cincinnati office of the World Film Corporation.

Mr. Lytle will handle the Indiana territory and three counties in Ohio. The other sections of Ohio, and a part of West Virginia, will be covered by F. B. Chase, another new Big Four representative who has been branch manager for the Western Union Telegraph Company, and whose selling experience covers a long period.

OSBORNE TAKES PLACE OF ATWOOD IN PATHE QUAKER CITY OFFICE

Not only the Pathé office contingent, but his many friends in Film Row heard with regret of the resignation of G. H. Atwood as manager of the Philadelphia Pathé office, which under his able direction has held a front rank in that territory.

Mr. Atwood, while expecting to remain in the picture industry, is not yet prepared to announce his future plans.

H. M. Osborne, of the Washington branch, takes over the Philadelphia office.

ADAMS REPRESENTS GENERAL IN DETROIT AND TOLEDO

R. A. Adams has been appointed special representative in Detroit and Toledo for the General Film Company, with headquarters at the Detroit branch.

He was formerly associated with the Detroit Kriterion Film Company.

DANTA IS WITH SHERRY

Harry Danta has resigned from the Pathé Exchange and is now connected with the William L. Sherry Feature Film Company, New York.

BERMAN IS ADDED TO R. AND L. FORCE IN CAPITAL CITY

The Washington, D. C., office of the R. and L. Feature Company, under M. Rosenberg, has added Louis Berman to its force.

Mr. Berman leaves the Washington, D. C., exchange of the V-L-S-E for his present position, having been shipping clerk for the former office for some time.

He will be on the road for Mr. Rosenberg, placing the "Spoilers," which is having a phenomenal run in every city and town.

BERNARD TRANSFERRED TO METRO IN LOS ANGELES

William Bernard, who has been road salesman for the San Francisco Metro Exchange, has been transferred to Los Angeles to be assistant to Manager Harry Lustig, and E. J. Lipson from the Los Angeles exchange has been sent to San Francisco.

Twenty-one theatres in Los Angeles are now showing Metro pictures each week. This number constitutes about forty per cent. of the ten-cent houses.

FRIEDMAN BUYS MAYER'S INTEREST IN MINNEAPOLIS KRITERION

Ben Friedman has bought out the interests of Fred S. Mayer in the Western Kriterion Film Service, Minneapolis, and is now the president and general manager of that exchange.

He will continue the exploitation of "How Molly Made Good," "The Melting Pot," "Uncle Sam at Work," "Life Without Soul," and several other features for which he is now negotiating.

BENNETHUM IS STILL WITH THE INTERSTATE, PHILADELPHIA

By wrong information, George C. Bennethum was credited a few weeks back with having given up his connection with the Interstate Film Company, of Philadelphia, while in reality he is the secretary of the organization.

Though other large film interests throughout the state require much of his attention, he manages to find time for all.

A FILM SALESWOMAN CARRIES COPY OF THE "NEWS" AS INTRODUCTION TO EXHIBITORS

A film saleswoman! This idea took the exhibitors of Nebraska by surprise when launched by Manager Ph. Goldstone of the World exchange in Omaha the other day. Esther Epstein, one of the foremost woman feature managers in the Middle West, was the woman.

"They were surprised," she said upon her return, "but don't you know, the Middle Western exhibitors, especially those in Nebraska, are so progressive they immediately fall in with any advanced plan.

"I had a novel introduction card. It was a MOTION PICTURE NEWS. I carried it in my hand and the striking colored cover immediately showed I was on motion picture business and interested in the same things in which they were interested—the progressive, up-to-the-minute growth of the business.

"Altogether it was a pleasant visit —and profitable."

STEPHENS SEES NEWS VALUE OF CHAPLIN STORY FOR NEW ORLEANS DAILIES

This is the way the Charlie Chaplin story was handled in New Orleans:

When S. T. Stephens, Mutual manager, received word that the famous comedian had signed with Mutual at an almost unbelievable salary, he got in telephonic touch with New Orleans' four newspapers.

The story was carried in full that afternoon by the evening sheets, and by the two morning dailies next day, with considerable elaboration.

The newspapers, knowing the demand for this kind of reading material, played up the story. Everyone of the papers has a reporter who daily visits the theatres and exchanges for every scrap of motion picture news available. Needless to say, the Chaplin story was worth all they gave it.

This is the kind of co-operation that counts.

KING TRANSFERRED TO GENERAL IN MEMPHIS

Burt King, assistant manager to F. G. Morrow, of the New Orleans office of the General Film Company, has been transferred to manage the General branch at Memphis.

This is the first time that Morrow and King have been separated in years. Both formerly occupied similar positions at the General exchange in Jacksonville, Fla.

F. E. Garner, heretofore manager of the feature department, succeeds Mr. King.

NETTER WILL GO EAST FOR STATE RIGHTS PLAN

Leon Netter, who has been general manager of the Golden Gate and All Star Feature Distributors exchanges, Los Angeles, has resigned from his position and will go East in the near future where he will be engaged in a State rights film business.

Mr. Netter's connection with these exchanges has proven his ability in the film business, as he has added much to the success of the organization.

SIMON AND ISAACSON ALTERNATE ON ROAD IN OMAHA SECTION

F. J. Simon has been added to the General's road force out of Omaha. The salesmen alternate in covering their territories.

For instance, Isaacson covers one part of Nebraska, and then two weeks later Simon covers the same territory, while Isaacson goes to the territory Simon was covering. Manager Taylor says the plan is very satisfactory.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

COMMITTEE REPORTS FAVORABLY ON CENSOR BILL IN MARYLAND LEGISLATURE

The new development in the Bryant Motion Picture censorship bill at Annapolis, Maryland, last week was the fact that the Ways and Means Committee of the House of Delegates reported the bill favorably on Tuesday night, March 8.

This action had been anticipated, as Mr. Lloyd Wilkinson, a member of the Ways and Means Committee, who is known to be opposed to the bill, announced that he was going to insist that the bill be brought out of the Committee if settled on the floor.

This action was due to rumors that money was to be used to defeat the bill, and the rumors caused a decided sensation in Annapolis a few weeks ago.

The bill was presented to the House intact with just a minor amendment. This amendment, it is understood, dealt more with the remuneration to be received by the censors should the bill finally become a law.

Up to the present time the bill has not had its second reading as the House of Delegates is up to its ears in legislation on the prohibition bill, and it is probable that several days will elapse before other business will be taken up.

The members of the Motion Picture Exhibitors League have not gone to sleep on the proposition, however, and they are persistent in their work in opposing the censorship bill.

On Thursday afternoon, March 9, President Guy L. Wonders, of the Maryland Branch Motion Picture Exhibitors League, with Thomas D. Goldberg, chairman of the legislative committee, went to Annapolis, for the purpose of using their influence to defeat the bill.

The motion picture exhibitors of Baltimore as a unit are against the bill. A number of motion picture fans oppose it. There is only a very limited number that are urging its passage, so small in fact, that they are rarely heard from.

President Wonders declares: "The passage of the bill is to be fought. It will be fought in the House of Delegates. Should it go to the Senate it will be fought there also.

"Should it pass both Houses and go to the Governor, the Governor will be urged by a large and strong contingent to pass his veto upon the measure. We are earnestly working and feel very optimistic of ultimate success."

STIFF FIGHT WAGED OVER SUNDAY OPENING IN LAFAYETTE, INDIANA

A STIFF fight is being waged in Lafayette, Ind., on the Sunday opening question in a trial in the circuit court. The case is attracting an unusual amount of attention in Lafayette, and the courtroom was crowded on the opening day of the trial.

The state concluded the introduction of its testimony, March 6, and the defense, in its opening statement by Daniel P. Flanagan, asserted it would be shown that Sunday shows were as much a necessity as anything else that is permitted on Sunday, in violation of the closing law.

He said the popular demand for anything made it a necessity in the meaning of the law, and that the Lafayette public demands Sunday shows.

He declared that the state's contention that an organized conspiracy was afoot here to open the city on Sunday was absurd. The theater men, he said, decided to test the law, and with that end in view pooled their interests.

Just before the state closed its case several theater proprietors testified that they had been approached by various defendants and asked to contribute to the fund with which to fight the Sunday closing law.

Several testified that they refused to join with the defendants and told them they were not in favor of Sunday shows.

A jury for the trial was obtained March 1. It required nearly three days to select the jury. Misha Rubinoff, who is the principal defendant, is charged in the affidavit with pursuing his usual vocation on the Sabbath. He has pleaded, however, that he is a Jew and observes his Sabbath on Saturday.

The jury is composed of farmers. The attorneys for the defense in an argument on a point of law contended that Sunday shows were a necessity as much as concerts.

The state put several witnesses on the stand March 2, and frequent objections were made by the defense to their testimony. The state tried to prove that a conspiracy existed to violate the Sunday law and that the defendants, who are proprietors of Lafayette picture shows, resorted to every possible subterfuge in an effort to bring about Sunday opening.

Judge Burnett ruled that the testimony of Salvation Army men, whom the state attempted to put on the stand, should be excluded. The jury was not present when arguments were heard. The state hoped to prove by their testimony that one of the defendants had tried to engage the Salvation Army to take part in the Sunday performance in order to give it the appearance of a religious service.

WAR TAX ON PROFITS OF FILM COMPANIES IN CANADA IS PRACTICALLY CERTAIN

THE suggestion of Canada's War Finance Minister, the Hon. Sir William White, for the raising of additional revenues by taxing the profit of all companies, firms and partnership in excess of 7 per cent. (this applies to all concerns whose capital is over $50,000), have been received by different film men with a mixture of feelings.

The general impression is that the film companies are doing their share and paying a nice sum to the government coffers, but still there is also a feeling that there should be no complaint, as long as there is reasonable legislation that will cover every business combination fairly.

Steps are now being taken to amend the first bill, so that companies with large watered stock will not escape, while the smaller combinations are squeezed.

When this has been accomplished no doubt the measure will pass without any serious opposition. Radiating from the minister's proposals have come suggestions from many sources that the one-cent tax on theatre tickets be installed in Ontario, as in Quebec. This, however, does not seem to meet with much favor.

In fact, in many quarters the opposition is very bitter. However, a measure of this sort is within bounds of possibility and must be regarded seriously.

"OTHER GIRL" PASSED IN TOTO BY CHICAGO CENSOR

The Raver Film Corporation production, "The Other Girl," passed the Chicago Board of Censorship without a cut.

It was the expectation of the Chicago film men who had seen the advance showing of this production that the scene which depicted Jim Corbett's—in the character of Kid Garvey—first prize fight would have to be taken out of the picture entirely.

Their most extravagant prediction was that perhaps the board would permit a flash of it.

Film News From Foreign Parts

AMERICAN FILMS IN FAVOR WITH PARIS; DARLING MARKETS FOX PICTURES

Special to Motion Picture News

Paris, March 1.

A DEPUTATION, representative of the French kinematograph industry, including MM. J. Demaria, Léon Brezillon, Pathé, Prévot, Gaumont, Pionnier, Colomies, Marin, Ferret and Condat, waited on the Minister of the Interior recently and paid over to him several important subscriptions comprising 61,360 francs for the "Journée du Poilu," 3,000 francs for the Association d'Aide aux Veuves de la Guerre, and 2,000 francs for the "Oeuvre du soldat dans la tranchée."

The delegation then requested the minister to give favorable consideration to certain demands made by kinema exhibitors, who complained that administrative measures sometimes tended to place undue restrictions on kinema theatres.

The members of the deputation also pointed out that exhibitors throughout France had contributed upwards of 300,000 francs to the fund of the "Journée du Poilu."

In a conversation I had with a French colonel I requested him to give me his opinion about the operators at the front, and this is what he told me:

"War kinematograph films, one of the novelties of the present world conflict, have proved of immense utility to the French general staff.

"At first meant only as an experiment, they have been of such practical value to the staff that the return of the kinema operator from his aerial reconnaissance is always impatiently awaited at headquarters.

"The moving picture man who volunteers for this work accomplishes a difficult and daring task. He must be master of his profession, have nerves of steel, and be willing to take great risks.

"More often than not he is obliged to fly at a low elevation, otherwise his pictures would be valueless. Many men who have gone out on these perilous expeditions have never returned.

"As a precaution against films falling into the hands of the enemy the operators are provided with a special apparatus, which, should they be compelled to descend into the enemy's lines, enables them instantly to destroy their records.

"These war films show an experienced observer a great deal of what is going on behind the German lines.

"The enemy trenches are clearly visible, smoke from bursting shells indicates the accuracy of French artillery fire, tiny dots moving across the horizon are recognized as troops, convoys or guns, and it is even possible to discern Germans digging trenches or placing big guns in position.

"Kinema men have often brought back excellent pictures taken from waterplanes showing movements of ships and the track of periscopes."

J. R. Darling, of the Fox Film Company, recently spent a few days in Paris making arrangements with a French firm for the marketing of William Fox productions.

In spite of the vehement attacks by some of the journals, good American subjects are still in great demand.

Our exhibitors take no notice of the recriminations and three or more American-made films are regularly seen on every program.

G. Kaczka.

Can Shakespeare Be Made Shakespeare in Films?

Tree, Back in New York for Stage Engagement After Eight Weeks' Stay on Coast for "Macbeth," Triangle Release, Says the Bard Loses Nothing on Screen

SIR HERBERT BEERBOHM TREE, the English actor-manager, returned this week from the Triangle-Fine Arts studios after eight weeks spent in filming "Macbeth."

After his experience in California, Sir Herbert said, ordinary activity will be a pleasure.

David W. Griffith and John Emerson, who were assigned to direct the production, kept him busy sometimes as many as eighteen hours a day, including Sundays.

Even then, the magnitude of the spectacle required his presence a week longer than had been originally planned.

"I never worked so hard in my busy life," said the foreign star, in discussing his American film debut, "but the results were decidedly worth while.

"Lovers of Shakespeare and lovers of good films will be surprised when they see 'Macbeth' on the screen.

Our choice of Shakespeare's dramas for my first American cinema work was a most fortunate one, for 'Macbeth' is filled with the drama of action.

"In my opinion it is the least dependent on words of all the poet's plays.

"But is it Shakespeare as portrayed in films? That is a question that will be asked, and can be most easily answered. To me Shakespeare means above all, the beauty of the spoken word, but how wonderfully has the poet described for the modern director the scenes that are 'played off,' that is, which come into the plays themselves only as dialogue narrative!

"Charles Lamb wrote his 'Tales from Shakespeare' and never contended that they *were* Shakespeare. Yet they have served a wonderful purpose in stimulating extensive study of the poet.

"If Charles Lamb could adapt the poet's verse into highly diverting prose why should we apologize for adapting him to the cinema?

"I agree absolutely with Mr. Griffith and Mr. Aitken, the Triangle president, that we have fully justified our efforts. I am sure that the film 'Macbeth' will have a tremendous popularity in Great Britain and the colonies.

"And I am proud that I have been associated with what I understand is to be the only film contribution to the Shakespeare tercentenary, in which such a large part of the world is so actively interested this year, the three hundredth since the death of the poet."

Sir Herbert found life in the California film zone a trifle strenuous, but he refused to remain outside the artistic and social activities of the coast.

The democracy appealed to him greatly and he yielded to none in his efforts to fit into the environment.

He told with evident enjoyment of the hearty welcome he received in California and the noisy farewell.

De Wolf Hopper, Douglas Fairbanks and other Triangle stars, assisted by a hundred Fine Arts cowboys, gave him a rousing sendoff.

He is giving a spring season of Shakespeare in New York, which will probably be at its height when the 'Macbeth' film is ready for release.

Minor scenes, in which the star does not appear, remain to be made.

CHATTANOOGA MINISTERS MAKE STAND AGAINST SUNDAY OPENING

The Chattanooga, Tenn., Pastors' Association at its regular meeting, discussed the "better babies" movement, and expressed itself as being decidedly opposed to the suggestion that the picture theatres be open on Sunday in the interest of the "better babies" movement.

It is understood that the association feels that the opening of the theatres on Sunday would be a desecration of this day.

It is further understood that the Pastors' Association takes the attitude that there is no excuse for the open picture show on the Sabbath.



TYPICAL SCENES IN "SNOW STUFF," A THREE REEL MUSTANG-MUTUAL, FEATURING ART ACORD AND DIXIE STRATTON

THIS IS THE LAST OF THE "BUCK PARVIN" SERIES, WRITTEN BY CHARLES E. VAN LOAN

"U" Program for March 27 Headed by "Autumn"

Red Feather Feature Stars Violet Mersereau and Lieut. Percy Richards (the Man in White), Supported by Paul Panzer—Eight Comedies and Light Dramas Also on List,

THE program released by the Universal Film Manufacturing Company for the week of March 27 is headed by "Autumn," the Red Feather feature with Violet Mersereau and Lieutenant Percy Richards (The Man in White) in the leading roles, supported by Paul Panzer.

The scenario was written and produced by O. A. C. Lund.

The regular releases of the week will include eight comedies and eight dramas, "Autumn" being released on the twenty-seventh with a Nestor comedy, with Lee Moran, Neil Burns and Betty Compson taking the initiative.

Tuesday Grace Cunard and Francis Ford will be seen in a two-reel drama, "The Master Crooks," written by Miss Cunard and directed by Mr. Ford, this being a Gold Seal picture.

The Rex release for the day is "There Is No Place Like Home," written and produced by Lois Weber, in which the Short Family, Antrim, Lou and Mrs. Short are featured.

Victor Potel and Eileen Sedgwick appear in an Imp comedy. "The Gasoline Habit," having been written and produced by Roy Clements, being the experiences of a man who believes he can afford owning a Ford.

For Wednesday the program is topped by the Universal Animated Weekly, in which will be shown all the latest news events occurring in all parts of the world, as well as scenes of the Allies' great repulsive work in keeping the German forces away from Verdun, these views to reach New York City on or about March 11, according to a cablegram received by the editor of the Animated Weekly.

The unusual fashion review will also be shown in this reel. "The Model Husband" is a Victor two-reel comedy with Harry Myers and Rosemary Theby in the leading roles, in which a rank prohibitionist is exposed through someone taking a taste of his cough medicine.

Rupert Julian and Elsie Jane Wilson appear in a drama of domestic life in "The Blackmailer," produced under the direction of Mr. Julian himself.

On Thursday, Carter De Haven's first contribution to the Universal program as a director will be a Powers comedy, a burlesque on the great bank robbery, entitled "Between Midnight."

The scenario was also written by Mr. De Haven and Margaret Mayburn played the leading role.

"Riches" is the title of a three-reel Laemmle drama directed by Richard Stanton with himself and Myrtle Gonzalez playing leads.

"The Dragon's Breath" is a Rex release for Friday. It is a three-reeler directed by the Smalleys with Lois Weber and Phillips Smalley featured.

There will also be a Nestor comedy released on this day, "He Almost Eloped," with Ray Gallagher and Billie Rhodes doing the principal laugh provoking stunts in the offering.

For Saturday, a western picture is offered with Harry Carey playing a breed part. It is entitled "The Breed and the Girl" in two reels, written and directed by Jacques Jaccard. Supporting Mr. Carey are Olive Fuller Golden and Hoot Gibson in the principal subordinate roles.

The Sunday releases will be a Rex two-reel drama and an L-Ko Comedy. Grace Cunard and Francis Ford will be seen in "Her Sister's Sin," written by Miss Cunard and directed by Mr. Ford. In this picture both stellar leads play dual roles. Harry Gibbons and May Emory take the leading parts in the L-Ko Comedy, "Caught on a Skyscraper."

Edwards Will Direct Hamilton and Duncan for Kale

Director Begins Work on Ham Comedy from a Scenario Written by Himself—"Hazards of Helen" Camera Wrecked in Collision During Scenes for "The Record Run"

Special to MOTION PICTURE NEWS

Los Angeles, March 11.

KALEM Comedy Director William Beaudine is filming "Jack Williams' Sweetheart," with Ethel Teare as the sweetheart, and Jack McDermott as Jack Williams.

The story is that of a match-making mother trying to induce a confirmed woman hater to marry her daughter.

Jealousy arises between the mother and daughter, which to the young man appears as conclusive proof that all women are more or less mentally unbalanced.

The "Hazards of Helen" camera was the victim of a thriller recently, when it was badly damaged in a collision with a motor driven railroad speeder.

The scene being made was for "The Record Run," current production of the "Hazards of Helen" series. The accident occurred when the second speeder, occupied by Helen Gibson, giving chase to another driven by supposed crooks, who threw a cushion from the seat of their speeder onto the track, was derailed.

The director and cameraman narrowly escaped. The camera and tripod were totally wrecked, but Miss Gibson escaped.

The Green Hotel at Pasadena, the wintering place for the retired rich from all parts of the country, was used this week for interior scenes in the Kalem Ham comedy, "Millionaires by Mistake."

The story for this comedy was written by Lloyd Hamilton and Bud Duncan, who appear in the principal parts.

Harry Edwards, one of the best known comedy producers of the West Coast colony, who served at the Universal for a long period, and for the past year has been directing the Billie Ritchie company of the L-Ko, has been engaged by the Kalem Company and will direct Lloyd Hamilton and Bud Duncan.

WYSE ELECTED VICE-PRESIDENT OF STANDARD NEWS FILM

At a special meeting of the Standard Newsfilm Corporation held in New York, J. F. H. Wyse of Toronto, president of the Ontario Safety League, was elected vice-president.

A branch office of this corporation has also been opened at 34 Victoria street, Toronto.

TEXAS MAN WOULD STAGE "SIS HOPKINS"

Kalem's "Sis Hopkins Comedies" seem to have made a more than ordinary appeal to Texas photoplay followers, judging from a letter received by Kalem last week from William Geibig, general manager of the Hippodrome Amusement Company, Houston, Texas, which, in addition to its other houses, controls the Travis theatre, a stock repertoire theatre.

Manager Geibig writes: "I have just seen some of the 'Sis Hopkins' comedies and it seems to me that I could put these stories on to great advantage in my stock and repertoire house, providing you would be willing and would let me have the full scenario.

"I would like to hear from you on this proposition. If you think favorably of it, please let me know by return mail the price you would sell the stories to me for, the number you have on hand and the number of male and female parts in each cast."

Needless to say, Kalem has not decided to embark on this new "side-line" for picture producers.

DANIELS COMEDIES BOOKED FOR STRAND, NEW YORK

The popular Frank Daniels comedies, entitled "The Escapades of Mr. Jack," produced by the Vitagraph Company, and released through the V-L-S-E, which are amusing audiences throughout the country in a manner reminiscent of the success of the late John Bunny comedies, have been booked by the Strand in New York City, and will be shown in that theatre regularly hereafter.

Kleinschmidt, Battle Scarred, Back with War Films

The Intrepid Captain, Who from His Friendship with Archduke Frederick, Gets Carte Blanche to Visit Practically All the Teutonic Armies

CAPTAIN F. E. KLEINSCHMIDT, registered officer in this country, arrived in America from the war zone last week on the *Frederick VIII.*, bringing with him a collection of war pictures which he will shortly place on the market here.

The last motion pictures which Captain Kleinschmidt furnished the trade will be remembered as those dealing with the Arctic regions, which created much favorable comment wherever shown.

His war pictures were taken chiefly on the eastern German front with the Austro-German armies.

At the time of the outbreak of the European war Captain Kleinschmidt was planning a tour of the larger cities of Germany, Austria and France to deliver a lecture on the northern regions illustrated by his Arctic pictures.

This being then impossible he returned to America but shortly afterwards he left to film his present pictures of the war.

Having become acquainted with Archduke Frederick of Austria through his former pictures, he was given almost carte blanche to visit the Teutonic armies.

Consequently he was able to secure pictures concerning army routine and detail the like of which have never before been obtained.

Captain Kleinschmidt showed a representative of MOTION PICTURE NEWS his formidable collection of still pictures which he says are fairly representative of his motion pictures.

They show remarkable views taken from aeroplanes, displaying armies on the march, cities like Belgrade, and also the ruins of other strongholds.

The captain accompanied the Teutonic forces during their invasion of Russian Poland. He has been all through Serbia and has been with the Austrian armies during their engagements on the Italian frontier.

He was also on the Italian side of the Mediterranean where he has obtained pictures displaying the planting of mines and like views.

Asked as to what disposal he would make of his pictures Captain Kleinschmidt replied:

"I will probably market them on the State rights basis, although I hope to obtain a theatre on Broadway for their first showing.

"By placing them on the state rights market I will shortly be relieved of all responsibility concerning their exhibition and I will be able to depart again for the front.

"Exclusive of the films which the Austrian government confiscated for their own use, I took about twenty thousand feet of film, eighteen thousand of which is in the nature of educational interest and photography perfectly suitable for public showing.

My scenes showing the planting of mines are, I believe, the most complete ever taken. I also took several feet while in a U-boat.

"Archduke Frederick furnished me with a personal escort, which enabled me to take pictures of army life and plans of attack and charges that have been unobtainable heretofore.

"The greater part of my work was done while in charge of an officer and consequently its authenticity is safely vouched for.

"I am also the only photographer," continued Captain Kleinschmidt, "who aeroplaned across the enemy's lines. These views will unquestionably prove of great interest to the public."

Captain Kleinschmidt attributes much of his success in bringing his pictures to this side of the water to luck.

Although the transatlantic liner that preceded the one which bore him and the ship which followed were thoroughly searched, the *Frederick VIII.* managed to evade the British scouts, and as a result his valuable war pictures will be presented to the public unedited save by the Austrian censor, who retained such film as he deemed might be strategically instructive to the Allies.

The story which Captain Kleinschmidt has to tell of the European war is worth volumes of written history.

He has been wounded himself, so it can easily and truthfully be said that he has seen real action although the long range at which armies fight in the present day prevented him from procuring views of such warfare.

Burr McIntosh, Master Actor, Cast for "My Partner"

Player Whose Stage Impersonations Have Afforded Keen Delight to Generation of Discriminating Audiences and Later Made Equal Screen Success, in a Mutual on 20th



BURR McINTOSH (CENTER OF TABLE) IN A SCENE FROM "MY PARTNER," MUTUAL MASTERPICTURE DE LUXE

BURR McINTOSH, known to American theatregoers for his impersonations of Pudd'nhead Wilson, Squire Bartlett in "Way Down East," Col. Moberly in "Alabama," Senator Langdon in "The Gentleman from Mississippi," Col. Watterson Blossom in "Cordelia Blossom," and many others; and to picturegoers for his work in "Col. Carter of Cartersville," "In Mizzoura," and "The New Adventures of J. Rufus Wallingford," will appear in "My Partner," a Mutual Masterpicture De Luxe, which will be released March 20.

Those familiar with the history of the American stage will remember that "My Partner," written by Bartley Campbell, was a success of thirty years ago.

In the screen version, Mr. McIntosh has the role of Joe Saunders. He is supported by Mary Mantell as Mary Brandon, Marie Edith Ellis as the little coquette, Curtis Cooksey as Ned Singleton, and others.

The atmosphere of western mountains and forests is brought out well.

"SEE AMERICA FIRST" IN CHARGE OF WHITE

The Gaumont scenic series, "See America First," is now being handled by C. M. White, assistant to F. G. Bradford, general manager of the Gaumont company.

The release of March 19 shows entertaining views of San Francisco, Cal.

"See America First" is a split-reel release with Harry Palmer's animated cartoons which are also the product of the Gaumont laboratories at Flushing, N. Y.

On March 19 Mr. Palmer will devote his part of the reel to a humorous skit on Charlie Chaplin, the latest Mutual recruit. It will be called "Preparedness."

LULU WARRENTON SUFFERS RELAPSE FROM PNEUMONIA

Lulu Warrenton, well-known character actress of the Universal company, who returned this week to work at Universal City, after six weeks' absence from the studios on account of an attack of pneumonia, was taken ill the day after her return and is confined to her bed again.

The attending physician says Mrs. Warrenton's condition is not serious, that she merely overtaxed her strength and after another week's rest will be able to resume her work at the picture city.

BESSIE LOVE IS LEADING WOMAN IN "GOOD BADMAN"

Since completing "The Habit of Happiness," current this week at the Knickerbocker theatre and scheduled for general release within a month, Douglas Fairbanks has returned to California and begun work on his fifth Triangle picture at the Fine Arts studios.



BESSIE LOVE

Allan Dwan remains with him as director. Many of the scenes will be filmed in the Mojave desert with innumerable cowboys assisting.

The scenario calls for some daring horsemanship by the star, and those who have seen his fearlessness in previous Triangle pictures are confident that he will need no double.

Bessie Love is to be the young star's leading woman. The picture will be called "The Good Badman."

A fitting title has been given to the newest Norma Talmadge picture, which the Franklins are directing. It will be called "The Children in the House."

All the Fine Arts juveniles will be prominent, with George Stone, Violet Radcliffe, Francis Carpenter, Carmen de Rue and Nina Fovieri especially active.

MISS FAIR, AGED 12, ESSANAY, WANTS TO WRITE SCENARIOS FOR RECREATION!

Joyce Fair, aged twelve years, the best known child actress in America, makes her debut in Essanay pictures in "Joyce's Strategy," a two-reel picture written and directed by Harry Beaumont.

Little Joyce won a reputation as an actress in "The Dummy" three seasons ago.

In it the little girl, then not nine years of age, was veritably the leading lady, and



JOYCE FAIR

so well did she handle the part that she won recognition from the foremost critics.

She will be remembered as the little girl who is kidnapped and then rescued by the messenger boy "detectuf." She also played in "Ib and Little Christina" and other dramas.

At that time she spent her leisure moments playing with dolls, rabbits, turtles and whatever other strange gifts she received. Now she has given up the dolls and pets and wants to write scenarios for recreation.

MONTEREY COMPANY WILL MAKE EDUCATIONALS AND SCENICS

Special to Motion Picture News

Los Angeles, March 11.

A. C. Heidrick and Otto Thomas are the organizers of the Monterey Motion Picture Company, Monterey, California.

General Manager Heidrick advises that this organization will devote its work to that of making educational and scenic subjects, and that the first will be an under water picture made by use of new equipment perfected by these men.

MAE GASTON'S WORK IN A HORSLEY BRINGS HER A LONG ENGAGEMENT

David Horsley has signed contracts with Mae Gaston, which makes her a permanent member of one of his stock organizations at his studios in Los Angeles.

Originally she was engaged for only one picture, "The Love Liar," but her interpretation of the character of Diana Strong-



MAE GASTON

well was done so understandingly and with such a keen conception of the requirements of motion picture acting that Mr. Horsley decided to retain her permanently.

Prior to her appearance in Mr. Horsley's production of "The Love Liar," Miss Gaston was identified with the Reliance-Majestic and Fine Arts studios, playing under the direction of Jack Adolphi and W. Christy Cabanne.

Among the pictures in which she figured are "Up From the Depths," "Rose Leaves" and "Father and the Boys."

Miss Gaston will be cast in the next David Horsley production starring Crane Wilbur.

MOYER IS APPOINTED HEAD OF PARAMOUNT PUBLICITY

Charles E. Moyer, a well-known newspaperman and magazine writer, has been named general press representative and manager of the press department of the Paramount Pictures Corporation, to take the place of Tarleton Winchester, resigned, who is spending a few weeks in the country because of ill health.

Mr. Moyer has been with the Paramount for the past six months, and prior to his affiliation with this concern was dramatic editor and special representative of a number of newspapers throughout Pennsylvania, coming to Paramount from the Reading *Telegram* and *News-Times*.

With the rapid growth of the Paramount organization the work of the promotion, publicity, press and advertising departments has vastly increased.

The press department alone covers a total of more than 3,000 newspapers and 4,000 exhibitors throughout the country, besides more than 150 magazines.

BLUEBIRD 'PINIONS

"'Hop, the Devil's Brew' is a very attractive film, a picture worth going to see."—New York Mail.



BLUEBIRD Photo-Plays

(Incorporated)

The world's finest Screen Productions

Present

Sarah Bernhardt in "Jeanne Dore."

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in "Hop, The Devil's Brew."

Carter De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealously."

"Rupert of Hentzau" with Jane Gail.

Mary Fuller in "The Strength of the Weak."

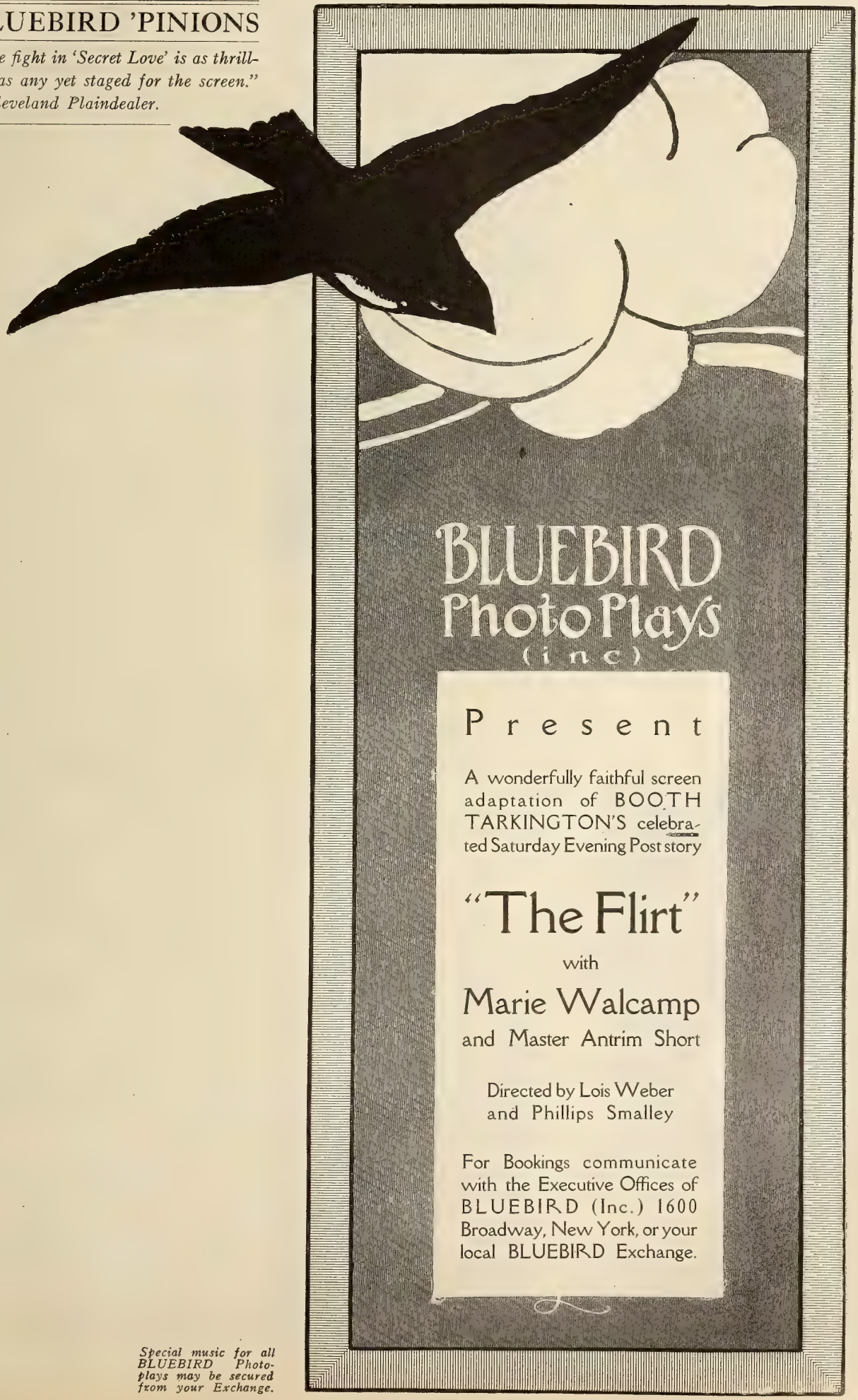
Hobart Bosworth in "The Yaqui."

For bookings communicate with the Executive Offices of BLUEBIRD Photo Plays (Inc.), 1600 Broadway, New York or your local BLUEBIRD Exchange.

Special music for all BLUEBIRD Photo-plays may be secured from your Exchange.

BLUEBIRD 'PINIONS

"The fight in 'Secret Love' is as thrilling as any yet staged for the screen."
—Cleveland Plaindealer.



Special music for all BLUEBIRD Photoplays may be secured from your Exchange.

RAYMOND G. NYE TO PLAY HEAVY LEADS WITH UNIVERSAL

Raymond G. Nye has joined the Universal forces on the Pacific Coast, where he is to appear in heavy leads in the production of Western films.

Nye and his work on the screen are not unknown to patrons of Universal theatres, for it is but a year since he was numbered among the best known of that company's players.

It was at the old Gower street studios that he made his debut in the company of J. Warren Kerrigan, with whom he played heavy characters, under the direction of Jacques Jaccard. Later he was offered a place with the Biograph and remained with that company during its stay in the West. When it left for its Eastern studios, the name of Raymond G. Nye was among the first to be scheduled for the change. Upon the return to the Los Angeles studios, he accompanied the company.

With the termination of his contract with that company he was offered an opportunity to rejoin the Universal. He accepted and was assigned to the Jaccard company, where he is to play heavy leads with Harry Carey and Olive Fuller Golden in the production of Western dramas.

The first picture in which he is to appear is a two-reel story of the plains, entitled "Hell's Crown."

JACK SHERRILL WILL APPEAR IN PLAY WRITTEN FOR HIM BY SUTRO

Jack Sherrill, leading man of the Frohman Amusement Corporation, has just finished work in "Then I'll Come Back to You," in which he played opposite Alice Brady.



JACK SHERRILL AND ALICE BRADY IN "THEN I'LL COME BACK TO YOU"

Previously he has been seen in prominent roles in "Just Out of College," "The Builder of Bridges," "The Woman in Forty-Seven," "Body and Soul" and "John Gladye's Honor."

Alfred Sutro is now writing a play especially for him.

Attractive Advertising Matter From Selznick

President of the Clara Kimball Young Company Intends to Issue Lithographs and Other Forms of Show Paper Made Notable by Distinctive Art Work

WITH the announcement that the motion picture industry was rapidly evolving into a race between the producer, the exchanges and the exhibitor to see



LEWIS J. SELZNICK

which could lose the most money, Lewis J. Selznick, president and general manager of the new Clara Kimball Young Film Corporation, left New York last Saturday for Cleveland and Pittsburgh, to complete the final negotiations which he promises will result in the organization of the first assured film success in the business.

When interviewed just before his departure, Mr. Selznick smilingly said:

"Wait until I get back. On my return from this western trip I shall be in a position not only to talk about it but to show the way and the only way to make money for producer, exchange and exhibitor.

"All I can say just now is that our plans are rapidly maturing to the perfection of organization that will make the Clara Kimball Young Film Corporation absolutely a sure-fire proposition.

"We have already secured under contract a half dozen of the most brilliant scenario writers in the profession, to prepare scripts for Miss Young.

"Each of these will be written solely with Miss Young's personality and style in mind and each before our acceptance will undergo a scrutiny that cannot fail to spot the least sign of weakness in the story before it is put into work at the studio.

"Our advertising matter will be a revelation to the industry. We intend to issue lithographs and other forms of illustrated matter prepared by artists whose names are synonymous with the highest form of the illustrative art."

Mr. Selznick spent two days in Cleveland and the remainder of his time in Pittsburgh on important business relative to the new corporation.

Best Pictures From All Sources Is Paramount Aim

Good, Clean and Wholesome Films, Those Obtainable from Literature, Art, Science, Travel and the Industrial World Are Sought by Units of Releasing Company

"WHAT is the great demand in the motion picture industry today?"

The answer of William W. Hodkinson, president of the Paramount Pictures Corporation, distributors of the productions of the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures, is:

"Good, clean and wholesome pictures; the best to be obtained from literature, art, science, travel and instructive matter."

In elaborating upon the subject, Mr. Hodkinson said: "It must be remembered that the motion picture is the psychological fulfillment of a human demand, which has, by reason of its rapid advancement, brought to bear upon the whole world, from which the industry draws its material, and particularly upon producers, distributors and theatre owners, an absolute demand, a demand that has been the means of advancing the industry more than any other phase that has entered into it."

"This demand in a few words is—clean pictures."

"Clean pictures where quality appeals to people who demand the best."

"Clean pictures that are representative of the desires and higher ideals of the great amusement-loving American people."

"Clean pictures conducive to better theatres, those that will be in conformity with the standard and quality of their entertainment."

"Clean pictures that will be the means of perpetuating and strengthening the wonderful qualifications of the fourth greatest industry of the United States."

"Paramount Pictures Corporation was founded two years ago upon those ideals, and their policies have not been the result of guesswork, but of a carefully studied out plan with a definite goal ahead.

"And, moreover, our record for the past year has proven the soundness of our fundamentals.

"We realized that we had a task to fulfill and the long, hard, diligent work of our entire organization has been along the lines of the great demand of the industry today—the demand for clean motion pictures."

"DARDANELLES EXPEDITION" DATED FOR TORONTO SHOWING

"The Dardanelles Expedition"—the first authentic pictures of this great undertaking were screened before a small audience at Shea's Hippodrome, Toronto, Ont., on Thursday, March 2.

Arrangements for this showing were in the hands of Mr. Hague, the Universal general manager, of which company the film was the property.

IT'S UP TO THE EXHIBITORS: WILL THEY COME HALF WAY?

At their regular monthly meeting on Thursday, March 9, the directors of the Motion Picture Board of Trade of America passed the following resolution:

WHEREAS, It has always been one of the objects and purposes of the Board to promote the welfare of every branch of the industry, including the exhibitors, upon an equal basis with the other great branches of the industry, and

WHEREAS, It has always been and is the desire of all members of the Board of Trade, irrespective of the class of membership to which they belong, to unify and bring together all branches of the industry, now therefore be it

RESOLVED, That the Board re-affirm its policy to co-operate with the exhibitors' organizations throughout the country and that the method of co-operating shall be the personal attendance by the Executive Secretary or other selected representative of the Board before all exhibitors' conventions whenever possible for the purpose of defining the purposes for which the Board of Trade was organized and exists, and of assuring the exhibitors of the Board's desire to co-operate with their organizations for the general welfare of the industry.

SELIG WILL MAKE SURVEY OF VICKSBURG FOR "CRISIS"

William N. Selig expects to visit Vicksburg, Miss., within the next few weeks to take a preliminary survey of the National Park and city surroundings with a view of taking battle scenes there this spring for "The Crisis."

Frank H. Andrews, secretary of the Vicksburg Board of Trade, recently received the following letter from Mr. Selig:

"I have planned to come down and look over the ground in the near future; in fact, would have been down before, but thought perhaps the river was rather high and wished to wait until it had receded some.

"Kindly let me know if it would be a good time in the near future to come down and look over the ground as to the taking of 'The Crisis.'"

In response to the above, Mr. Andrews has written Mr. Selig, suggesting that he should visit Vicksburg within the next two weeks.

It will probably take a thousand or more people to make the battle scenes and some of the Mississippi state militia may be utilized.

Horses and mules will be secured at Vicksburg for working in the picture. Mayor Hayes, of Vicksburg, and the Vicksburg Board of Trade propose to cooperate loyally in the project.

The citizens of Vicksburg appreciate that vast advertising advantages will accrue to Vicksburg when the picture is completed and shown throughout the world.

CROMELIN SELECTS FILMS FOR COPYRIGHT COMMISSION

As a result of the generosity of several film manufacturers, the United States section of the International High Commission, now on the battleship *Tennessee* en route to the Pan-American Convention at Buenos Aires, has been provided with a representative lot of pictures, which are being shown on shipboard. The *Tennessee* is equipped with a moving picture machine, and Paul Cromelin, of the Cosmofotofilm Company, was asked to get together a collection of films.

The pictures which were sent to the *Tennessee,* and the firms donating them, follow:

Mutual Film Corporation—"The Victim," "The Brand Brothers," "Everyheart" and "The Animated Cameraman."

Thos. A. Edison, Inc.—"The Catspaw" and "Cartoons in a Sanitarium."

Universal Film Manufacturing Company—"The Riddle of the Silk Stockings," "The Cage of the Golden Bars," "In the Shadow of the Pyramids," "Blue Blood and Yellow Backs" and "Lady Raffles No. 2."

Cosmofotofilm Company—"The House of Temperley" and "The Bosun's Mate."

Vitagraph Company—"The Isle of Regeneration," "The Right Girl" and "Following the Scent."

Thanhouser Company—"The Five Faults of Flo."

Lubin Manufacturing Company—"The Great Divide" and "Tillie's Tomato Surprise."

World Film Company—"The Senator."

PUBLICITY AIDS FOR "SOCIAL PIRATES," KALEM SERIAL

General Film Company exchanges are preparing this week for an exhibit of the line of publicity aids that Kalem will supply exhibitors with "The Social Pirates," the big new series by George Bronson-Howard.

Samples of each of the publicity aids are being rushed to the exchanges as fast as they are completed and in connection with the showing of the pictures to exhibitors on request make a pre-release campaign that enables the exhibitor to see everything connected with the picture before booking.

The twenty-four sheet that heads the publicity line was set up in the Twenty-third Street General Film Exchange last week and attracted considerable attention.

Kalem has made an innovation in connection with this big lithograph by supplying it free to exhibitors.

Another display that is expected to cause talk is the six-foot lobby cut-out, a representation of the famous pirate ship.



MAE MURRAY IN A PRETTY POSE FROM "SWEET KITTY BELLAIRS" (Lasky)

FILM COLONY SENDS MANY FLORAL OFFERINGS TO MANLEY FUNERAL

Special to Motion Picture News

Los Angeles, March 11.

At the funeral of the late Charles (Daddy) Manley the Reverend Joseph A. Julius officiated, and the number present more than filled the chapel at the undertaking establishment.

The number of floral offerings was exceptionally large, and included were many from motion picture producing companies.

The Robert Leonard organization sent a large master-key outlined with purple and white flowers, Mr. Manley having taken part in this serial.

The Nestor comedy companies sent a pillow bearing the word "Daddy," and there were other offerings from the Lynn Reynolds company, California Film Exchange, Stephen Norton, cameraman; Laura Oakley, Hollywood National Bank, Lillian Peacock, Harry Carey, D. S. Markowitz, Myrtle Gonzalez, Fred Church, Val Paul, Fred Dutig, Mr. and Mrs. Robert Daly and Mae Wells.

Al E. Christie accompanied Mrs. Manley, who is but a few years the junior of her late husband, who was eighty-six.

The pallbearers were Louis Short, Mark Fenton, Frank McQuarrie, Dr. Harry Crane, Orrin Jackson, Wadsworth Harris, and H. L. Massey, all members of the Universal producing staff.

A fund aggregating more than five hundred dollars was raised at Universal City among players for the widow.

SAM SPEDON, KNOWN AND LIKED BY EVERBODY, TAKES UP NEW DUTIES FOR "V"

The announcement has gone forth that Sam Spedon will no longer be in command of the press forces of the Vitagraph Company. His extensive acquaintance and long experience as well as his genial personality will be utilized in other fields of endeavor for the company.

No one is better or more widely known in the industry than Mr. Spedon.

It has long been his pet idea that a publicity and advertising man should broaden his viewpoint and get a more comprehensive knowledge of the advertising field in all its ramifications.

No matter what Sam Spedon does, he does it right and it is a sure guess that his knowledge and effort will be for the benefit of Vitagraph.

He still retains his old title with the addition of Special Representative. He spends part of his time at the Brooklyn studios and is frequently seen in New York City in the afternoons.

MISS COURTOT, SUPPORTED BY MASON, IN SOCIETY PLAY FOR GAUMONT BY VERNOT

So successful has Marguerite Courtot been in "The Dead Alive," written by her director, Henry J. Vernot, that Gaumont will put in work another five-reel feature from the pen of Mr. Vernot.

"Feathertop" will soon be completed, and then the little star will begin at once on the new photoplay.

Sydney Mason has been featured in Miss Courtot's support in both "The Dead Alive" and "Feathertop." In the new photoplay, as yet unnamed, the male role will go to Henry W. Pemberton. No announcement of the story in its entirety is being made at this time by the Gaumont company.

It is known, however, that the scenes are laid in America's most exclusive social circles. Mr. Vernot, as author, has taken as his theme the efforts of society matrons to marry off their daughters to the best advantage.

Miss Courtot plays the pawn in this matrimonial game. How her mother succeeds in getting her married and what happens as the result of this matrimonial sale makes the photoplay.

BLUEBIRD FOR APRIL 10 IS SCREEN VERSION OF WILLARD SUCCESS

The Bluebird release for April 10 will be a screen version of the late E. S. Willard's stage creation, "John Needham's Double." In the Bluebird picture Tyrone Power plays the dual role of John Needham and Joseph Norbury and the Smalleys have directed the production.

Mr. Power is introduced to the Bluebird program in a play that won great renown for Mr. Willard when he produced it during his first American tour, at Palmer's Theatre, in 1892, when he made his first trip to this country under Mr. Palmer's management.

In arranging the Joseph Hatton play for Bluebird, the adaptation made by Olga Printzlau, has differed in some particulars from the original stage version.

In presenting the "double" Mr. Power is photographed in several long scenes, in the act of conversing with himself, drinking and shaking hands.

The supporting roles are all subsidiary to the lead played by Mr. Power, and are played by Marie Walcamp, Agnes Emerson, Frank Lanning and Buster Emmons.

PEOPLE DON'T GET TIRED OF "THE SPOILERS"; ANOTHER FRISCO RUN

Special to Motion Picture News

San Francisco, Mar. 11.

"The Spoilers," enlarged and improved, has made its appearance in San Francisco again at the Portola theatre and some of the best records at this house have been equalled.

Despite the fact that this attraction has been shown here for four weeks previous to the late engagement it has been found impossible to accommodate all who desired to see it again.

"The Spoilers" has probably been shown to more people in California than any other film, but the fact that it is still a big money maker for exhibitors is demonstrated by the experience of the Portola management.

Doris Pawn Makes First Appearance in a Fox

"Blue Blood and Red" Is Play Affording Young Woman Who Made Rapid Rise from an "Extra" Chance to Demonstrate Her Ability as a Pantomimic Actress

DORIS PAWN, who appears for the first time in a William Fox production, a western drama, "Blue Blood and Red," entered the realm of filmdom almost by accident.

This young pantomimic actress—she is not twenty-one years of age—is a native of the west and when in her early teens could ride "Indian saddle" as well as any rancher.

Doris Pawn was born in Norfolk, Neb., where she attended the public school. Her vacations were spent on the ranch of an uncle, where she learned to ride horseback.

She early developed that healthful love of the great out-of-doors which radiates in her beauty and acting.

But little Miss Pawn entered a business college to prepare for a life over the ledger and typewriter. The stage was farthest from her thoughts.

But that good fairy which looks after the interests of all artists no matter what ordinary things they insist on doing sent Doris with her mother and brother to California.

Her family returned east, leaving the young woman in San Diego, with diminishing funds and no position.

By chance she met Wilfred Lucas, a motion picture director who was producing the "Trey O'Hearts." She was offered a chance to "fill in," which she did during the fortnight the company remained in San Diego.

So apt was Doris Pawn and so charming that she was offered more extra work if she went to Los Angeles, where other parts of the picture were being taken.

With a couple of suit cases she journeyed to Los Angeles where she worked three months as an "extra."

But Miss Pawn's sudden rise to stardom did not come without its difficulties. During those few weeks she worked as diligently to learn all of the fine points of screen acting as she had labored at the business college.

One day another director, Sydney Ayres, was seeking a leading woman of a certain type. His eyes alighted on the little woman who was merely "an extra." Miss Pawn was given a chance to prove that she could act as well as she could look. And Doris Pawn has been "making good" ever since.

Universal Director Wins Gold Watch from Star

Bowman Made Wager with Bushman That Picture, If Completed According to Producer's Ideas, Would Prove Best Subject Featuring the Player

RECENTLY in the making of a six reel feature an argument arose between one of the screen's most noted stars and his director with regard to how certain scenes should be made.

Finally the director wagered the player a watch that if the scenes were made as he, the director, dictated, the player would admit after the subject was finished that it was the best he had ever played in.

As the result of this wager much interest was manifest in the trial showing at the studio.

At the conclusion of this projection, the actor as well as every member of the cast and company were unanimous in the opinion that it was the actor's greatest work, and thus William J. Bowman, then director for Quality Pictures and now director for Universal, has a beautiful jeweled timepiece presented him personally by Francis X. Bushman.



GRACE CUNARD AS SHE APPEARS IN "PEG O' THE RING" (Universal)

This instance illustrates the ability of Mr. Bowman as a director and his success in this field must be attributed to his several years of experience on the legitimate stage, his work as a motion picture director, and the careful study he has made of dramatics and the pantomimic art.

In order to study the various angles of the motion picture industry, and to become familiar with the comedy subjects, he secured an engagement at the Keystone studio where he directed Mabel Normand, Ford Sterling and others for several months. In this work he was in constant association with Mack Sennett, and believes that in the short time he spent there he learned more pertaining to continuity of the photoplay than in all his previous motion picture experience.

In Mr. Bowman's opinion Mack Sennett is the peer in assembling photoplays.

In the production of a photoplay, Mr. Bowman gives his attention to the tiniest details of both the setting and the acting, fully appreciating that it is the little touches of realism that add so much to a screen subject.

The settings receive particular attention, and he has a knack of instantly deciding what of the furnishings for the set will add to or detract from the action.

The Press, Press Representative and the Picture-XXIII

Motion Picture Theatres in Indianapolis Increase Advertising in Daily Newspapers—Men Who Conduct the Pages Devoted to Film News Experience Difficulty in Getting Right Kind of "Copy" From Theatre Publicity Departments—In Many Cases It Has to Be Rewritten—Hard to Get Available Photos

ABOUT 25,000 persons daily attend the sixty picture theatres running in Indianapolis.

Six downtown houses in Indianapolis used more than 17,000 lines of advertising in the three Indianapolis newspapers during January, 1916, at a cost of more than $2,000, which shows that the proprietors realize the actual value of newspaper advertising.

These figures do not include twelve resident theatres that advertise on Sunday in the Indianapolis *Star,* but do not advertise in the Indianapolis *News* on Saturday because the Indianapolis *News* does not mention Sunday shows for any theatres in the news columns, and resident theatres depend largely on their Sunday performances to increase their receipts for the week.

In January, 1916, the six downtown theatres carried 6,282 lines of advertising in the *News,* which is published only six days a week.

The same six theatres carried 6,536 lines of advertising in the *Star* in January, and 6,380 lines of advertising in the *Daily Times,* an evening paper.

Film Advertising on Increase

This is an increase of more than 6,000 lines of advertising in the *News* in four months, for the *News* was only carrying about 200 lines a month before October 1, and was carrying no local motion picture theatre advertising a year ago. The only motion picture advertising then was that of motion picture companies, placed through advertising agencies.

Since October 1, however, the complexion of the motion picture situation in Indianapolis has changed by leaps and bounds, and the advertising in the local newspapers has increased accordingly.

While last month was an unusual month, because of the opening of the Strand theatre, which carried 10,584 lines of advertising in the three Indianapolis newspapers, still there was an unusual increase in advertising exclusive of these figures.

About October 1, 1915, the *News* was only carrying one theatre—the Colonial. The Alhambra theatre changed hands, and the Alhambra and Isis were added to the *News's* list.

The Regent theatre, operated by the same men as the Colonial, opened November 25, and it was added to the list.

Then the Keystone, which had been a five-cent theatre, changed to the Triangle program December 12, and it came into the list.

The Strand, which was formerly the Lyceum theatre, opened January 15. So, where four months ago the *News* had one theatre advertising in the *News,* now six theatres are advertising.

Admission Prices of Advertising Theatres

Another interesting phase of the situation is that of these six advertising theatres—the Alhambra, Colonial, Keystone, Isis, Regent and Strand—four charge a straight ten-cent admission, one charges ten cents on Sunday, and the Strand charges ten, fifteen and twenty-five cents in the afternoon and ten, fifteen, twenty-five and thirty-five cents at night.

It might be interesting to know that the combined seating capacity of the Alhambra, Colonial, Keystone and Regent is only about 3,000 persons, the Isis 600 and the Strand 1,800.

Yet these six theatres with a seating capacity of less than 6,000 persons carried nearly as much advertising in the *News* during January, 1916, as the four legitimate theatres with a seating capacity of about 6,000 persons and charging admission as high as two dollars a seat.

The Alhambra theatre carried 700 lines of advertising in the *News* in January; the Colonial, 423 lines; the Isis, 250 lines; the Keystone, 642 lines; the Regent, 705 lines; and the Strand, 3,562 lines.

The figures for January probably will run about 1,000 lines more than normal because of the opening of the Strand, which carried about three-quarters of a page in the *News,* and also in the *Star,* and also carried a double-column ad. daily for a week before it opened.

The *News* motion picture department, which is edited by the writer, carries a three- to four-column layout on Saturday, with the pictures of shows at five of the theatres the following week, and about a column on each Wednesday about the shows for the rest of the week.

Photos from Exhibitors to Dailies

Not too much stress can be laid on the fact that producers do not send to theatre owners the proper sort of photographs for layouts.

This has been the experience of the writer for the last four months.

Also, if the writer were to allow the copy to go through as it is written by the local theatre men from press matter sent out by the producers, there would be such a howl from the copy desk that the writer would get orders to rewrite it before turning it in.

In the first place, in order to give all the five theatres a fair showing it is not possible to use scene pictures to advantage. It is necessary to make the layout not larger than four columns, and three columns, if posible.

In order to do this, it is not feasible to give one theatre a scene picture which, with justice to the picture, should be at least two columns; then the other pictures would have to be made about one-half to one column.

Then, too, if scene pictures have three to four or five persons in them, as they generally do, even if the cut is made two columns wide, the scene has been reduced so much there is not a great deal left. Scene pictures are often sent in by the local theatres, and the writer is forced to spend a great deal of time attempting to substitute pictures, either from the library of the newspaper or local exchanges.

By using individual photographs, it is possible to make a presentable layout with each picture large enough to be seen in a three-column layout.

But, motion picture producers do not send out individual photographs. They send out scene pictures, and it would take a layout six columns wide to do justice to all the theatres and scenes.

When the Strand theatre opened, the publicity representative sent in a scene picture of Marguerite Clark in "Mice and Men." No exception could be made to the picture from the standpoint of a scene picture.

However, the writer desired a photograph of Marguerite Clark alone. The publicity representative had no picture, and the Famous Players Film Service, the local exchange, had no picture of Marguerite Clark.

So, the writer was forced to use a picture of the soloist in the layout, and Marguerite Clark's picture was not used.

Difficulty Comes Up Every Week

The writer experiences this difficulty every week in attempting to make-up a layout for the theatres. This is true not only of the Paramount program, but also it is true to a more or less degree to all programs.

The writer has had numerous experiences along this line. Not a week goes by but the writer is unable to obtain a picture of some star on one of the programs for his layout, and yet the Paramount, World, Mutual, Bluebird, General, Pathé all have exchanges in Indianapolis.

The copy sent out by the motion picture producers on the new pictures is so poor that it could not be printed in any paper. This is not the individual view of the writer, but is the view of the Indianapolis *News,* and probably is true of any newspaper that attempts to run news in a news way.

In handling the motion picture department on the *News,* the writer makes no attempt to handle it as a theatrical or a review column, but as a straight-away news column, unvarnished, confined entirely to facts.

A Hard Thing to Do

I might comment that this is a hard thing to do. The local publicity men, although almost all of them are ex-newspaper men, are not competent or do not send in copy that can be used without being rewritten. No doubt that is the reason they are ex-newspaper men.

Handling copy in this way it is not possible to permit superlative adjectives to go through indiscriminately. Every picture produced is not the "best picture yet produced," no matter what company produces it.

Too many pictures are being produced, and too many pictures are being shown in



HAMPTON DEL RUTH, KEYSTONE SCENARIO EDITOR, ANNA LUTHER, AND PRESIDENT ADAM KESSEL, JR.

Indianapolis to permit of such things being said about the pictures.

Change Your Style, Publicity Men!

In the opinion of the writer, to attempt to print a synopsis of all the pictures shown, even at the six downtown theatres, advertising in the *News* not only would take up too much space, but also would weaken the news value of the articles for the theatres.

It would weaken them, because so many of the stories are weak and flimsy, and also because the synopses of films prepared by motion picture companies are not prepared for newspaper purposes or in newspaper style.

So many of them say, "George walks into the room. He kisses Ruth. He leaves the room and then comes back." They are excellent descriptions of what actually is seen in the picture, but not a brief summary of what the picture is actually about.

Many pictures pass the National Board of Censorship that are of questionable character, and the policy of the Indianapolis *News* is very strict on printing matter of this character.

The Alhambra theatre shows two or three principal photoplays each week. The Colonial theatre has three principal photoplays; the Keystone has two dramas and two Keystone comedies; the Regent has three, and the Strand has two.

If an attempt were made to give synopses of all these pictures it can readily be seen how much space they would occupy, and they would not help the theatres, either.

That would be about fifteen synopses. It is about as many as some trade magazines review every week. What should be sent out is a paragraph review of the films; not giving the details of what happens in the pictures, but a paragraph review that the picture is "a society drama, with scenes laid in New York and Atlantic City," or something on that order.

Gets Facts from "News" Reviews

Something that a person could obtain an idea about the picture quickly, without wading through a mass of details and then being forced to make his own deductions.

The writer is depending more and more every week on MOTION PICTURE NEWS reviews for an accurate description of the pictures.

The writer's name is on the mailing list of most of the leading motion picture companies. A mass of printed, typewritten and mimeographed material is received every week.

Some of it is real pretty to look over, but all of it eventually finds its way in the waste basket as it takes too much time to wade through it for a stray paragraph of news that might be covered up among the voluminous bunch of printed matter.

The Indianapolis *Star* and the *Times* are running daily motion picture columns about the local theatres, covering the six theatres that also advertise in the Indianapolis *News*. The *Star* only inaugurated the daily news department about three weeks ago.

At the top of the column a calendar of the shows to be seen at the theatre that day is given, with the hours the theatres are open, and following that calendar a description is given about the show at each theatre.

In order to prevent kicking by any individual theatre proprietor, the *Star* rotates the order of the theatres each day.

On Sunday, the screen calendar follows that of the legitimate theatres, and the whole bottom part of the theatrical page is given over to a layout for the film theatres, connecting with the legitimate theatre layout at the top of the page.

Thirty-five Cents for Best Circle Seats

Four months ago only two theatres in the downtown district were charging an admission of ten cents.

Now five are charging either ten cents or more, and the Crystal, also in the downtown district, is being rebuilt and will charge ten cents when it reopens, the middle of March.

The Circle theatre, which is being built in the Circle, will charge thirty-five cents for the best seats when it opens.

It is the opinion of the writer that the legitimate theatres will either wake up and get some good shows here for a change or else all will be motion picture houses in Indianapolis in the near future.

While possibly that assertion is a little strong, it is true that both English's and Murat, the two legitimate theatres, were dark a great deal last winter, as well as this winter.

Next week "The Birth of a Nation" plays a return engagement at English's theatre for one week, and "The Battle Cry of Peace" will begin a three weeks' engagement at the Murat theatre.

This is evidence that motion pictures have gripped the Indianapolis public and that Indianapolis people will pay to see good motion pictures, but like legitimate shows, they refuse to be stung more than once on something that is not up to standard.

J. R. GADBURY.



Thomas Chatterton, American Star, Chosen to Play the Lead in "The Secret of the Submarine," New Serial to Be Started at "Flying A" Studio



MAE BUSCH (Keystone-Triangle)

MABEL NORMAND, KEYSTONE FAVORITE, WILL NOT ACT FOR 2 MONTHS

Mabel Normand, popular comedienne of Keystone comedies, has decided, according to her own statement, to do no active work in pictures for two months. Miss Normand's contract with Keystone expired shortly after the first of March and she has announced that she will take a much needed rest before resuming work.

Miss Normand recently suffered an illness, caused by strenuous work in the product of the Keystone studio and she was unable to appear before the camera for several weeks. Her failure to immediately renew her contract with the Keystone company she lays to her need of a vacation as she is not yet sufficiently recovered to resume her strenuous career.

Miss Normand recently came east with a comedy company headed by Director Roscoe Arbuckle and the two pictures in which Arbuckle and Miss Normand co-starred, "He Did and He Didn't" and "The Bright Lights," have met with unusual success.

MOLLIE KING IN "CALL OF LOVE"

Mollie King, a World Film star, will be seen soon in "The Call of Love," a mountain story, similar in locale to "A Woman's Power" in which she recently starred.

NEWS WRITERS AND ARTISTS DINED BY BOARD OF TRADE

(*Continued from page 1726.*)

a real education, presented in a real way, and in an attractive way which everybody, not only the school children, will recognize and appreciate. And, going back for a moment to the use of the moving picture as a political asset, if both sides in a great campaign will use the moving pictures, not only of a man at the beginning of the day, but a picture of where he goes next, and what he does, and the condition which he is in at the end of the day, you will have a great political education for the people. If you will do this, and pursue this policy of watching, not only will you tell the people what is happening daily, but the moving picture will carry the election, and editors will be as much 'has beens' as *Harper's Weekly.*"

H. E. Aitken Announces Triangle Film Merger

He Declares That Ownership of Reliance-Majestic, Keystone, New York Motion, Kay-Bee, Domino and Fulton Companies Has Been Transferred to Company—No Confirmation

A TELEGRAM to MOTION PICTURE NEWS from Los Angeles says: H. E. Aitken, before departing for New York on Friday, March 10, anonunced that contracts had been signed by Adam Kessel, D. W. Griffith, Thomas H. Ince, Mack Sennett and himself for the transfer of ownership of the Reliance-Majestic, Keystone, New York Motion Picture Corporation, Kay-Bee, Domino and Fulton companies to the Triangle Film Corporation.

The capitalization of the latter corporation is to be greatly increased. It is President Aitken's plan to merge other feature companies in the East, to reduce feature production and to add a program of suitable one, two and three reel subjects.

At the Reliance-Majestic studios it was stated that the new plan would not change the present production there, as separate studios are to be maintained as before.

The Griffith and Ince big productions, two of which are about finished, are not to be included in the new scheme of output.

H. E. Aitken arrived in New York on Tuesday morning, March 14.

At the New York offices of the New York Picture Corporation no confirmation of the contracts could be obtained on Monday.

The rumors of mergers have crept into the New York press. The New York *Times* of March 13 suggests a number of possible line-ups. J. Stuart Blackton, of the Vitagraph company, is quoted as saying:

"A state of overproduction in the ratio of about five to one exists in the business. This was bound to bring about a readjustment, and I have no doubt it is about here and that the many rumors afloat arise from that fact.

"There has been stock jobbing by companies which have been formed to solicit money from the public with the prospect of large returns, and at the same time salaries have been sent soaring.

"For the good of the industry there must be a general purging, which only the fittest will survive."

John R. Freuler, president of the Mutual Film Corporation, said his company was not yet included in any of the proposed mergers.

So far as Wall Street is concerned, it may be stated that the matter of merging several prominent distributors and producers has been and is being seriously investigated.

Plenty of capital seems to be available, but no satisfactory plans. The house of J. P. Morgan considered the proposition some time ago, but dismissed it at the time as impossible of accomplishment, to their satisfaction at least. Nothing has since been done.

Horsley Announces His Platform for Congress

His Advent into Politics Is Not Political in Generally Accepted Sense—He Will Make Stand for Election on Need of Representation of Film Interests at Washington

DAVID HORSLEY, one of the largest producers of feature pictures for the Mutual program, who recently was prevailed upon to become a candidate for Congress from the Los Angeles district, this week announced the platform on which he will make the race. His incursion into politics is not political in the generally accepted sense; instead, he is to be the candidate of the film interests.

Mr. Horsley, who is now in New York, said to MOTION PICTURE NEWS: "It has been borne in upon me forcibly that the film industry must be represented at Washington—not by delegations who go down to appeal to Congressmen, but by a Congressman of their own. Last summer I spent nearly all my time entertaining Senators, Representatives, the Vice-President, and other officials, who came to California, and almost without exception they suggested that so great an industry as ours should have a representative in Congress.

"Somebody must make a great sacrifice of time and money, and through various means it seems to have devolved upon me to be the goat. I have never been identified with politics, and have no inclination to become so; if I am elected to Congress it will mean a great sacrifice. I would be in Washington looking after the interests of the film business, when I should be in Los Angeles looking after the interests of David Horsley.

"Yet the Los Angeles district is the only congressional district in the nation where the film interests are strong enough to become a factor in an election of this character.

"If I could find another district in the United States where a film man would have a chance of winning, I would withdraw in California, and contribute $10,000 for his campaign fund.

"I am in the fight now, and I trust the industry will stand behind me. I know it will so far as its Western connections are concerned.

"My admiration for President Wilson is strong. Outside of that I am a Republican. So you see my politics are of a hybrid sort. Consequently my platform will be that I am only a representative of the motion picture industry."

Scenario and Comedian Added to E. and R. Staff

Lillian Brown Leighton, Newspaper Publisher and Experienced Stock and Vaudeville Player, Will Prepare Script Suitable to Requirements of Trained Chimpanzees

LILLIAN BROWN LEIGHTON, character comedienne and scenario writer, and Ralph McComas, comedian, have become affiliated with the E. and R. Jungle Film Company, producers, of comedies featuring the chimpanzee team, Napoleon and Sally.

Miss Leighton has behind her several years of experience on the stock and vaudeville stage, while previous to her debut before the footlights she owned and published a weekly newspaper.

Miss Leighton's last motion picture engagement was with the Selig company, where she remained for five years, playing all varieties of parts from drama to comedy.

Some of her recent pictures with the E. and R. Jungle Film Company are "Stung," "Father's Baby" and "In Dutch."

Ralph McComas, who tips the scales at two hundred and ninety, is a true comedian in every sense. Business routine occupied the earlier years of his young life, but his astonishing rotundity soon earned him an offer from a vaudeville agency.

He spent six months on the road and then joined the Universal-Joker company under Allen Curtis' direction.

After a short period with Fred Mace he joined the Selig forces and appeared as Chubby Green in the series "The Chronicles of Bloom Center."

With the E. and R. Jungle Company he has also appeared in "Stung," "Father's Baby" and "In Dutch."

RAVER SHOWINGS SET FOR MARCH 17

The Raver Film Company will give a special screening of three of the features which it is now distributing, at Wurlitzer theatre, in West Forty-first street, New York, Friday, March 17.

These pictures are "Driftwood," produced by Marshall Farnum for the Ocean Film Company; "The Fortunate Youth," and "Austria at War."

BELMAR FINISHES FIVE-REEL MILITARY PICTURE

Henry Belmar has completed a five-reel feature entitled "Better Dead or Alive," which gives graphic pictures of United States troops in action in the United States and in Mexico.

Screen Examinations

"THE SOCIAL PIRATES"

(Kalem—First and Second Episodes)

REVIEWED BY PETER MILNE

"THE SOCIAL PIRATES" is a new sort of series—we say series, for chapters one and two are separate from each other as regards plot, and that is a great advantage.

This, however, is not that which ranks the pictures as new—it's the idea which calls for this remark and the idea is a corking good one.

George Bronson-Howard, author, has shaped his stories about two very pretty young women, well versed in every sort of badger and holdup game extant and endowed them with personalities like that of our old friend Robin Hood—that is they rob from the rich and undeserving and give to the poor and needy, who suffer by the other class.

It is a very fascinating theme to say the least. It results in exciting stories, that key the interest up to unusual heights as well as offering that which is subtle and humorous.

The stories presented in the first two chapters, "The Little Monte Carlo" and "The Corsican Sisters" are cleverly evolved—they are full of suprises and generally take the unexpected turn.

We have remarked before that assuring a serial's success is nobody's long suit, particularly not ours. But here are the facts of "The Social Pirates."

They have been written by an author of acknowledged ability who has proven that ability in these pictures even at this early start; they feature two actresses who are both talented and pretty, Marin Sais as Maria Hartley and Ollie Kirkby as Mary Davenport; they contain a spicy portion of situations that are handled inoffensively, and last but not least, the involved character of the stories has not prevented the director from presenting them in a clear and concise manner.

We do not know of any other merits of "The Social Pirates" except that the support is good and the photography some of the best that ever shrouded a Kalem picture.

That is about all there is to say about Kalem's series, and if that is not enough it might be well for you to see the pictures and determine for yourselves whether there are any more good points which we overlooked.

"The Little Monte Carlo" introduces the Social Pirates, so ably played by Miss Sais and Miss Kirkby and then dips immediately into a story.

There is a chorus girl (Jess Arnold) who has loved well but not wisely and when the Pirates come upon her she is contemplating a prolonged plunge in the bay. Her story told to the girls, they immediately set their trap for the man in the case.

By clever manipulation of wits and wiles they manage to procure quite a substantial check from this rounder, and then wake him up to a sense of thorough realization of his unmanly act.

Details of this story are omitted because justice could not be done in cold type to every twist and subtle situation.

"The Corsican Sisters" furnishes the girls the same inspiration, a wronged woman, to further their salamandering plans. They disguise themselves as wild, passionate young ladies from Corsica and set upon this second villain.

They speedily bring him to their feet by a very clever series of pitfalls which they place in his amazed path.

As said before, both these chapters contain some fine humorous moments. When a bunch of hardened exhibitors respond to such moments, their ability to bring laughter from an audience seeking amusement is positive.

The aforesaid exhibitors witnessed the first two numbers at Wurlitzer Hall, New York, where after a few explanatory words from a Kalem representative the pictures were shown first.

Miss Sais and Miss Kirkby deserve a little paragraph to themselves. Both of these leads are capable actresses and to date they have left none of the many opportunities furnished them by their parts slip by. They are young and pretty besides, and young and pretty leads count largely in the ultimate success of a picture.

Others who contribute good performances to "The Little Monte Carlo" and "The Corsican Sisters" are True Boardman as Holbrooks, Frank Jonasson, Thomas Lingham, Paul C. Hurst as the aide of the Pirates, and Edward Clisbee.

The direction, which is so meritorious, is in charge (personally, thank goodness) of James W. Horne, and credit should go to him for staging the pictures adequately as well as producing them clearly and intelligently.

"The Little Monte Carlo," the first episode of the series, is released on March 27. It is in two reels and at intervals of one week thereafter until fifteen weeks have been consumed, another two reel chapter will be placed on the market.

"THE FLIRT"

(Bluebird—Five Reels)

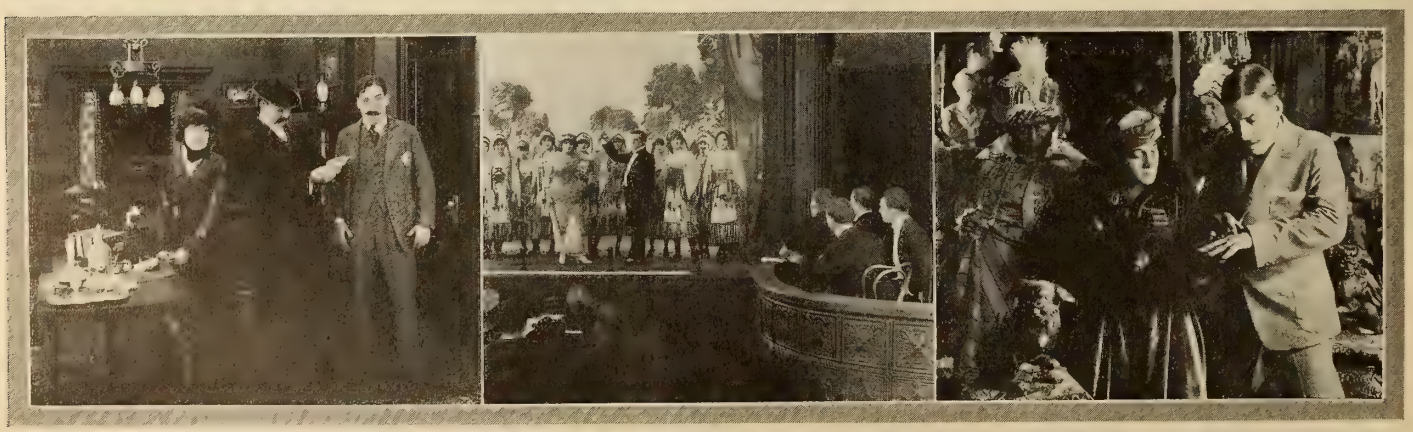
(REVIEWED BY PETER MILNE

THIS version of Booth Tarkington's story, done by the Smalleys with Marie Walcamp in the title role, is bound to be enjoyed because of its originality and excellent treatment.

The outcome can hardly be surmised at any point in the story, but it is a logical conclusion even so, and perhaps the fact that it refuses to wind up happily is the cause for its unexpectedness.

Judged from the standards of rapid action, "The Flirt" contains surprisingly little, but this detracts only slightly from the picture. Delineation of character, thus creating the slow formulation of the plot, is the piece de resistance of the subject.

The story is slightly drawn out, particularly in the first two



THE FIRST TWO EPISODES OF KALEM'S "THE SOCIAL PIRATES": SCENES FROM "THE LITTLE MONTE CARLO" AND "THE CORSICAN SISTERS"

reels, in the manner of individual scenes. Some of these are lengthy for no obvious reason, and they might be cut for the benefit of the entire piece, although of course this would taboo "five reels."

Lois Weber, whose work needs no introduction, prepared the scenario and assisted Phillips Smalley in the direction. Their arrangement of scenes is most commendable. The action is not cluttered with closeups, although the general run of the scenes is staged close enough to the camera so that every detailed expression is caught.



ONE OF CORA'S VICTIMS INTERVENES

The settings, the majority of which are laid in the home of a middle class townsman, are realistic. They are not lavish and overdecorated, but plain and simple to a pleasing degree. The photography is excellent.

Cora, the flirt, has several men in the town at her feet, but after she has humbled them to this position she snubs them. Enter Valentine Corliss, swindler and very much of a flirt on his own account.

He interests Cora in a crooked business proposition, and she, by falsely employing her father's name in connection with the enterprise, secures money from her flock of worshippers.

Cora, however, at last falls in love with Corliss, but soon after she discovers his real character, and to save herself from further humiliation she persuades one of her old faithfuls to elope with her. Corliss is murdered by a half maddened suitor of the flirt's while her sister is comforted by the attentions of a third.

This counterplot of the sister's romance is quite touching, and adds a good deal of suspense to the picture. Likewise does Cora's impish younger brother, Hedrick, whose boyish interference in the affairs of his two sisters creates no end of trouble and not a little comedy.

Miss Walcamp gives an excellent performance as Cora, while Antrim Short takes second honors as Hedrick. Juan de la Cruz is inclined to over-do the swaggering swindler, but he manages to make his role convincing. Others are Grace Benham, Ogden Crane, Fred Church, Nannine Wright, Paul Byron and Robert Lawlor.

"WIFE AND AUTO TROUBLE"

(Triangle-Keystone—Two Reels)

REVIEWED BY OSCAR COOPER

WILLIAM COLLIER, Blanche Payson, Joseph Belmont, Alice Davenport and Mae Busch have a lot of fun in this Keystone. Fortunately, the fun is the sort in which the spectator, forgetting that he has seen nearly all the stunts before, can join and does join whole-heartedly.

The plot is comical, and the players are comical, especially William Collier, who get fairly into the stride of Keystone merriment.

Much of the fun arises from the presence of Blanche Payson, a former policewoman, as we understand it. Miss Payson is about six feet and a half or three-quarters, and constructed on a massive scale.

Collier, as a meek husband, spends his time avoiding her, when he is not receiving various kinds of corporal punishment at her hands.

That is why he finds it so easy to cultivate his "speedy stenographer" (Mae Busch). Joseph Belmont appears as the inevitable effeminate brother, and Miss Davenport as the equally inevitable mother-in-law.

After meek husband and speedy typist arrive at the cafe via a third-rate Ford, which meek husband has bought, wife and mother-in-law start in pursuit, thinking somebody has stolen the car.

Husband escapes by crawling out on his hands and knees, and the typist by a more clever method. Then the chase starts, and it is a bona fide Keystone chase, with the police playing their acrobatic parts of course.

A lot of trick stuff is introduced in the course of the chase, which ends with the customary smash-up. Meek husband insists upon being arrested in preference to enduring further maltreatment by his wife.

The piece was directed by Del Henderson, who has given Collier a real chance to show what he can do, which is all Collier needed. Sets, lighting and photography are very good.

"THE HERO OF SUBMARINE D-2"

(Vitagraph Blue Ribbon-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

IN this picture a timely subject gets clever treatment and the result is a photoplay which the exhibitor can book with absolute assurance that his patrons will be thoroughly satisfied.

The United States navy is used as the background for a thrilling story, with battleships, submarines, life at the Naval Academy and the Training School at Newport, furnishing the sort of realism which "gets over" on the screen as it "gets over" nowhere else.

Nobody who sees this picture can fail to be stirred; nobody can fail to be interested in its settings as in its story. It is a direct appeal to patriotic instincts.

The story was written by Cyrus Townsend Brady, picturized



"I WILL COMMAND THE D2 MYSELF"

by Jasper Ewing Brady, and produced by Paul Scardon, "with the co-operation of the United States Government," the Vitagraph publicity department tells us.

After seeing the picture, we can vouch for the truth of the Vitagraph statement. If the Government had set out to make a "recruiting" film, it could hardly have made a more effective one.

The action has two angles. The first concerns the struggle of a young "middie" to make good in the navy after his dismissal from the academy. The second shows a plot by a foreign ambassador, working through a newspaper man who is a traitor to his country, to destroy the Atlantic fleet.

The hero is Commander Colton, who, after being sent to the lowly position of commander of the collier *Jupiter* through political influence, saves the fleet from destruction by mines. There are two love themes and these are handled in such a way as to form an integral part of the whole.



SCENES FROM "THE BLINDNESS OF LOVE," WITH JULIUS STEGER, AND "LOVELY MARY," STARRING MARY MILES MINTER, METRO PHOTOPLAYS

Colton saves the fleet by having himself shot out of the torpedo tube of the D-2, swimming through the mine field, reaching the enemy ship, and exploding the mines just before the fleet passes over them.

Some people will wonder why the D-2 didn't torpedo the enemy ship, as that seemed the most natural way to dispose of it. This is about the weakest spot in a picture which, of its kind, has fewer weaknesses than any we have seen in a long time.

Charles Richman is a heroic and sympathetic figure as Commander Colton; James Morrison is perfectly cast as the unfortunate, but plucky, "middie"; Eleanor Woodruff is charming, and Zena Keefe pleasing, in their respective sweetheart roles. The ambassador is impersonated well by L. Rogers Lytton.

Thomas Mills appears as the traitor, Anders Randolf as a politician, and Charles Wellesley as Captain McMasters, U. S. N. Several naval officers take part in the action.

In a word, "The Hero of Submarine D-2" is a substantial picture, built out of interesting material.

"LOVELY MARY"

(Columbia-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

IT would take more than stupid direction to spoil lovely Mary Miles Minter. Lovely is the most expressive adjective which has yet been applied to the 110 pounds of sunshine masquerading under the name of Mary Miles Minter.

She is lovely and lovable all the way through this picture; author and producer need never worry over that great requisite, "Sympathy," when Lovely Mary is in the cast.

Moreover, in this case, she has a good story behind her. It is melodramatic, along the regular lines, but it has enough of a new touch, and enough new features to keep the interest well above the normal level.

Striking exterior scenes, made in Florida, where the scene of the story is laid, and views which are true to type in the life of a small community, are also an asset.

The appeal, however, is wide; it will not be confined to the South, or those who know the South—in fact, there is nothing sectional in it.

Lovely Mary Lane is the last female descendant of the Lanes. The only male descendant is her worthless cousin, Claiborne.

Upon these Lanes descend two land scouts from the North; one, Roland Manning, falls in love with Mary and attempts to get her a good price for the Lane lands, which he discovers are very valuable.

The other, Wade Dempster, attempts to get the property from Claiborne, after plying him with liquor. A citizen of the town discovers the plot and arrives in time to stop it, but Dempster grapples with him; into the scuffle runs Manning, who pulls Dempster away from his victim, but his action is futile.

Dempster shoots the local citizen, then cleverly turns the circumstances against Manning, who is arrested, convicted and sentenced to hard labor for life.

Lovely Mary rescues him through the old convict farming law, by which any citizen may lease a convict from the state. She leases Manning, and puts him to work in her garden.

There he learns of Dempster's attempts to grab the Lane property, and again foils the villain. Incidentally, Dempster is exposed as the real murderer, and Manning is freed.

Thomas Carrigan does some excellent juvenile work as Manning, and there is good character drawing by Frank De Vernon, Russell Simpson, Schuyler Ladd, Fred Tidmarsh, Myra Brooks and Harry Blakemore.

"TWO MEN OF SANDY BAR"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

"TWO MEN OF SANDY BAR" is a very interesting feature presenting Hobart Bosworth and Jack Curtis in the title parts. The story is complicated, and a little confusion results at times, but on the whole the complications serve to hold the interest steadily.

The picture is based on one of Brete Harte's western stories laid in the days of the fourty-niners, and like many others of the same author's works it has its genial old Colonel Starbottle and its stolid Gambler Oakhurst.

The western Universal producing organization has given the story a true Harte atmosphere in all major respects. Correct costuming, realism of setting and scene and properties that in general conform with the required period have been furnished.

Hobart Bosworth carries the role of Oakhurst, the gambler, in fitting style. No part is too difficult for the versatile character actor it would seem, and his acting and appearance wholly convince in this subject.

The remainder of the cast, including Jack Curtis as the drunkard and Yona Landowska as the Mexican girl, render most acceptable performances.

Oakhurst, a gambler at Sandy bar, is loved by a married woman known as the Duchess. Her husband runs away after Oakhurst has saved him from a detective. The Duchess implores Oakhurst to marry her, but he refuses.

To spite him she fixes his deck of cards and this damns him as a crooked player. The Duchess then marries Oakhurst's partner, who believes her first husband to be dead.

Oakhurst drifts to a border town and there falls in love with a Mexican girl. His former partner having run away from the Duchess is serving as her footman.

The father of this young man is instituting a search for

him, and just as he arrives in the border town following up a clue, the son is discharged.

Evidence seems to point to Oakhurst, as his son and the gambler, believing his partner dead, deceives the old man. Later the real son learns that someone is impersonating him and he goes to his father intent on revenge on the impostor.

But the fact that the impostor is none other than Oakhurst clears up all matters and the love affairs of both the young men end happily.



"DON'T LOOK AT YOUR FATHER"

With such a complicated plot there is little opportunity for dramatic situations of any strength, but "Two Men of Sandy Bar" manages to entertain at all times, despite and because of its involved story.

"MARTHA'S VINDICATION"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY OSCAR COOPER

TALENT of a high order has been gathered together in this picture. There are Tully Marshall, Norma Talmadge and Seena Owen, not to mention others who have earned the right to be called real screen players.

The story in which they move is dramatic, and builds up to a



MARTHA SHIELDS HER FRIEND

fine climax. Altogether, "Martha's Vindication" is an excellent Fine Arts offering.

Martha (Norma Talmadge) swears eternal silence when her devoted girl friend Dorothea (Seena Owen) becomes a mother out of wedlock.

Unfortunately, she is seen with the baby, whom she is taking to her old nurse, by the unscrupulous Sell Hawkins (Tully Marshall).

Hawkins' wife runs a "baby farm," and when Martha later adopts another infant and leads a raid on the Hawkins establishment, Sell and his wife, now become church workers, accuse Martha of being the mother of the child seen by Sell.

Dorothea, now married, refuses to confess her guilt and Martha is tried before the church congregation.

Just as John, Martha's sweetheart, jumps to his feet and accuses Dorothea, the door bursts open, and Dorothea's child is brought in, injured. Dorothea's maternal instinct immediately asserts itself and betrays her guilt.

The dramatic qualities of such a plot are perfectly evident, and they have been realized in such a way as to keep the spectator at a high pitch of suspense.

Contrast is at hand throughout. This is supplied by the sub plot in which Tully Marshall is the bright and shining light. His portrayal of Hawkins is an extraordinary bit of character work and deserves the highest praise. As Jennie Hawkins, Josephine Crowell gives a fine rendition of middle aged unscrupulousness and hypocrisy. Miss Talmadge and Miss Owen are excellent in their parts.

Others in a well balanced cast are: Charles West, William Hinckley, Francis Carpenter, George Stone, Alice Knowland, Alberta Lee, Edwin Harley, George Pearce, and Porter Strong.

Directors C. M. and A. M. Franklin lavished close ups on the picture, and occasionally these retard the action, but nearly always they are effective.

It seemed to us also that there are too many subtitles—a disposition to explain everything a little too fully. In general, though, the direction is superior, and in the trial scene it is excellent.

"Martha's Vindication" will please your audiences not alone because of its acting. It also satirizes small town religious hypocrisy, and contains a gallery of characters, a lot of whom will be mirrors to many of your spectators.

"THE BLINDNESS OF LOVE"

(Rolfe-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

JULIUS STEGER has demonstrated his ability as an excellent screen actor in this picture. He has a difficult part, but he handles it in a finished and masterly manner all through.

In his pathos he is especially effective, and his careful work has resulted in a convincing characterization.

George Le Guere is unusually well cast. As the wayward son he is in a character which suits his type well, and he appears to have been in sympathy with his work.

Mr. Steger portrays a self-made man, highly esteemed by his friends and throughout the business world. He is a manufacturer of pianos, employer of many men, and owner of a bank in which his employes' savings, and those of others in moderate circumstances are held.

His son Bob, the apple of his eye, is at college. The old man is blinded by his love to his boy's many faults, and when Bob is expelled from school, and comes home, in company with a "social leech," the father starts them both in business as the heads of an investment department in his bank.

They soon get into trouble through speculation, and draw on the bank's resources to cover themselves. In a final desperate strait, Bob goes to Grace Maynard, his fiance, daughter of a banker, and induces her to take a package of bonds from her father's safe, for him to pledge as security.

But the crash comes, Bob's partner commits suicide, Bob's father is ruined, and closes out all his property in order to pay the small depositors.

Bob flees, leaving a note for his father and Grace, saying he will not return until he has become worthy of them both.

In five years he comes back. The father is living in abject poverty, and his daughter, who has married prosperously, has sought him in vain. She finds him just before Bob gets back, and there is a general all around reunion.

Grace Valentine is pleasing as Grace Maynard, and Maud Hill plays the daughter of the old piano manufacturer convincingly. Edgar L. Davenport, Walter Hitchcock, Charles F. Gotthold and Harry Neville all deserve commendation.

The story was written by Ruth Comfort Mitchell, and picturized by Harry O. Hoyt. The direction is by Charles Horan.

"MAN AND HIS ANGEL"

(Triumph-Equitable—Five Reels)

REVIEWED BY PETER MILNE

A STRONG cast, a capable director and a story possessing a series of gripping dramatic climaxes have made a most acceptable feature of "Man and His Angel." Together with the immediately previous Equitable release, "The Devil's Toy," it sets a fine standard for the company—a standard that will be difficult to surpass.

Jane Grey steps into Equitable stardom by way of this picture. Miss Grey is plainly a star—there is no denying that. She is expressive without being too emotional and the utmost significance marks her histrionic endeavors. She has mastered the art of pantomime and besides her prettiness and charm will undoubtedly arouse a feeling of admiration.

Stanley Dark has furnished an appropriate vehicle for the star. The picture presents a series of situations that maintain the intensity to a high degree. The fabric, taken as a whole, offers a convincing story in a realistic way.

Burton King directed and his work is consistently meritorious throughout. His elaborate settings peopled by many players are handled excellently and what is more, the close-ups interspersed with these scenes fit logically into them.

The good and bad alternately reigning in the heart of a man is the basis of the story. David Tryne, an old servant of Paul Dimitri, keeps the secret of his nobility from his daughter Sonia atfer the old man's death.



SONIA'S VOICE PLEASES THE CRITICS

Sonia becomes a great singer and accepts the proposal of Schuyler. Tryne not wanting to lose Sonia forges a note purporting to come from her father to the effect that her mother was never legally married to him.

Sonia allows this to come between her and Schuyler but Tryne suffers a change of heart and after a powerful scene he discloses the truth.

Henri Bergman as the deformed Tryne renders a compelling characterization of the role, while others are Willard Deshielle, Edward MacKay, Robert Lee Hill and Mayme Kelso.

"OVERALLS"

(American-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

A TIME-HONORED theme has here been rejuvenated into an acceptable offering. There are occasional thrills, two romances free from gush, a well-balanced cast, good directing, well-chosen locations, and extra fine photography.

The story rambles along in leisurely fashion, with some superfluous feet of film here and there, and not a few improbabilities, but the interest is seldom slackened. There is very agreeable and well-timed comic relief, made possible mostly through the delicious Irish character created by Sylvia Ashton.

William Stowell is an upstanding hero, and Rhea Mitchell is a fair heroine. Estelle Allen, ingenue, and George Ahern, juvenile, are particularly good. Jack Prescott, George Bailey and Perry Banks do well with their lesser parts. The one jarring note in the cast is Warren Ellworth, the heavy, who is better adapted to the burlesque stage than to the screen.

Herbert Drew is the foreman of a construction camp that is doing work for Warren, a millionaire contractor. When Warren dies, Bettina, his daughter, accompanied by Daniels, her attorney, visit the construction camp.

Daniels at once becomes unpopular with the men, and he tries to discharge Drew, but Bettina will not allow it. Drew falls in love with Bettina, and she with him, but he thinks she is engaged to Daniels, while she thinks that he loves the camp belle.

To get rid of Drew, so that he may marry his ward for her millions, Daniels tries to have him murdered, but Bettina saves his life. There are many desperate fights between warring factions in the camps, but Drew settles them, and marries Bettina.

"THE MORAL FABRIC"

(Triangle—Kay-Bee—Five Reels)

REVIEWED BY OSCAR COOPER

A POWERFUL satire on the "twin soul" theory of life is here screened with a cast composed of three persons. Others appear, but they are merely parts of a background, as, for example, idlers at Monte Carlo. Two men and a woman are the story.

The theme builds up to a genuine climax; after silly, frivolous Amy Winthrop is stolen from her husband by Mackley Stuart, in pursuance of the belief of the lovers that mere conventional ideas of marriage should not be allowed to stand in the way when two hearts call to each other, the three meet at Monte Carlo.

Amy and Mackley by this time are thoroughly disgusted with each other; and Scott Winthrop, in order to prove to them that their theory of life is wrong, makes Amy fall in love with him. In turn Scott steals Amy from Mackley, but very carefully leaves a note telling the latter where they are going.

Then comes what may be called in every sense of the word the big scene. Amy is perfectly willing to go away with her first husband, but as he tells her there is an obstacle in the way, he doesn't want her. He dismisses her with her weak fellow-believer.

Such a theme cannot be made effective without plenty of subtitles. Certainly the makers of this film have not overlooked any. But this is an instance when sub-titles are very effective.

They are written dramatically, and the acting is well timed, so that these two usually hostile parts of a picture dove-tail well.



"I DON'T WANT YOU"

Frank Mills, in the difficult role of Scott Winthrop, gives an impressive performance. His work is far superior to that of the other principals, Edith Reeves and Howard Hickman. For them it must be said, however, that they look their parts almost perfectly, and their renditions of folly and weakness are satisfactory.

The richness of background native to Ince productions, the ornamental titles, and some fine tinting make the picture a pleasure to look at. The lighting has been attended to in excellent style.



FANNY WARD IN AN APPEALING ROLE: SCENES FROM "FOR THE DEFENSE," LASKY-PARAMOUNT

"FOR THE DEFENSE"

(Lasky-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

THIS is an excellently constructed detective story in which everything seems to have been done just about right. It is unusual, both in conception and handling, for which we must thank Author Hector Turnbull and Director Frank Reicher. And it gives Fannie Ward opportunity to create a remarkably appealing character.

Detective stories are by no means a novelty on the screen. Usually they concern themselves with the exploits of a more or less stagey sleuth, who is endowed with supernatural powers.

Not so in "For the Defense." The detective-in-chief here is a slender, wistful little derelict of a girl, who happens to see the murder committed, and knows the Webster butler, not Jim Webster, committed it. Jim is lying drunk on a couch, and the butler and the maid find it easy to put the blame on him.

In making this girl the central figure of the story, Turnbull has pitched the whole theme on a plane of probability and sympathetic appeal, which Miss Ward realizes to a remarkable degree.

It is no easy matter to keep suspense alive when the spectator is fully acquainted with the facts of a murder, and it takes considerable ingenuity to sustain interest in such circumstances.

Turnbull has done it, and in doing so has built a scenario which must be considered one of the best the screen has seen.

He has been aided splendidly by direction which took full account of details. In no small degree, the dramatic quality of the scenes is due to the unusual lighting effects for which Lasky is celebrated. The sets also show care and intelligence in the making. Most of them are interiors.

Jack Dean has the role of Jim Webster, and does consistently good work. Others in the supporting cast are Paul Byron, Horace B. Carpenter, Camille Astor, James Neil and Gertrude Kellar.

"For the Defense" is an unusually good story which avoids hackneyed methods. In it you will see a dictograph and the third degree employed, and you will be pleased to find that they are employed in a novel way. The element of surprise is well handled.

The picture, as a whole, will grip your patrons and keep them gripped to the end. What few faults the picture has will not affect in the slightest its money-making abilities.

For its excellence, Reicher, Turnbull and Miss Ward deserve credit in about equal measure.

"THE REGENERATION OF JIM HALSEY"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

HANDICAPPED by a mediocre scenario and aided by an intelligent and capable cast, the director has here worked out a realistic and forceful film.

The scenes of low water-front dives make admirable settings for Bessie Eyton's vivid portrayal of a dope-fiend. With very little make-up, she presents a ghastly and weirdly fascinating picture of a heroin victim. Her convulsed face and twitching body are nerve-wrecking in their realism.

Thomas Santschi engages in one of the best fights ever staged for the camera. Being attacked by seven or eight men at once, he kicks, bites, and uppercuts his assailants, knocking half a dozen of them off the deck of a ship into the water before he is himself thrown over. The close-ups of this mill show that it was not a polite affair.

Jim Halsey, an able sea captain, overwhelmed by his wife's unfaithfulness, loses his grip, and becomes a derelict. He is redeemed by the care of Meg, a dope-fiend.



NO MONEY TO PAY FOR DOPE

When he is re-instated as captain, she hides in the hold of the vessel, and when the crew mutiny and throw Halsey overboard, she dives after him, and drags him to the shore. Dying, she asks him to give her his first kiss, and this he does.

TOY ENTERS FIFTH WEEK WITH "BATTLE CRY OF PEACE" AND MERRILL MAKES RECORD WITH "PEGGY"

Special to MOTION PICTURE NEWS

Milwaukee, Wis., March 10.

TWO photoplay houses in this city have been enjoying unusually long runs with their respective attractions. The Toy theatre is entering upon its fifth consecutive week with "The Battle Cry of Peace," while the Merrill has just closed a record week run of Billie Burke in "Peggy."

It is the run at the Merrill that is probably the most remarkable ever witnessed in this city. The production was booked originally for a four-day run. It played to capacity from the start and Manager H. D. Graham immediately extended the booking for the full week.

In this time the production played to exactly 51,332 people and so great was the crowd on Saturday night that it was necessary to give a special performance at 11 o'clock to accommodate the crowd.

The run at the Toy is most unusual, as the house has heretofore been playing two changes a week at ten cents and "The Battle Cry of Peace" is in at twenty-five cents.

The Toy has a very limited capacity, however, only seating three hundred and sixy-three people.

"THE FLYING TORPEDO"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY OSCAR COOPER

A ROMANCE of the year 1921, when America, still undefended, is saved from conquest by a wonderful invention—the flying torpedo—this picture combines suspense and contrast to an unusual degree.

While it deals with a tremendously serious subject, its makers have not forgotten that the spectator cannot keep his brows knitted for five thousand feet of film, and they have therefore provided relief of a pleasing sort.

The burden of this falls on John Emerson, but he carries it without effort. His role is that of an eccentric writer of cheap detective stories, who puts up cash to enable his friend, the inventor, to perfect the flying torpedo.



THE NOVELIST TAKING EXERCISE

When the inventor is assassinated by a poisonous capsule secreted by a band of international crooks in his telephone, the novelist runs down the band of crooks, gets back the torpedo, and saves his country.

Emerson gives a sympathetic and finished impersonation, and adds a great deal to the conviction carried by the story.

Bessie Love, as a Swedish maid, is the novelist's chief aide, while Spottiswoode Aitken appears as the inventor; William Lawrence as his assistant; Viola Barry as his wife, and Fred J. Butler, Raymond Wells, Lucille Younge, and Erich von Stroheim as the crooks.

The plot is really in two parts, directed by John B. O'Brien. The first ends with the recovery of the torpedo. The second is occupied with an attack on the California coast by a foreign enemy, with its attendant battle scenes, flight of refugees and the like. The battle scenes, directed by William Christy Cabanne, are realistic, splendidly managed, and entirely convincing. The flying torpedo is shown in action. After seeing it work, we find it hard to believe that there is no such thing in existence.

When a picture is so ingenious as this one, and so meritorious, it is a thankless task to point out that its makers could have omitted a number of subtitles without injuring it in the slightest.

They might also have shortened a few scenes. But as it stands, "The Flying Torpedo" is an exceedingly clever offering.

Its timeliness, the ingenuity of its plot, and its stirring war scenes would be almost enough to make it popular if there were no John Emerson in the cast.

"THE UNPARDONABLE SIN"

(World—Five Reels)

REVIEWED BY HARVEY F. THEW

OLD JOHN BARLEYCORN comes in for another backhanded wallop in this subject. In the eyes of Julia Landis, the unpardonable sin is partaking of the festive fire-water, and any man whose lips touch liquor simply has to take the count.

Although her stand is firmly taken, Julia is not a strong or convincing character, and her narrow-mindedness in this respect brings her great unhappiness.

A wide variety of life is shown, and aside from being a good entertainment, the picture should prove a fairly strong sermon against the wiles of the bartender.

The eminent actor, Holbrook Blinn, is easily the feature of the production. He shows us some finished work, and he is always sincere and convincing.

Julia Landis is played by Helen Fulton, and the fact that the character is unconvincing, as mentioned above, is in no way Miss Fulton's fault. Her work is uniformly good, but the author has given her a rather hastily worked out character.

First we have Walter Norman, wealthy man about town. His vice is drink, and through it he loses a girl of the fast set in which he moves, and of whom he was fond.

A friend takes him away from New York on a yacht, gets him sobered up, and puts him on the water wagon, "for good." Then he meets and falls in love with Julia, who is engaged to John Royce. Julia also falls in love, breaks her engagement, and prepares to marry Norman.

Royce gets Harker, the man who won the first girl away from Norman, to get the latter intoxicated at a dance, and then exhibit him to the women. The scheme works, and Julia casts Norman off, later marrying Royce.

Norman, in despair, takes up drink enthusiastically, begins gambling, loses his fortune, then goes to the dogs. While drinking in a low saloon, he overhears Harker and Royce talking, and learns of the plot which wrecked him.

He immediately decides to straighten up. He gets a job, begins to earn money—and then an immense fortune is left to him.

Norman uses the fortune to ruin Royce in Wall street. He succeeds, but prevents Royce from committing suicide, for Julia's sake.

Harker, who has been steadily blackmailing Royce, finds that Julia has learned of the plot, and he can get no more money from the ruined man. So he waylays him at his club and kills him.

Norman is arrested for the murder, convicted and sentenced to death. He is saved at the last moment through the discovery of the real murderer, and finds himself free to marry Julia.

The cast has been well chosen and the whole picture is excellently mounted. Lila Haywood Chester, William A. Norton, Charles D. Mackay and Walter D. Greeb all contribute a high-grade of work. The picture was directed by Barry O'Neil.

"THE CODE OF MARCIA GRAY

(Bosworth-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

CONSTANCE COLLIER gives us a really artistic piece of work as Marcia Gray. She has been surrounded by practically every aid such a resourceful producer as Bosworth can supply; capable support, elaborate settings, striking locations, splendid photography, and an understanding direction.

Everything tells in the production, and it should register as an unusually successful subject.

Miss Collier herself stands out, as such a star should, without there having been any apparent effect to focus the spot light on her merely because of her being the star.

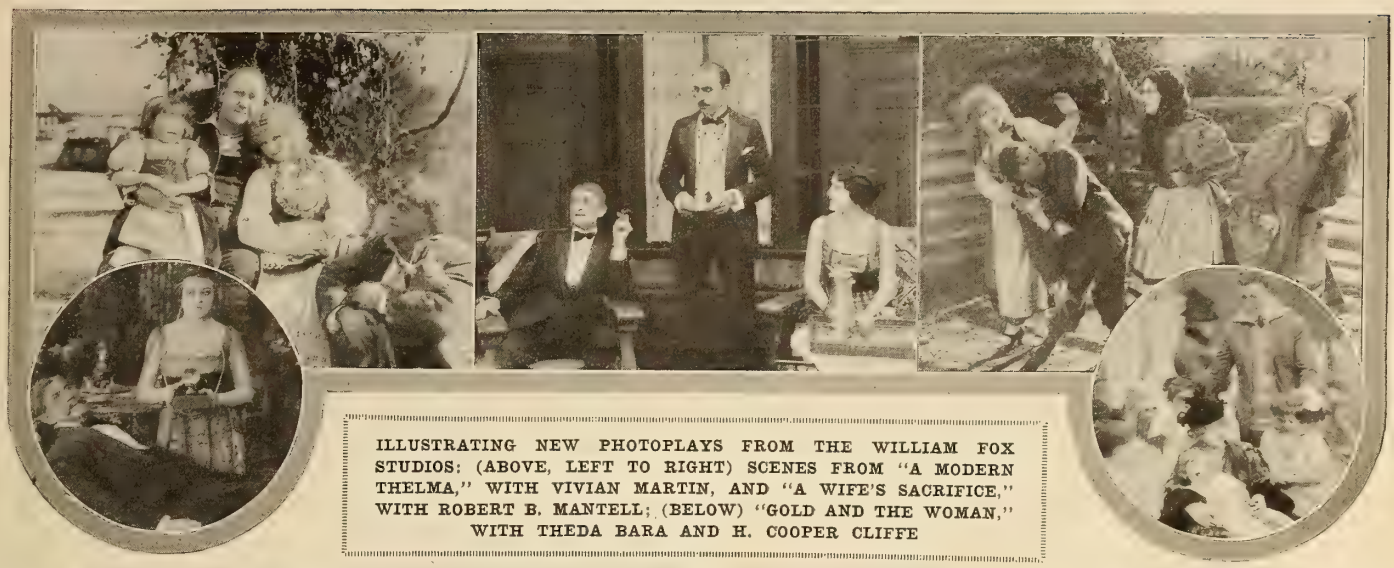
Her personality shows itself capable of taking and holding the scenes, and she carries the main interest with her throughout the picture.

As Marcia Gray, she is the happy wife of Henry Gray, a wealthy financier. To marry him, she has been obliged to reject the love of Orlando Castle, a devoted admirer, who has remained a bachelor for her sake.

In the midst of her happiness, the bubble breaks. Her husband's bank is investigated, and he is found to have misappropriated the savings of hundreds of the poor who trusted him. Their freinds turn from them, and Marcia is unable even to raise the money for his bail bond.

With the veneer underneath which he stood before the world, scaled off, the real nature of Henry Gray asserts itself. He sneeringly suggests that Marcia go to Orlando Castle, and she does so. Castle not only advances money for Gray's bail, but offers to defend him.

No sooner is Gray released on bail than he buys two tickets for South America. Castle hears of this through a clerk, and unmediately realizes that Gray is about to play him false.



ILLUSTRATING NEW PHOTOPLAYS FROM THE WILLIAM FOX STUDIOS: (ABOVE, LEFT TO RIGHT) SCENES FROM "A MODERN THELMA," WITH VIVIAN MARTIN, AND "A WIFE'S SACRIFICE," WITH ROBERT B. MANTELL; (BELOW) "GOLD AND THE WOMAN," WITH THEDA BARA AND H. COOPER CLIFFE

That evening Gray, finding Marcia and Castle together, furiously accuses Marcia of having purchased Castle's aid at the expense of honor.

He pounces upon Castle, who throws him off, and asks him why, if he thought that of his wife, he bought two tickets for South America.

Gray brazenly takes the tickets from his pocket, shakes them in Castle's face, and then offers one to Marcia, but her love has turned to disgust and she tears up the ticket.

Gray starts for the boat alone, but at the pier he runs across one of the depositors whom he ruined.

The man recognizes him, and they grapple, both falling into the water; the next morning they are found dead, locked in each other's arms. After the lapse of a few months, Castle and Marcia are married.

The work of Forrest Stanley as Castle, and Henry DeVere as Gray, is to be commended highly, and Helen Jerome Eddy gives an artistic piece of characterization as the daughter of the ruined depositor. Herbert Standing, Howard Davies and Frank Bonn are also excellent.

"GOLD AND THE WOMAN"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

THEDA BARA is called upon to enact her familiar role of vampire in this picture. It seems almost superfluous to say that she portrays it with the skill and appeal that have come to be associated with her very name. Miss Bara has excellent support in H. Cooper Cliffe, Alma Hanlon and Harry Hilliard.

The most striking scenes, of course, are those in which Miss Bara, as Juliette De Cordova, is exercising her wiles on Mr. Cliffe, who appears as Colonel Dent. This line of action does not come to light until late in the piece, and is preceded by a long introduction, designed chiefly to show that the ancestors of Colonel Dent's ward (Alma Hanlon) tricked the Indians out of a valuable tract of land; that the land really belongs to a young man who becomes the ward's protector, after Colonel Dent has dissipated himself to death with the vampire; and that Juliette fled from Mexico when her home was wrecked by revolutionists, to become Dent's private secretary and his ruin.

The preliminary action affords opportunity for striking effects, such as the dynamiting of the Indians' camp, and the Mexican revolution. The settings for these are very good also. In the Mexican battle scenes, the action is rapid, and well sustained, though Director James Vincent shows a tendency to overdo the short scene and the use of the cutback—which makes the effect at times a little choppy.

Mr. Cliffe gives a splendid portrayal of Colonel Dent, Miss Bara demonstrates again her unrivaled ability to make a screen vampire thoroughly convincing, and Miss Hanlon's portrayal of the blind ward is appealing.

The climax comes when Colonel Dent lies dead of dissipation, and Juliette enters the room, goes to a secret compartment, takes out a lot of gold coins and showers them on the Colonel's inert body. Then Juliette is transformed into a figure of the devil.

A large cast appears. It includes Caroline Harris, Ted Griffin, Louis Stern, James Sheehan, Carleton Macey, Frank Whitson, Pauline Barry and others.

"SOLDIER SONS"

(Lubin—Three Reels)

REVIEWED BY OSCAR COOPER

CARE in direction and in the selection of players has made an interesting three-reeler out of rather ordinary plot material. Wilbert Melville, who wrote and directed it, showed good judgment in selecting Helen Wolcott for the role of Nina, a Philippine girl, whose marriage to an American army officer brings about complications for the plot, and real human interest for the spectator.

Miss Wolcott is not only an excellent type for the role, but she also manages to create genuine sympathy. L. C. Shumway, as the army officer, appears to good advantage. The cast also includes Benjamin Hopkins and Melvin Mayo.



THE BOY IS SAVED FROM ARREST

The climax, in which the officer, after many years' absence, unexpectedly meets Nina, whom he thought dead, is effective. For the first time he learns that he has a son, and that his son is one of the insurrectos.

The father saves the boy from punishment at the hands of the American troops, resigns his command and takes up life again with Nina.

A good deal of footage is occupied with battle scenes, and while these are at no time extensive, they are well directed, and employ enough extras to make them quite realistic.

The locations are very good, and bring out the atmosphere of the story faithfully. Only a few sets are necessary, but they are creditable bits of workmanship.

NEW ORLEANS EXCHANGEMEN SETTLE DOWN TO LENTEN CONTRACTS; WATKINS, PARAMOUNT, A VISITOR

WITH the carnival and the races over, New Orleans exchange men on Ash Wednesday began to settle down to the sordid business of selling lenten contracts, after they had for two weeks entertained numerous prominent film visitors.

But carnival, the gay season in New Orleans, was not lost to the exchangemen, or the exhibitors, and proof of this is in the fact that every theatre in the district broke all attendance records during the past few weeks.

There is little wonder in this, as at least 25,000 visitors thronged the city.

Among the more prominent visitors was R. M. Watkins, president and general manager of the Southern Metro Pictures Corporation. Mr. Watkins went to New Orleans for both business and a vacation.

He said he was more than pleased with the way Metro affairs were going in New Orleans under the capable direction of K. A. Bugbee. A unique honor was accorded Mr. Watkins during his stay here.

He was permitted to be in the flotilla which accompanied the King of the Carnival on his triumphant voyage up the Mississippi River.

George L. Cox, director of the Child's Welfare Film, which is to be released shortly by the Woman's City Club of Chicago, accompanied by nine players, also is in the city, and is taking scenes which will be used in the forthcoming film. From this city Mr. Cox and his crew sail for Havana, Cuba.

Still more prominent visitors include E. J. Farrell, Southern Division manager of General; William Oldknow, general manager of the Consolidated Film and Supply Company, in Atlanta; and F. W. Swett, general sales manager of the Nicholas Power Company.

The two latter are guests of Albert G. Shear, and that gentleman's unrivaled hospitality makes it practically impossible to secure an interview from either one of them, so busy has he kept them enjoying his round of entertainments.

The offices of Southern Paramount have been shifted from Atlanta, Ga., to Asheville, N. C.

It is stated that S. A. Lynch will hereafter make his headquarters in Asheville, while C. E. Tandy will stay in Atlanta when he is not traveling.

Albert Durning, affectionately known around the Mutual office in New Orleans as "Uncle Al," and one of the best friends MOTION PICTURE NEWS has in that territory, returned last week from a selling trip through the Louisiana territory.

Every man in the dozen exchange managers in New Orleans were the subjects of photographic sketches in the New Orleans *Times-Picayune* recently. Although the comment in the main was kindly, nevertheless the editor of the *Times* photoplay pages delivered some sarcastic shots in describing their various business abilities.

Recent Louisiana visitors on the New Orleans Exchange Row, and booking feature pictures, were: A. A. Deutrive, Pastime theatre, New Iberia; J. P. Scully, Grand theatre, New Iberia; and E. W. Illing, the Airdome, Ocean Springs.

GAUMONT BEGINS WORK ON "QUALITY OF FAITH," FEATURING GERTRUDE ROBINSON FOR MASTERPICTURE

WORK has been started at the Gaumont winter studios, Jacksonville, Fla., upon "The Quality of Faith," five-reel feature to be released as a Mutual Masterpiece, de Luxe Edition.

In this photoplay Alexander Gaden and Gertrude Robinson have the star roles. Prominent in their support are Richard Garrick, Henry W. Pemberton, John Reinhard and Lucille Taft.

The production is being directed by Richard Garrick, supervising director of the Gaumont companies at Jacksonville.

"The Quality of Faith" tells of a minister who is smugly pleased with his fashionable congregation, being also engaged to the daughter of a prominent factory owner.

The minister is jarred out of his calm acceptance of the pleasures of life by a strike at the factory.

While investigating conditions he meets Marna, a girl of the streets, who once was a factory employee. When he learns of the wrongs the strikers have endured, his eyes are opened and he openly fights against the owner of the plant who is also the staunchest pillar of his church, the father of the girl he loves.

The girl proving false to him, the minister loses his faith and becomes an atheist. It is the girl of the slums, who has become a Salvation Army worker, who finally brings about his redemption.

Miss Robinson plays Marna, the girl of the slums, and Mr. Gaden of course is the minister. The society butterfly is enacted by Miss Taft, who has a long line of such parts to her credit.

John Reinhard has another of his society idler roles, such as he portrayed in "As a Woman Sows."

Henry W. Pemberton plays the part of an atheist who exercises an evil influence upon the minister. "The Quality of Faith" is a Gaumont release as a Mutual Masterpicture.

Harry Palmer, the Gaumont animated cartoonist, has set to work to portray Charles Chaplin, the famous little Mutual comedian, in pen-and-ink lines that move.

The result of his efforts will be seen as a split-reel release, appearing on the same ribbon of film with Gaumont's "See America First" series.

This release promises to have widespread popularity, for it is likely to duplicate Gaumont's issue of the Mutual Weekly, which shows the actual signing of the contract of Mr. Chaplin and John R. Freuler, president of the Mutual Film Corporation.

As soon as it became known that these pictures of the signing would appear in the Mutual Weekly, telegrams began to pour in from exhibitors who wished to show the signing of the contract at the same time the announcement was made that Chaplin films would be shown as soon as released.

DECREASE IN ADMISSION PRICE HITS LEXINGTON, KY.

Special to MOTION PICTURE NEWS

Lexington, Ky., March 11.

DECREASE in the admission prices at two houses, the retirement of one house from business and a movement among the citizens for a "reform" of programs, have been the developments of the past week in this city.

The Colonial theatre has come down to the five-cent rate from its former ten-cent standard, carrying the same features with one less film. The Orpheum theatre made the change earlier, holding on to the same Mutual and Universal service.

The Star theatre, owned by the Colonial Amusement Company and operated for some time recently as a ten-cent house, using the same pictures as the Colonial theatre on the succeeding day, has been closed.

It is understood that there is a little war raging between the managers of the several houses in the city, and Manager Zahler of the Strand theatre, a newcomer in the field, alleges that he is being discriminated against by the other exhibitors.



LITTLE JANE LEE, OF THE FOX FILM FORCES, APPEARS AS A TROPICAL SEPTEMBER MORN AMONG THE MERMAIDS OF THE HERBERT BRENON COMPANY MAKING THE KELLERMANN PICTURE IN JAMAICA

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"His Mother's Scarf." (Biograph. Mon., Mar., 20.)—This is a reissue, telling an appealing story of Western life. A girl, who escapes the massacre of a caravan by Indians, is found by two brothers living in the wilds.

They adopt her and both fall in love with her. One, who thinks himself the more favored, mistakes her friendliness, and he is shocked on returning home one afternoon, to find her in his brother's arms.

He raises his gun to shoot both through the window, when his attention is drawn by a scarf the girl is wearing. It is a scarf left to his brother by their mother.

Overcome, he turns and goes away, leaving the two together. Wilfred Lucas, Charles H. West, Dorothy West, Kate Bruce and W. Chrystie Miller are in the cast.

"The Battle of Truth." (Biograph. Three reels. Wed., Mar. 22.)—This is an ingenious psychological study, with a story of unusual interest.

There has been a number of murders at the Cafe Epicure. A lawyer had seen a girl habitue of the place and her companion shot down by a young millionaire, but when the case came to trial, the witnesses failed to appear.

In the meantime, the murdered man and woman had been seen walking the streets together. The accused young man's father had almost proved that no murder had been committed.

Later the lawyer is engaged to prosecute Mrs. Bronson's suit for damages against the railroad company of which this same millionaire was the head. As before, the eye-witnesses cannot be found.

By clever detective work, the young lawyer finds that not only has the millionaire spirited away the witnesses, but with the aid of the police, has had the two murder victims impersonated so as to give the impression they were still alive.

Vera Sisson, Charles H. Mailes, Charles Perley, Jack Drumier, and Ivan Christy are in the cast.

"A Man's Work." (Essanay. Three reels. Sat., March 11.)—Will be reviewed in next week's issue.

"Separating from Sarah." (Essanay. Two reels. Tues., March 21.)—Not shown for review; the story follows. Tom Dilley, through the aid of his wife, becomes a successful man. One day he sees the hired man kissing his wife, and in a rage he orders her from his house.

She refuses to go and he goes to his lawyer to get a divorce. The lawyer suggests that he ask his wife about the affair. When he does this, she explains that she had been starved for some romance, and had decided to try one kiss although it made her ill.

Tom asks her forgiveness and says that no divorce will separate them.

Harry Dunkinson and Florence Oberle appear in the leads.

"Canimated Nooz Pictorial, No. 7." (Essanay. Split reel, with scenic. Wed., March 22.)—Five hundred feet of animated cartoon burlesquing topics of the day, and 500 feet of cartoon depicting the further adventures of "Dreamy Dud."

"I Will Repay." (Essanay. Three reels. Sat., March 25.)—Not shown for review; the story follows. Shandon, a wealthy man of thirty-eight, is in love with Virginia, a young girl, but she loves Ralph, his nephew.

To rid himself of Ralph, Shandon changes some documents so that they show Ralph to be a possible victim of hereditary insanity. Ralph, when he sees this evidence, leaves for Alaska. Some time later Shandon repents of his act, and confesses to Virginia.

She goes in search of him, and finally finds him, but not before he has really become insane from brooding.

In the cast are Marguerite Clayton, Edward Arnold, and John Junior.

"For Sweet Charity." (Kalem. Tues., Mar. 21.)—While no praise can be extended toward the story presented here, as it is fragmentary, Ham and Bud, the chief comedians, get a lot of comedy out of their opportunities, and the laughs in the reel are more plentiful and genuine than in many of the recent Ham comedies.

"A Bachelor's Roost." (Kalem. Wed., Mar. 22.)—An Ethel Teare comedy. in which that young lady appears to her usual attractive advantage.

The story is averagely humorous and far better than the other comedies with the same lead. Gus Leonard, Jack MacDermott and Charles Mulgro are the support.

"The Detective's Peril." (Kalem. Sat., Mar. 25.)—One of the "Hazards of Helen," in which the railroad crooks again steal a sum of money. Helen and a detective bring them to bay after a series of very thrilling scenes.

Helen's featured scene is transferring herself from a handcar to a freight while both vehicles are in motion. James Davis, who directed, has done fair work.

"Some Boxer." (Lubin. One reel. Sat., Mar. 11.)—Written by Mark Swan, directed by Earl Metcalfe, this slapstick Billie Reeves number is entertaining.

It contains quite a few laughs, most of which arise from Reeves' farcical pugilistic attempts. The piece is well staged, and the photography is above the ordinary.

"The Butler." (Lubin. One reel. Mon., Mar. 13.)—D. L. Don performs as an eccentric waiter in this subject, and his efforts are nearly always amusing.

The plot is old, but careful direction and quite pretentious sets put it over in good style. Edwin McKim directed. The cast includes Florence Williams, Patsy DeForest, George Egan and Charles Leonard.

"Number 13, Westbound." (Selig. Three reels. Mon., March 20.)—Will be reviewed in next week's issue.

"Trilby's Love Disaster." (Selig. Sat., March 25.)—This Western comedy gets its few laughs by slapstick methods. The cast includes Victoria Forde, Joe Ryan, Ethylyn Chrisman, and Betty Keller.

Trilby is a ranch-hand in love with the cook. The cowboys and cowgirls discourage his amours by putting pepper in a bouquet tripping him, throwing a bale of hay at his horse, and similar subtle ways, until he gives up in disgust.

MUTUAL PROGRAM

"Rupert's Rube Relation." (Falstaff. Thurs., March 16.)—A comedy with a lot of real laughs in it. Rupert, an artist, is victimized by a party of his friends, who get from him the address of his Uncle Josh, up state, then write to the old man in his name, giving a hard luck story about a mortgage, and urging him to come to New York.

Uncle Josh arrives at the studio in Rupert's absence, and the friends take him out to a cabaret.

When Rupert returns he finds a note from Uncle Josh, and, fearing for the fate of the innocent old man, hurries to his rescue.

By the time he reaches the cafe Uncle Josh has won the hearts of all by an exhibition of dancing, and on account of having thrown out a troublesome bully, has been hired as bouncer.

"The Twin Trunk Mystery." (Cub. Fri., March 17.)—Billy Armstrong is featured as a detective in this comedy, which is a fast story of jewel thieves and mistaken identity.

The two detectives are engaged to meet a train on which E. Z. Marks and his wife are travelling, with a great quantity of jewels, and protect them from Slim Pete and his wife, international crooks, who are in pursuit.

The trunks of the two parties become mixed, and while the detectives are busy capturing the wrong man, the thieves steal the wrong trunk and carry it out into the desert.

The jewels are safe, but the detectives get small credit. In the cast are Tommy Hayes, J. A. Howe, Mme. D'Orcy, Allen Williams, Grace Gibson and Mlle. Ottawa.

"The Code of Honor." (American. Three reels. Tues., March 21.)—This story of diplomatic life and international intrigue is of the conventional type.

Frank Borzage acts the principal part, beside doing the directing. His work is exceedingly good, as is that of George Periolat, Alfred Vosburgh, and Vivian Rich. Although trite, and occasionally padded, the play is interesting.

Marvin and Chase are army draftsmen employed in the Ordnance Department. Marvin has perfected plans for an improved gun, and Valpar, a secret agent for a foreign government is anxious to obtain its specifications.

Valpar instructs Zena, his niece, to make love to Chase, and to get the plans from him. The girl does this and gets the drawings, but she falls in love with her victim.

Seeing that he has been duped, Chase is about to commit suicide to save the honor of the service, but Zena relents and returns the precious papers to him.

"Cupid at Cohen's." (Beauty. Wed., March 22.)—John Sheehan and Carol Halloway are not Yiddish names, and these players certainly are not Hebraic in appearance. In spite of this they put some laughs in this comedy of Jewish life.

The plot is not remarkable, but there are enough funny situations to save it. Others in the cast are Dixie Stuart, Rea Berger, and Dick Rosson.

Jeven, the proprietor of a Kosher restaurant, engages Cohen, a matrimonial agent, to marry off his unattractive daughter Yetta.

Abe Levee wants to marry Rose, the younger daughter, but Jeven insists that Yetta must be married first. Levee tells Cohen that he will marry Yetta, but at the last moment he elopes with Rose and Cohen must marry Yetta himself.

"Search Me." (Vogue. Thurs., March 23.)—This is one of the best releases put out by this company to date. The slapstick element has been softened by some excellent comedy material of a less strenuous kind.

There is no vulgarity, and the actors put their laughs over cleverly. In the cast are Patty McQuire, Arthur Moon, Puss Powell, Priscilla Dean, and Jack Ganes.

The plot has to do with the complications arising when a necklace is stolen and passed from one character to another in rapid succession. The complications are too involved to detail.

"The Bruiser." (American-Mutual Masterpicture DeLuxe. Five reels. Thurs., March 23.)—Will be reviewed next week.

"The Ranger of Lonesome Gulch." (Mustang. Three reels. Fri., March 24.)—Considering how often the material of this release has been used, it is surprising how interesting it has been made. The acting is good, the directing competent, the locations beautiful, and the photography superb.

The excess footage that creeps in now and then can be excused in view of the good points of the drama.

Thomas Chatterton, Jack Richardson, Anna Little, and Al Fordyce are in the cast.

Frank, a ranger, loves Nell, the daughter of a retired professor living in the West. She promises to marry him when she has finished a novel she is writing, but the man who is engaged to illustrate her work fascinates her.

Frank tolerates this competition until he discovers that the artist is a fortune-hunter. The ranger then runs his rival out of town. Later a gang of tramps attack Nell, and Frank comes to her rescue.

When all his ammunition is gone, with the exception of one bullet, Frank uses this to kill Nell so that the tramps will not violate her. But just then help comes, and Nell is not killed, for the bullet struck a pendant at her throat.

"The Bubbles and the Barber." (Beauty. Sun., March 26.)—A favorite comedy plot is utilized here with fair results. Nothing remarkable is attempted in its presentation, but the acting, especially that of Orral Humphrey, is amusing.

Others in the cast are Gladys Kingsbury, Mary Talbot, Ward MacAllister, and John Gough.

The newly-rich Bubbles family want to marry their daughter to a real count, so the resourceful manager of a matrimonial bureau engages a barber to impersonate one. Many complexities occur before the imposition is exposed.

"Devilish Business." (Vogue. Sun., March 26.)—Not shown for review.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Two reels. Episode fifteen. Week of March 20.)—"The Patent Medicine Danger" deals with the frightful pitfalls that drugs represent in the paths of the so-called young innocents who are pictured as thronging the streets of any big city.

Robert Harding (Richard Stanton) gets to work and checks all attempts of this trust to do away with him. His featured stunt is to jump from the top of a high building into a pond of water.

The head of the trust is killed by an angry mob which Harding is unable to keep in check. All the Grafters are now disposed of except Stone.

"Drugged Waters." (Red Feather. Five reels. Mon., March 20.)—Reviewed at length in the issue of March 11.

"Love and Vaccination." (Nestor. Mon., March 20.)—Wendell Phillips prepared this scenario and Al Christie produced it with Eddie Lyons, Lee Moran and Betty Compson playing the leading roles. Though the whole plot is quite old, it has not been unearthed for some time and as produced it makes a very fair comedy.

"The Madcap Queen of Crona." (Gold Seal. Two reels. Tues., March 21.)—This is a favorite plot and one which the followers of Francis Ford and Grace Cunard will enjoy because it sets the two leads off to advantage.

An American girl changes places with a foreign queen, and the story of romance and intrigue, generously smattered with comedy that follows is quite acceptable.

"Ain't He Grand?" (Imp. Tues., March 21.)—Roy Clements has extracted a good deal of fun from the incident of the bunk magician operating in a small town. Victor Potel, Jean Bernoudy and Eileen Sedwick are the leads.

"The Phantom Thief." (Rex. Tues., March 21.)—A novel though somewhat aimless drama, with Gretchen Lederer and Val Paul in the two principal parts.

The sleepwalking wife is the cause of much worry to her husband, and finally some valuables disappear and he is at a loss as to the thief.

It develops that his wife did the trick while sleepwalking, and subsequently she is cured by a physician.

"Scars and Stripes Forever." (L-Ko. Two reels. Wed., March 22.)—A Billie Ritchie comedy in which he shines to advantage. There is a great lot of business laid in a prison which is very funny—in fact, the entire release, save in the matter of photography, is one of the best of L-Kos. Gene Rogers and Peggy Pearce support Ritchie.

"The Desperado." (Laemmle. Wed., March 22.)—This time Rupert Julian has turned his attentions to a Western, and in his own particular and highly clever style he has produced an excellent picture.

Julian has already made a name for himself and much should be heard from him in the future. Frank MacQuarrie and Jack Holt appeared with the director-star in this. Calder Johnstone prepared the scenario.

"The Secret Foe." (Laemmle. Two reels. Thurs., March 23.)—One of Lynn Reynolds' productions, which he both wrote and directed.

His story though a little startling at times, that is, startling in an unreal way, smacks of many a dramatic moment and many a pleasant little touch of comedy.

In its entirety it is a commendable feature, while there is some fine night photographic work and a quantity of appropriate scenes. Myrtle Gonzalez, Fred Church, Jean Hathaway, Val Paul and Alfred Allen are the leads.

"On Dangerous Ground." (Big U. Thurs., March 23.)—Murdock MacQuarrie, the versatile character actor, appears in the title role of this reel, which depicts the hardships undergone by a Jew and his daughter after their arrival in this country.

The scenario was written by Mrs. Murdock MacQuarrie and produced by her husband, and, although it terminates somewhat abruptly, the work of MacQuarrie, whose makeup is convincingly characteristic, will certainly make an impression.

The scenes are exceptionally realistic and the various types that appear are strictly true to life. Rene Verne appears as the Jew's daughter.

"The Crimson Trail." (Imp. Two reels. Fri., March 24.)—An absorbing tale of the Northwest Mounted Police and the story of romance and adventure engaged in by one of its members.

The film contains some most unusual effects, such as the scene showing the raft and its passengers floating down a turbulent river.

While the story is of only a fair variety, its settings and good direction and acting will rank it high.

Edith Roberts, Clara Beyers and Stanley Walpole appeared under the direction of Winthrop Kelly, who also prepared the scenario.

"The Wrong Bird." (Nestor, Fri., March 24.)—This excellent comedy of Al Christie's concerning the laughable situations all centering around the cooking of Mrs. Newlywed was reviewed in a previous issue of "Motion Picture News."

The date given before is wrong, it being released on March 24. Billie Rhodes and Ray Gallagher are the leads.

"Monna Vanna." (Bison. Three reels. Sat., March 25.)—This production was made by the Ambrosio Company in Italy, and is an adaptation from the work of Maurice Maeterlinck. It presents a very engaging romance that took place during the siege of Pisa by the Florentines.

A number of realistically executed battle scenes, the participants clothed in armour, add considerable interest to the story. The scenes are very good while the photography conforms with the average foreign standard.

The picture affords a refreshing change from the American-made feature and should not be missed by any Universal exhibitor.

"It Nearly Happened." (Joker. Sat., March 25.)—Portraying the manner in which the country couple get swindled by a city pair.

Very funny as a whole, but Gale Henry's eccentric makeup causes her to appear slightly too ugly to create an attractive sight. Others in the cast are William Franey, Lillian Peacock and Milburn Moranti.

"A Social Outcast." (Rex. Three reels. Sun., March 26.)—This is a political melodrama with a peculiar love interest so interwoven that it is pleasing to a certain extent, but it hardly convinces, because its development is artificial.

The nominee for district attorney harbors a destitute girl in his house and the opposition paper misinterprets his motives. The lawyer withdraws from the campaign, is deserted by his fiancee and friends and later marries the girl just to spite them all.

They live apart for a time, but finally, when the man discovers his wife doing charity work, he realizes his love for her.

Samuel Greiner wrote the scenario and Ben Wilson directed, featuring himself and Dorothy Phillips.

"A Friend But a Star Boarder." (L-Ko. Sun., March 26.)—Skidding automobiles on wet streets make the chief attraction in this reel, and these scenes, which form the climax and the greater part of the last half of the reel, are hilariously funny.

The leads, Billie Ritchie, Peggy Pearce and Gene Rogers, do acceptable work.

PATHE EXCHANGE INC.

"The Iron Claw." (Third instalment. Two reels.)—Not having seen the first instalments of this serial, we expected to flounder hopelessly through these reels, but were pleasantly disappointed.

"The Cognac Cask," as the third chapter is called, can stand on its own feet and, besides, it presents a highly exciting story from first to last.

The mysterious Laughing Mask rescues Pearl White, the heroine, from the clutches of the Iron Claw through a series of events that one by one send the interest up higher and higher.

The scenario is excellently constructed and the acting of Miss White, Creighton Hale and Sheldon Lewis merits praise.

WEEKLIES

Hearst-Vitagraph, No. 19.—Dynamite explosion in Maplewood, Mo., wrecks homes and causes deaths and injuries; shipment of giant turtles arrives at Frisco from Honolulu; three New York Central trains wrecked.

Dreadnaught Nevada commissioned; latest fashions; Chicago boys join class in scientific baking; with the French army in Greece; an actual rescue at sea off Cape Hatteras; cartoons by George Herriman.

Hearst Vitagraph, No. 20.—Collier Prometheus, on longest naval tow, leaves San Francisco to haul steamer Crescent to New York.

Chicago society women join cavalry troop; student scenes at University of California; six girls, barefooted, dance in Central Park snow; big blaze in Chicago's loop district.

Newton D. Baker, new Secretary of War, poses for the camera; French troops at Salonica; newest fashions; Power's cartoon, and other views.

Mutual Weekly, No. 63.—New York Giants training at Marlin, Texas; barefoot dance of six California girls in Central Park, New York.

Aviator Thaw's machine wrecked in 4,000-foot volplane; property loss of $200,000 when dynamite explodes at St. Louis; Uncle Sam's newest destroyer Sampson; Twelfth Cavalry departs for Panama, and other views.



KING BAGGOT AND DIRECTOR HENRY OTTO WITH "THE HAUNTED BELL"

Pathe News, No. 20. (Pathe.)—New York Health Department demonstrates the proper care of babies, at Albany; funeral for latest Zeppelin victims at Paris.

Cubs leave Chicago for their training grounds; cartoon by Charles C. Wilhelm; Serbians use railways to save supplies from advancing foes.

Giants in training at Marlin Springs; sailors at drill at Guantanamo; Spanish fiesta revives frontier days at Pasadena; big barge Kohinoor wrecked off North Scituate, Mass.; abandoned contagious disease hospital burned at Cambridge, Mass.

Universal Animated Weekly, No. 11. (Wed., March 15.)—President Wilson and other administration officials, including Secretary of War Baker, the youngest cabinet officer, bid International High Commission adieu on its departure for Buenos Aires, South America.

THE FROHMAN AMUSEMENT CORPORATION

Producing successful dramas re-enacted before the recording eye of the camera by actors and under directors who have created artistic and box office successes in the "legitimate."

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK

WILLIAM L. SHERRILL, President

University of Pennsylvania's crew trains in river full of ice; views in fashions from Palm Beach, Fla.; New York National League baseball team trains for coming season at Marlin Springs, Texas; Marguerite Johnson wins $1,000 prize for designing "America-First" costume, Chicago, Ill.

New Orleans holds annual Mardi Gras; pupils of Pittsburgh school drill for preparedness; five interesting war views; scenes connected with the recent Mexican disturbances on the United States border; Hy Mayer's cartoons.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

IN Alabama:

SAVOY THEATRE COMPANY. Capitalized at $2,000, in Birmingham, Ala. Incorporators are: O. J. Greener, W. H. and Mrs. Lola Tomppert, all of Birmingham, Ala.

In Delaware:

JOHN F. STEPHENSON AMUSEMENT COMPANY. Conducting places of amusement. Capitalized at $25,000, in Dover, Del. Incorporators are: John F. Stephenson, William D. Williams, Elizabeth C. Williams, Joseph A. C. Gilmour and William J. Glancey, all of Pottsville, Pa.

PEERLESS PICTURES CORPORATION. Manufacture motion picture films, to exhibit them. capitalized at $3,500,000 in Dover, Del. Incorporators are: Temple Scott, Emil Offeman and Howard C. Griffiths, all of New York City.

KINEMATO PAN-AMERICA, INCORPORATED. To manufacture and sell feature films, photographic films, etc. Capitalized at $300,000, in Wilmington, Del. Incorporators are: Herbert E. Latter, Wilmington, Del.; Norman P. Coffin, Wilmington, Del.; and Clement M. Egner, Elkton, Md.

In Illinois:

CHICAGO UNITED THEATRES, INCORPORATED. Operate places of Amusement. Capitalized at $500,000, in Chicago, Ill. Incorporators are Ansel H. Whitbeck, J. C. Matthews and H. J. Farnham.

SUBURBAN THEATRE COMPANY. Operate a place of amusement. Capitalized at $4,500, in Chicago, Ill. Incorporators are: Harold M. O'Brien, Hans A. Spanuth and Cyrus L. Garnett.

DREAMLAND RINK COMPANY. Operate places of amusement. Capitalized at $30,000, in Chicago, Ill. Incorporators are Paul W. Cooper, Patrick T. Harmann and Andrew J. Ryan.

In Kentucky:

Amended articles of incorporation have been filed at Louisville by the HILLTOP AMUSEMENT COMPANY, authorizing an increase in the capital stock and fixing it at $25,000, divided into 250 shares of a par value of $100. The articles are signed by Alfred P. Knopf, Allen W. Hudson, William Johnson, B. O. Ford and Peter Knopf, Jr.

In Louisiana:

THE SOUTHEASTERN THEATRES CORPORATION, INC., filed papers in Baton Rouge, La., on February 21, its object to erect and conduct motion picture theatres, skating rinks, parks, film exchanges and other amusement projects. The board of directors is composed of the officers, who are Joe L. Brunot, president; Marcus Erwin, vice-president; and Robert J. Reynolds, secretary-treasurer. Mr. Brunot and Mr. Reynolds are of Baton Rouge, while Mr. Erwin is from Asheville, N. C.

In New York:

WINIK-BROCK INTERNATIONAL FILM COMPANY, INC. General motion picture business. Capitalized at $1,000, in Manhattan. Incorporators are: Edward M. James, 2 Rector street, New York City; Milton M. Eisenberg, 457 Hopkinson avenue, Brooklyn; and Agnes Rose May, 456 Hooper street, Brooklyn.

A. & S. AMUSEMENT CORPORATION. General theatrical and amusement business. Capitalized at $3,000, in Manhattan. Incorporators are: Jack Allen, 1493 Broadway, New York City, and Adolph C. Harkness, 262 Broadway, New York City.

BROOK FEATURE FILM CORPORATION. Motion picture and theatrical business. Capitalized at 100 shares, in Manhattan. Incorporators are: William A. Kane, Cary avenue W., New Brighton, S. I.; Harry A. Gilmore, 221 First avenue, Astoria, L. I.; and K. M. Slezak, 52 Wall street, New York.

HILL LABORATORIES. Manufacture general motion picture films and prints and developing same. General motion picture business. Capitalized at $100,000, in Bronx. Incorporators are: Charles Hill, 1331 Prospect avenue, Bronx; Charles Kelly, 1331 Prospect avenue, Bronx; and Ferdinand Schroff, 1198 Clay avenue, Bronx.

FEINBERG AMUSEMENT CORPORATION. General theatrical and amusement business. Capitalized at $5,000, in Manhattan. Incorporators are: Abe I. Feinberg, 1493 Broadway, New York City; J. Goldberg, 1493 Broadway, New York City; and L. May, 255 West Ninety-seventh street, New York City.

ADVERTISING FILMS CORPORATION. Advertising and motion picture business. Capitalized at $10,000, in Manhattan. Incorporators are: A. J. Coleman and H. A. Beals, 1219 First National Bank Building, Chicago, Ill., and M. F. Coleman, 415 West 118th street, New York City.

PAUMES AMUSEMENT COMPANY, INC. Amusement enterprises. Capitalized at $5,000 in Manhattan. Incorporators are: Jacob Axleroad, 1067 Eastern Parkway, Brooklyn; J. T. Goldberg, 51 Chambers street, New York City; and Samuel B. Cooper, 51 Chambers street, New York City.

ROSE OF THE RIVIERA COMPANY, INC. Theatrical, restaurant, wine and liquors, etc. Capitalized at $16,000, in Manhattan. Incorporators are: Abel Cary Thomas, 2 Rector street, New York City; Alvar O'Brien, 195 Claremont avenue, New York City; and William Smith, 465 Van Buren street, Brooklyn.

In Virginia:

METROPOLITAN OPERA STAR FILM CORPORATION. To do general motion picture taking business. Capitalized at $300,000, in Richmond, Va. Incorporators are: W. A. Strata, Thomas B. Gay and E. S. Bolen, all of Richmond, Va.

LONE STAR CORPORATION. The taking of motion pictures, dealing in motion picture films, plates, etc. Capitalized at $1,500,000, in Richmond, Va. Incorporators are: S. A. Anderson, H. O. Coughlin and Joseph F. Curtin, all of New York, N. Y.

LAKEMONT AMUSEMENT CORPORATION. To conduct a general amusement business and deal in real estate. Capitalized at $20,000, in Petersburg, Va. Incorporators are: J. L. Vaughan, R. J. Francis and J. T. Ellis, all of Petersburg, Va.

ROANOKE THEATRE CORPORATION. Operate and conduct theatres, moving picture shows, bowling alleys, pool and billiard rooms, ice cream parlors, news stands, cigar stands, etc. Capitalized at $200,000, in Roanoke, Va. Incorporators are James E. Walker, W. P. Henritze, F. M. Mahood, Chas. D. Fox, M. M. Caldwell and John C. Wallace, all of Roanoke, Va.

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(Signed) .....

Address .....

Business .....

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, March 20, 1916.

BIOGRAPH—His Mother's Scarf, D., 1000 (Re-Issue).. 20232
LUBIN—The New Janitor, C., 1000..... 20233
SELIG—Selig-Tribune, No. 23, Topical, 1000..... 20231
SELIG—"Number 13, Westbound," D., 3000..... 20227
VITAGRAPH—A Squared Account, D., 1000..... 20230

Tuesday, March 21, 1916.

ESSANAY—Separating from Sarah, D., 2000..... 20234
KALEM—For Sweet Charity (Ham Comedy), 1000..... 20236
LUBIN—The Crash, D., 2000..... 20237

Wednesday, March 22, 1916.

BIOGRAPH—The Battle of Truth, D., 3000..... 20241
ESSANAY—Canimated Nooz Pictorial, No. 7, and 500 ft. Scenic, Split reel..... 20240
KALEM—At Bachelor's Roost (Ethel Teare Comedy), 1000 20239

Thursday, March 23, 1916.

LUBIN—A Sister to Cain, D., 3000..... 20244
SELIG—Selig-Tribune, No. 24, Topical, 1000..... 20247
VIM—Bungles Lands a Job, C., 1000..... 20248

Friday, March 24, 1916.

KALEM—When Things Go Wrong (Sis Hopkins Comedy), 1000 20252
KNICKERBOCKER STAR FEATURE—The Witch of the Mountains, D., 3000..... 20249
VIM—Behind the Footlights, C., 1000..... 20254
VITAGRAPH—Freddy Versus Hamlet, C., 1000..... 20253

Saturday, March 25, 1916.

ESSANAY—I Will Repay, D., 3000..... 20255
KALEM—The Detective's Peril (Hazards of Helen Series), D., 1000..... 20262
LUBIN—Love One Another, C., 1000..... 20258
SELIG—Trilby's Love Disaster, D., West. C., 1000..... 20263
VITAGRAPH—Husks, D., 3000..... 20259

UNIT PROGRAM

Week of March 20, 1916.

None reported for this week.

SPECIALS

ESSANAY—The Strange Case of Mary Page.....
KALEM—The Social Pirates (Coming) .....

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, March 27, 1916.

BIOGRAPH—The Golden Supper, D., 1000 (Re-Issue)..
LUBIN—Otto the Soldier, C., 1000.....
SELIG—Selig-Tribune, No. 25, Topical, 1000.....
SELIG—A Social Deception, D., 1000.....
VITAGRAPH—Three Johns, C., 1000.....

Tuesday, March 28, 1916.

BIOGRAPH—Alias Jimmie Barton, D., 2000.....
KALEM—Ham and the Hermit's Daughter (Ham Comedy), 1000 .....
ESSANAY—Title Not Reported.....

Wednesday, March 29, 1916.

BIOGRAPH—Madelaine Morel, D., 3000.....
ESSANAY—Title Not Reported.....
KALEM—The Trailing Tailor (Ethel Teare Comedy), 1000 .....

Thursday, March 30, 1916.

LUBIN—The Voice in the Night, D., 3000.....
SELIG—Selig-Tribune, No. 26, Topical, 1000.....
VIM—Their Vacation, C., 1000.....

Friday, March 31, 1916.

KALEM—Almost a Heroine (Sis Hopkins), C., 1000...
KNICKERBOCKER STAR FEATURE—The Home-Breakers, 3000 .....
VIM—Anvils and Actors, C., 1000.....
VITAGRAPH—Freddy Foils Floaters, C., 1000.....

Saturday, April 1, 1916.

ESSANAY—Title Not Reported.....
KALEM—The Trapping of Peeler White (Hazards of Helen Series), D., 1000.....
LUBIN—Billie's Double, C., 1000.....
SELIG—Her Dream of Life, D., 3000.....
VITAGRAPH—Out of the Quagmire, D., 3000.....

UNIT PROGRAM

Week of March 27, 1916.

None reported for this week.

SPECIALS

ESSANAY—The Strange Case of Mary Page.....
KALEM—The Little Monte Carlo (First of "The Social Pirates" Series), D., 2000.....

"A SURE SHOT ALWAYS,—CLARIDGE FILMS"

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Rolin Film Company, Los Angeles

D. Whiting, Gen. Mgr.

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, March 20, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, March 21, 1916.

AMERICAN—The Code of Honor, D., 3000..... 04564
FALSTAFF—Pansy Post Protean Player, C., 1000..... 04567

Wednesday, March 22, 1916.

THANHOUSER—The Fifth Ace, D., 2000..... 04568
BEAUTY—Cupid at Cohn's, C., 1000..... 04570
—Brand and Title Not Decided..... 04571

Thursday, March 23, 1916.

VOGUE—Search Me, C., 1000..... 04572
FALSTAFF—Pedro the Punk Poet, C., 1000..... 04573
MUTUAL—Mutual Weekly, No. 64, Topical..... 04574
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, March 24, 1916.

MUSTANG—Snow Stuff, D., 3000..... 04575
CUB—On the Rampage, C., 1000..... 04578

Saturday, March 25, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, March 26, 1916.

GAUMONT—See America First, No. 28, Sc., and Keeping up with the Joneses, Cart., Split reel..... 04472
BEAUTY—The Bubbles and the Barber, C., 1000..... 04580
VOGUE—Devilish Business, C., 1000..... 04581

RELEASES OF COMING WEEK

Monday, March 27, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, March 28, 1916.

AMERICAN—In the Shuffle, D., 3000..... 04582
FALSTAFF—Paul's Political Pull, C., 1000..... 04585

Wednesday, March 29, 1916.

THANHOUSER—Fear, D., 3000..... 04586
BEAUTY—A Trunk an' Trouble, C., 1000..... 04589

Thursday, March 30, 1916.

VOGUE—Comedy (Title Not Reported)..... 04590
FALSTAFF—The Snowshoveler's Sweetheart, C., 1000. 04591
MUTUAL—Mutual Weekly, No. 65, Topical..... 04592
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, March 31, 1916.

MUSTANG—The Ranger of Lonesome Gulch, D., 3000. 04593
CUB—Jerry Among the Smugglers, C., 1000..... 04596

Saturday, April 1, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, April 2, 1916.

GAUMONT—See America First, No. 29, Sc., and Keeping Up with the Joneses, Cart., Split reel..... 04597
BEAUTY—The Improbable Yarn of McQuirk, C., 1000. 04598
VOGUE—Comedy (Title Not Reported)..... 04599

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Patent Medicine Dangers (Fifteenth of "Graft" Series), D., 2000 01302

Monday, March 20, 1916.

RED FEATHER FEATURE—Drugged Waters, D., 5000 01285
NESTOR—Love Vaccination, C., 1000..... 01286

Tuesday, March 21, 1916.

GOLD SEAL—The Madcap Queen, Com.-D., 2000..... 01287
REX—The Phantom Thief, D., 1000..... 01288
IMP—Aint He Grand? C., 1000..... 01289

Wednesday, March 22, 1916.

LAEMMLE—The Desperado, D., 1000..... 01290
L-KO—Scars and Stripes Forever, C., 2000..... 01291
UNIVERSAL ANIMATED WEEKLY—Weekly No. 12 01292

Thursday, March 23, 1916.

LAEMMLE—The Secret Foe, D., 2000..... 01293
BIG U—On Dangerous Ground, D., 1000..... 01294
POWERS—A Toyland Mystery, and Amphibian Oddities, Ed., Split reel..... 01295

Friday, March 24, 1916.

IMP—The Crimson Trail, C., 2000..... 01296
NESTOR—The Wrong Bird, C., 1000..... 01297

Saturday, March 25, 1916.

BISON—Monna Vanna, D., 3000..... 01298
JOKER—It Nearly Happened, C., 1000..... 01299

Sunday, March 26, 1916.

REX—A Social Outcast, D., 3000..... 01300
L-KO—A Friend—But a Star Boarder, C., 1000..... 01301

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—Pirates of Finance (Sixteenth of "Graft" Series), D., 2000..... 01320

Monday, March 27, 1916.

RED FEATHER FEATURE—Autumn, D., 5000..... 01303
NESTOR—The Janitor's Busy Day, C., 1000..... 01304

Tuesday, March 28, 1916.

GOLD SEAL—Lady Raffles Returns, D., 2000..... 01305
REX—There's No Place Like Home, D., 1000..... 01306
IMP—The Gasoline Habit, C., 1000..... 01307

Wednesday, March 29, 1916.

VICTOR—The Model Husband, C., 2000..... 01308
LAEMMLE—The Blackmailer, D., 1000..... 01309
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 13 01310

Thursday, March 30, 1916.

LAEMMLE—A Fool's Gold, D., 300..... 01311
POWERS—Between Midnight, C., 1000..... 01312

Friday, March 31, 1916.

IMP—Scorched Wings, D., 3000..... 01313
NESTOR—He Almost Eloped, C., 1000..... 01314

Saturday, April 1, 1916.

BISON—The Night Riders, D., 2000..... 01315
POWERS—A Serpent in the House, C., 1000..... 01316
JOKER—A Tale of a Telegram, C., 1000..... 01317

Sunday, April 2, 1916.

REX—Her Sister's Sin, D., 1000..... 01318
L-KO—Caught on a Skyscraper, C., 2000..... 01319

Every exhibitor realizes that one of the best ways to increase box office receipts is to be able to offer a make of photoplay productions that always maintains a high standard of quality. The public comes to know such a make and the mere announcement that one of its releases is to be shown is sufficient to gain added patronage.

David Horsley productions are popular with exhibitors for this reason. Always high class in every respect they have established a reputation for consistent high quality much to the advantage of the exhibitors' receipts.

Among the coming releases of David Horsley productions are: "On the Rampage," a one-reel Cub Comedy featuring George Ovey, released March 24; "The Hidden Law," a five-part subject with Margaret Gibson and William Clifford, released March 25, and "The Love Liar," also a five-reel production, featuring Crane Wilbur, released March 27.

Book these David Horsley productions at your Mutual exchange and be assured of good pictures.

DAVID HORSLEY PRODUCTIONS

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

2— 9. The Iron Will, D.....3000
2—14. Just Gold, D. (Reissue).....1000
2—15. His White Lie, D.....2000
2—16. Pique, D.....3000
2—21. His Mother's Son, D., (Reissue) 1000
2—23. The Guilt of Stephen Eldridge, D.....3000
2—28. The Burglar's Dilemma (Reissue), D..1000
2—29. What Happened to Peggy, D.....2000
3— 1. The Indian, D.....3000
3— 6. The House of Darkness, D. (Reissue).1000
3— 8. The Mystery of Orcival, D.....3000
3—13. The Lady and the Mouse, D. (Reissue).1000
3—14. A Grip of Gold, D.....2000
3—15. The Rejuvenation of Aunt Mary, D...3000
3—20. His Mother's Scarf, D. (Reissue).....1000
3—22. The Battle of Truth, D.....3000

ESSANAY

2— 2. Dreamy Dud Lost at Sea, Cart., and Scenic .....Split reel
2— 5. The Primitive Strain, D.....3000
2— 8. The Man in Him, D.....2000
2— 9. The Fable of the Grass Widow and the Mesneree, and the Six Dollars, C..1000
2—12. Golden Lies, D.....3000
2—15. Gold Dust, D.....2000
2—16. Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Sc.....Split reel
2—19. Politeness Pays, D.....3000
2—22. The Bridesmaid's Secret, D.....2000
2—26. The Despoiler, D.....1000
2—29. The House of Surprise, D.....2000
3— 1. Vernon Howe Bailey's Sketch Book of London, and 500 ft. Scenic.....Split reel
3— 4. Beyond the Law, D.....3000
3— 7. The Intruder, D.....2000
3—11. A Man's Work, D.....3000
3—14. Joyce's Strategy, D.....2000
3—15. Vernon Howe Bailey's Sketch Book of Philadelphia, Cart., and 500-ft. Scenic. Split reel
3—18. Unknown, D. 3000
3—21. Separating from Sarah, D.....2000
3—25. I Will Repay, D.....3000

KALEM

2—11. The Trail's End (Sixteenth of the "Ventures of Marguerite" Series), D.1000
2—12. The Peril of the Rails (An Episode of the H. of H. Series), D.....1000
2—15. Ham Takes a Chance (Ham Comedy)..1000
2—16. A Molar Mix-Up, C.....1000
2—18. The Guiding Hand, D.....1000
2—19. The Perilous Swing, D. (H. of H. Series) 1000
2—22. Ham, the Diver, C.....1000
2—23. Earning His Salt, C.....1000
2—25. The Night Watch, D.....1000
2—26. The Switchman's Story (H. of H. Series), D. 1000
2—29. Winning the Widow, C.....1000
3— 1. A Riddle in Rascals, C.....1000
3— 4. The Girl Telegrapher's Nerve (H. of H. Series), D. 1000
3— 7. Maybe Moonshine, C.....1000
3— 8. When Hubby Forgot, C.....1000
3—11. A Race for Life, D. (H. of H. Series.1000
3—14. Ham Agrees with Sherman, C.....1000
3—15. The Eveless Eden Club, C.....1000
3—17. A Flock of Skeletons, C.....1000
3—18. The Girl Who Dared, D.....1000
3—21. For Sweet Charity, C.....1000
At Bachelor's Roost, C.....1000
3—24. When Things Go Wrong, C.....1000
3—25. The Detective's Peril, D.....1000

KNICKERBOCKER STAR FEATURES

1—28. The Heart Breakers, Com.-D.....3000
2— 4. The Crime of Circumstance, D.....3000
2—11. The Big Brother, D.....3000
2—18. Child of the West, D.....3000
2—25. Who Knows? D.....3000
3— 3. The Master Smile, D.....3000
3—10. A Slave of Corruption, D.....3000
3—17. Mismates, D. 3000
3—24. The Witch of the Mountains, D.....3000

LUBIN

2—21. The Repentant, D.....1000
2—22. Four Narratives, D.....2000
2—24. The Redemption of Helene, D.....3000
2—26. Billie's Revenge, C.....1000
2—28. At the Door of Doom, D.....1000
3— 2. Her Wayward Sister, D.....3000
3— 4. Hamlet Made Over, C.....1000
3— 6. Ophelia, C. 1000
3— 7. A Change of Heart, D.....2000
3— 9. Soldier Sons, D.....3000
3—11. Some Boxer, C.....1000
3—13. The Butler, C. 1000
3—16. The Gulf Between, D.....3000
3—18. Dare Devil Bill, C.....1000
3—20. The New Janitor, C.....1000
3—21. The Crash, D.....2000
3—23. A Sister to Cain, D.....3000
3—25. Love One Another, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

1—31. Diamonds Are Trumps, D.....3000
2— 5. The Desert Calls Its Own, D.....1000
2— 7. The Dragnet, D.....3000
2—12. A Mix-Up in Movies, C.....1000
2—14. The Black Orchid, D.....3000
2—19. Making Good, D.....1000
2—21. Virtue Triumphant, D.....3000
2—26. A Safe Risk, C.....1000
2—28. The Grinning Skull, D.....3000
3— 4. The Uncut Diamonds, D.....1000
3— 6. The Dream of Eugene Aram, D.....3000
3—11. The Passing of Pete, D.....1000
3—13. The Regeneration of Jim Halsey, D...3000
3—18. Toll of the Jungle, D.....1000
3—20. "Number 13, Westbound," D.....3000
3—25. Trilby's Love Disaster, D., West.-C....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

2— 3. A Sticky Affair, C.....1000
2— 4. The Getaway, C. 1000
2—10. Bungles Rainy Day, C.....1000
2—11. The High Sign, C.....1000
2—24. Bungles Enforces the Law, C.....1000
2—25. Love and Lather, C.....1000
3— 2. The Serenade, C.....1000
3— 3. The Artist's Model, C.....1000
3— 9. Bugles' Elopement, C.....1000
3—10. Their Wedding Day, C.....1000
3—16. Nerve and Gasoline, C.....1000
3—17. A Pair of Skins, C.....1000
3—23. Bungles Lands a Job, C.....1000
3—24. Behind the Footlights, C.....1000

VITAGRAPH

2— 7. Betty, the Boy and the Bird, C.....1000
2—11. Freddy's Last Bean, C.....1000
2—12. From Out of the Past, D.....3000
2—14. You're Next, C.....1000
2—18. In Arcadia, C.....1000
2—19. The Man He Used to Be. D.....3000
2—21. Hughey, the Process Server, C.....1000
2—25. Freddy's Narrow Escape, C.....1000
2—26. The Road of Many Turnings, D.....3000
2—28. Her Bad Quarter of an Hour, C.....1000
3— 3. Tubby Turns the Tables, and Odd Acquaintances .....Split reel
3— 4. La Paloma, D. 3000
3— 6. Panzy's Papas, C.....1000
3— 9. Beaned by a Bean Shooter, C.....1000
3—11. The Human Caldron, D.....3000
3—13. Putting Pep in Slowtown, C.....1000
3—17. Freddy Aids Matrimony, C.....1000
3—18. Miss Warren's Brother, D.....3000
3—20. A Squared Account, D.....1000
3—24. Freddy Versus Hamlet, C.....1000
3—25. Husks, D. 3000

UNIT PROGRAM—VITAGRAPH

1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C.....1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*
3— 6. *Mrs. Dane's Danger, D.....4000*
Bitter Sweet, C.....1000

MUTUAL FILM RELEASES

AMERICAN

1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderbolt, D.....1000
1—25. The Man in the Sombrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000
2—15. A Modern Sphinx, D.....3000
2—22. Life's Harmony, D.....3000
2—28. The Happy Masquerader, D.....3000
3— 7. The Silken Spider, D.....3000
3—14. The Suppressed Order, D.....3000
3—21. The Code of Honor, D.....3000

BEAUTY

2— 6. The Laird o' Knees, C.....1000
2— 9. Won by One, C.....1000
2—14. Billy Van Deusen and the Vampire, C.1000
2—16. Ella Wanted to Elope, C.....1000
2—19. The Battle of Cupidovitch, C.....1000
2—23. Too Much Married, C.....1000
2—27. Cooking His Goose, C.....1000
3— 1. Johnny's Jumble, C.....1000
3— 5. Dad's College Widow, C.....1000
3— 8. The Gay Blade's Last Scrape, C.....1000
3—12. Persistent Percival, C.....1000
3—15. Plotters and Papers, C.....1000
3—19. Tips. C. 1000
3—22. Cupid at Cohn's, C.....1000
3—26. The Bubbles and the Barber, C.....1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CLIPPER

1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

1—28. Around the World, C.....1000
2—4. The Defective Detective, C.....1000
2—11. Jerry's Millions, C.....1000
2—18. Too Proud to Fight, C.....1000
2—25. Going Up, C.....1000
3— 3. The Desperate Chance, D.....1000
3—10. Jerry's Big Game, C.....1000
3—24. Jerry and the Smugglers, C.....1000

FALSTAFF

1—27. Beaten at the Bath, C.....1000
2— 1. A Clever Collie's Coming Back, C....1000
2— 3. Harry's Happy Honeymoon, C.....1000
2— 8. Booming the Boxing Business, C.....1000
2—10. Snow Storm and Sunshine, C.....1000
2—20. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split reel
2—22. Ruth's Remarkable Reception, C.....1000
2—24. Perkin's Peace Party, C.....1000
2—29. Rustie Reggie's Record, C.....1000
3— 2. Maude Muller Modernized, C.....1000
3— 7. Oscar the Oyster Opener, C.....1000
3— 9. Ambitious, Awkward Andy, C.....1000
3—14. Theodore's Terrible Thirst, C.....1000
3—16. Rupert's Rube Relations, C.....1000
3—21. Pansy Post, Protean Player, C.....1000
3—23. Pedro, the Punk Poet, C.....1000

TAKE NOTICE

A New Era in the Motion Picture Business

The

FIRST WEEKLY TRADE SHOW

OF THE

Popular Pictures Corporation

will take place at the theatre on the second floor of the

Popular Pictures Building

218 West 42nd Street,
NEW YORK CITY

ALL THE LEADING FEATURE PHOTO PLAYS IN THE

OPEN MARKET

will be shown to the trade only

Tuesday, March 21, 1916

beginning at exactly nine o'clock in the morning and continuing through the day and evening

AND

Every Tuesday Thereafter

"Number 13, Westbound"

A gripping story of Railroad Life Featuring MISS KATHLYN WILLIAMS in a Series of Sensational Situations. Book through General Film Service.

The Selig-Tribune

The World's Greatest News Film

Issued Twice Weekly Through General Film Service. The Selig-Tribune Is First in War, First in Peace and First in Popularity!

"Trilby's Love Disaster"

A Western Comedy Produced by TOM MIX. A Laugh in Every Inch of Film.

Selig Polyscope Co.

Chicago and Everywhere

"They FILL the TILL"

RELEASE DATES FOR READY REFERENCE

GAUMONT

2—20. See America First, No. 23, Sc., and Keeping Up with the Joneses, Cart. .....Split reel
2—27. See America First, No. 24, Sc., and Keeping Up with the Joneses, Cart. .....Split reel
3— 5. See America First, No. 25, and Keeping Up with the Joneses, Cart.....Split reel
3—12. See America First, No. 26, and Keeping Up with the Joneses, Cart. Split reel
3—19. See America First, No. 27, and Keeping Up with the Joneses, Cart...Split reel
3—26. See America First, No. 28, Sc., and Keeping Up with the Jones, Cart. Split reel

MUSTANG

1—15. Water Stuff, C.-D.....3000
1—21. Wild Jim Reformer, D.....2000
2— 4. The Extra Man and the Milk-Fed Lion, C.-D.....3000
2—11. According to St. John, D.....3000
2—18. When the Light Came, D.....3000
2—25. Double Crossed, D.....3000
3— 3. Margy of the Foothills, D.....3000
3—10. Quagmire, D. 3000
3—17. Curlew Curliss, D. 3000
3—24. Snow Stuff, D.....3000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

1—26. The Burglar's Picnic, D.....3000
2— 2. The Knotted Cord, D.....3000
2— 9. The Spirit of the Game, D.....3000
2—16. Outwitted, D.....3000
2—23. The Reunion, D.....3000
3— 1. What Dorris Did, D.....3000
3— 8. The Cruise of Fate, D.....3000
3—15. The Whispered Word, D.....2000
3—22. The Fifth Ace, D.....2000

VOGUE

2— 6. Fickle Madge, C.....1000
2—10. Paddy's Political Dream, C.....1000
2—13. Igorrotes' Crocodiles, and a Hat Box, Split reel
2—17. At the End of His Rope, C.....1000
2—20. Heaven Will Protect a Woiking Goil, C..1000
2—24. Flooded with Trouble, C.....1000
2—27. The Candy Cook, C.....1000
3— 2. Love, Dynamite and Baseball, C.....1000
3— 5. All Balled Up, C.....1000
3— 9. Love, Music and Cannon Balls, C....1000
3—12. More Truth Than Poetry, C.....1000
3—19. Troubled Waters, C.....1000

PATHE EXCHANGE, INC.

The Pathe News—Issued Twice Every Week.

Week of February 28, 1916.

Iron Claw, No. 1 (Vengeance of Legar), D., 2000 .....Pathé
Luke, and the Rural Roughnecks, C., 1000 Phunphilms
Siberia, the Vast Unknown, No. 2, Sc., 1000.Pathé
The Red Circle, No. 12 (Like a Rat in a Trap), D., 2000.....Balboa

Week of March 6, 1916.

Iron Claw, No. 2 (The House of Unhappiness), D., 2000.....Pathé
Gleeful Guardians, C., 1000.....Starlight
Along the Columbia River, Sc., and Quaint Volendam (Holland), Col. Sc., Split reel..Pathé
The Red Circle, No. 13 (Branded as a Thief), D., 2000.....Balboa
The Shrine of Happiness, D. (Col.), 5000 G. R. Plays

Week of March 13, 1916.

The Iron Claw, No. 3, D., 2000.....Pathé
Luke Pipes the Pippins, C., 1000.....Phunphilms
The Red Circle, No. 13, D., 2000.....Balboa
Siberia, the Vast Unknown, and Some Views of Singapore, Scenic, Split reel.....Pathé

Week of March 20, 1916.

The Iron Claw, No. 4, D., 2000.....Pathé
How Flowers Breathe, Ed. (Col.), and In the French Sudan (Pict. Africa), Split reel .....Pathé
The Woman's Law, D., 5000.....G. R. Plays

Week of March 27, 1916.

The Iron Claw, No. 5, "The Intervention of Tito," D., 2000.....Pathé
Lonesome Luke, Circus King, C., 1000.Phunphilms
Siberia, the Vast Unknown, No. 4, Sc., 1000.Pathé

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

1—15. Across the Rio Grande, D.....3000
1—22. Buck Simons Puncher, D.....2000
1—29. A Daughter of Pennance, D.....2000
2— 5. Phantom Island, D.....2000
2—12. His Majesty, Dick Turpin, D.....2000
2—19. A Recoiling Vengeance, D.....3000
2—26. The Stampede in the Night, D.....2000
3— 4. The One Woman, D.....3000
3—11. The Quarter Breed, D.....3000
3—18. The Iron Rivals, D.....2000
3—25. Monna Vanna, D.....3000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

1—11. The Boob's Victory, C.-D.....2000
1—18. The Reward of Chivalry, D.....3000
1—25. Discontent, D. 2000
2—1. Three-Fingered Jennie (No. 3, Lord John) 3000
2— 8. Yust from Sweden, D.....3000
2—15. The Family Secret, Com.-D.....2000
2—22. The Dupe, D.....3000
2—29. The Eye of Horus (Lord John's Journal No. 4), D. 3000
3— 7. The Winning of Miss Construe, D....3000
3—14. Born of the People, D.....2000
3—21. The Madcap Queen, C.-D.....2000

IMP

1—25. Hired, Tired and Fired, C.....1000
2— 4. The Soul Man, D.....1000
2— 8. Artistic Interference, C.....1000
2—11. The Trail of the Wild Wolf, D.....2000
2—15. Cinders, D.....1000
2—18. Count and Counterplot, D.....2000
2—25. "I'll Get Her Yet," C.....2000
2—29. Some Heroes, C., and The Land Above the Clouds, Scenic.....Split reel
3— 3. The Hoax House, C.-D.....2000
3—7. Sunlight and Shadows, D.....1000
3—10. The Doll Doctor, D.....2000
3—14. Her Invisible Husband, C.....1000
3—17. Paterson of the News, D.....2000
3—21. Ain't He Grand? C.....1000
3—24. The Crimson Trail, C.....2000

JOKER

1—22. The Whole Jungle Was After Him, C.1000
1—29. Mrs. Green's Mistake, C.....1000
2— 5. Wanted—A Piano Tuner, C.....1000
2—12. Leap and Look Thereafter, C.....1000
2—26. Married on the Wing, C.....1000
3— 2. Love Laughs at the Law, C.....1000
3—18. Muchly Married. C.....1000
3—25. It Nearly Happened, C.....1000

LAEMMLE

1—23. Her Dream Man, D.....1000
1—27. The Red Lie, D.....3000
1—28. The Inner Soul, D.....2000
2— 4. The Wise Man and the Fool, D.....2000
2—10. The Living Lie, D.....3000
2—13. Arthur's Last Fling, C.-D.....1000
2—16. As Fate Decides, D.....1000
2—24. John Pellet's Dream, Com.-D.....1000
2—27. Her Greatest Story, D.....1000
3— 2. The Heart of Bonita, D.....2000
3— 5. The Blackmailer, D.....1000
3— 8. The Windward Anchor, D.....1000
3— 9. Lavinia Comes Home, D.....2000
3—15. Lonesomeness. D. 1000
3—22. The Desperado, D.....1000
3—23. The Secret Foe, D.....2000

L-KO

1—23. Mr. Idiot's Assassination, C.....2000
1—26. Knocks and Opportunities, C.....2000
1—30. Cupid at the Polo Game, C.....1000
2— 2. Sea Dogs and Land Rats, C.....1000
2— 6. A September Mourning, C.....2000
2— 9. Her Naughty Eyes, C.....1000
2—13. Firing the Butler, or The Butler's Fire, C. 2000
2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000
3— 1. Blue Blood but Black Skin, C.....2000
3— 5. Gertie's Awful Fix, C.....1000
3— 8. False Friends and Fire Alarms, C....1000
3—19. Live Wires and Love Sparks, C.....3000
3—22. Scars and Stripes Forever, C.....2000
3—26. A Friend—But a Star Boarder, C.....1000

NESTOR

1—31. When Aunt Matilda Fell, C.....1000
2— 4. Flivvers, the Smoke Eater, C.....2000
2— 7. Mixed Kids, C. 1000
2—11. A Quiet Supper for Four, C.....1000
2—14. When the Losers Won, C.....1000
2—18. Flivvers' Dilemma, C.....1000
2—21. The Disappearing Groom, C.....1000
2—25. Her Friend the Doctor, C.....1000
2—28. Cupid Trims His Lordship, C.....1000
3— 3. The Lion's Breath, C.....1000
3— 6. Their Only Son, D.....1000
3—10. When Lizzie Disappeared, C.....1000
3—13. The Deacon's Waterloo, C.....1000
3—17. Across the Hall, C.....1000
3—20. Love Vaccination, C.....1000
3—24. The Wrong Bird, C.....1000

POWERS

1—15. Uncle Sam at Work, No. 4 (Uncle Sam's Proteges at Work and at Play).1000
1—20 Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud, Ac. .....Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart.Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart.....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000
2—26. "Preparedness" (U. S. at Work, No. 10.) .....
3— 4. "To Arms" (U. S. at Work, No. 11)..
3— 9. Warriors of the Air, and a Romance of Toyland .....Split reel
3—11. Uncle Sam at Work, No. 12, Ed....1000
3—16. Sammy Johnsin, Strong Man, Cart., and Safety First, Ed. .....Split reel
3—23. A Toyland Mystery, and Amphibian Oddities, Ed. .....Split reel

REX

2— 4. A Child of Circumstance, D.....1000
2—11. The Missing Locket, D.....1000
2—15. The Strong Arm Squad, D.....1000
2—18. Borrowed Plumes, D.....1000
2—20. Dolly's Scoop, D.....2000
2—23. Turtle Doves, Com.D.....1000
3— 3. In the Heart of a Shell, Juv.-D.....1000
3— 5. Saved by a Song, D.....2000
3— 9. The Dumb Bandit, D.....1000
3—12. His Brother's Pal, D.....2000
3—14. The Bold, Bad Burglar, C.-D.....1000
3—17. The Cry of Erin, D.....1000
3—19. Behind the Curtain. D.....1000
3—21. The Phantom Thief, D.....1000
3—26. A Social Outcast, D.....3000

VICTOR

1—19. Her Better Self, D.....2000
1—21. A Sea Mystery, D.....1000
1—26. Across the Line, D.....1000
2— 2. Son o' the Stars, D.....3000
2— 9. High Flyers, C.-D.....2000
2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000
3—10. Their Act., Com.-D.....1000
3—12. Love Spasms, C.....1000
3—15. Orders Is Orders, C.....2000


GREAT NORTHERN FILM COMPANY
PRESENTS
REGINA WETHERGREN
THE NORWEGIAN SARAH BERNHARDT
IN "THE MOTHER WHO PAID"
FORCEFULLY DEPICTING A MOTHERS SUPREME RENUNCIATION OF HER NAMELESS CHILD
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A SUPERB PRODUCTION IN FIVE FASCINATING ACTS
GREAT NORTHERN FILM COMPANY
110 WEST 40TH ST. NEW YORK, N.Y.

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

1—24. Jeanne Dore (Sarah Bernhardt)...5 parts
1—31. Secret Love (Helen Ware).....6 parts
2— 7. Undine (Ida Schnall).....5 parts
2—14. Hop, the Devil's Brew (Lois Weber).....5 parts
2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely).....5 parts
3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley).....5 parts
3—13. Strength of the Weak (Mary Fuller).....5 parts
3—19. The Yaqui (Hobart Bosworth).....5 parts
3—26. The Flirt (Marie Walcamp).....5 parts
4— 2. Tangled Hearts (Louise Lovely)....5 parts

FOX FILM CORPORATION

1— 2. Green-Eyed Monster .....5 reels
1— 9. A Parisian Romance .....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent .....5 reels
1—30. The Ruling Passion.....5 reels
2— 6. Merely Mary Ann.....5 reels
2—13. The Fool's Revenge.....5 reels
2—20. Fighting Blood .....5 reels
2—27. The Witch .....5 reels
3— 6. The Marble Heart.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. The Bondman .....5 reels
3—27. A Wife's Sacrifice.....5 reels

IVAN FEATURE PRODUCTIONS

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke).....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels
3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels

POPULAR PLAYS & PLAYERS

1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels
2—28. The Soul Market (Mme. Petrova)...5 reels

B. A. ROLFE PHOTOPLAYS, INC.

2— 7. The Upstart (Marguerite Snow)....5 reels
2—21. The Price of Malice (Hamilton Revelle) .....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
3—27. Her Great Price (Mabel Taliaferro).5 reels

QUALITY PICTURES

1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. A Corner in Cotton (Marguerite Snow) .....5 reels
3—20. The Wall Between (Francis X Bushman and Beverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

2—28. A Law Unto Himself (Crane Wilbur), D., Centaur.....5 reels
3— 2. Embers (Arthur Maude, Constance Crawley), D., American.....5 reels
3— 4. The Heart of Tara (Margaret Gibson), D., Centaur.....5 reels
3— 6. According to Law (Mildred Gregory and Howard Hall), Gaumont.....5 reels
3— 9. True Nobility (E. Forrest Taylor and Helene Rosson), American.....5 reels
3—11. The Flight of the Duchess (Gladys Hulette), Com., Thanhouser.....5 reels
3—13. In the Web of the Grafters (Norbert Myles and Edythe Sterling), D., Signal .....5 reels
3—16. The Fugitive (Florence LaBadie), D., Thanhouser .....5 reels
3—18. Overalls (Rhea Mitchell and Wm. Stowell), Com. D., American 5 reels
3—20. The Haunted Manor (Iva Shepard, Gertrude Robinson and H. W. Pemberton), Gaumont, D.....5 reels
3—23. The Bruiser (Wm. Russell, Charlotte Burton), American, D.....5 reels
3—25. The Hidden Law (Wm. Clifford, Margaret Gibson), Centaur, D.....5 reels
3—27. The Love Liar (Crane Wilbur), D., Centaur .....5 reels
3—30. Revelation (Arthur Maude, Constance Crawley), D., American....5 reels
4— 1. The Net (Bert Delaney, Marion Swayne), D., Thanhouser.....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Man Who Found Himself (John Barrymore), D.....5 reels
3—23. The Longest Way Round (Hazel Dawn), D.....5 reels
3—27. Audrey (Pauline Frederick), Com.-D..5 reels
4—10. Molly Make Believe (Marguerite Clark) .....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. Mind-the-Paint-Girl (Peggy Hyland).5 reels
4—27. The Moment of Death (Pauline Frederick) .....5 reels

JESSE LASKY COMPANY

3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels
4— 6. The Race (Victor Moore and Anita King) .....5 reels
4—13. Under the Mask (Wallace Reid and Cleo Ridgley) .....5 reels
4—24. The Stowaway Girl (Marie Doro)...5 reels

MOROSCO PHOTOPLAY COMPANY

2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Maria Gray (Constance Collier), D.....5 reels

PALLAS

2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels
4— 3. Heart of Paula (Leonore Ulrich)...5 reels

RED FEATHER PRODUCTIONS

1—31. The Path of Happiness (Violet Mersereau) .....5 reels
2— 7. A Knight of the Range (Harry Carey) .....5 reels
2—14. The Sphinx (Kelcey and Shannon).5 reels
2—21. Sons of Satan.....5 reels
2—28. The Lords of High Decision (Cyril Scott) .....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan) .....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

2— 6. D'Artagnan (Orrin Johnson).....5 reels
2—13. Honor's Altar (Barriscale, Stone, Edwards) .....5 reels
2—20. Peggy (Billie Burke).....7 reels
2—27. The Last Act (Bessie Barriscale)..5 reels
3— 5. Hell's Hinges (William S. Hart)..5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

2— 6. Acquitted (Wilfred Lucas).....5 reels
2—13. His Picture in the Papers (Fairbanks) .....5 reels
2—20. Betty of Greystone (Dorothy Gish).5 reels
2—27. Don Quixote (DeWolf Hopper)....5 reels
3— 5. Daphne and the Pirate (Lillian Gish) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

2— 6. His Hereafter (Charles Murray)....2 reels
2— 6. Fido's Fate .....2 reels
2—13. Better Late Than Never.....2 reels
2—13. His Auto Ruination.....2 reels
2—20. The Bright Lights (Normand and Arbuckle) .....2 reels
2—27. His Pride and Shame (Ford Sterling).....2 reels
2—27. Cinders of Love (Chester Conklin).2 reels
3— 5. A Village Vampire (Fred Mace)..2 reels
3— 5. The Judge (Charles Murray).....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

HEART-VITAGRAPH NEWS PICTORIAL
Issued every Tuesday and Friday.

VITAGRAPH

2— 7. The Crown Prince's Double.....5 reels
2—14. The Writing on the Wall.....5 reels
2—21. Kennedy Square .....5 reels
2—28. For a Woman's Fair Name.....5 reels
3— 6. The Hunted Woman.....5 reels
3—13. The Hero of "D.2".....5 reels
3—20. The Supreme Temptation.....5 reels
3—27. The Two Edged Sword.....5 reels

LUBIN

1—20. The Wonderful Wager.....2 parts
1—24. Gods of Fate.....5 parts
1—31. Souls in Bondage.....5 reels
3—20. Dollars and the Woman.....6 parts
4— 3. The Fires of St. John.....5 reels

SELIG

1—10. No Greater Love .....5 parts
2— 7. Thou Shalt Not Covet.....5 reels
3— 6. Unto Those Who Sin.....5 reels
3—20. The Ne'er-Do-Well .....10 parts

ESSANAY

1—17. Captain Jinks .....5 parts
2—14. Vultures of Society.....5 reels
2—28. The Discard .....5 reels
3—20. The Havoc.....5 reels

WORLD-EQUITABLE PROGRAM

EQUITABLE

2—14. The Clarion (Carlyle Blackwell).....5 reels
2—21. The Question (Marguerite Leslie)..5 reels
2—28. The Price of Happiness (Mary Boland) .....5 reels
3—13. Man and His Angel (Jane Gray)...5 reels
3—20. Passers By (Chas. Cherry).....5 reels
3—27. The Struggle (Frank Sheridan)....5 reels
4— 3. Her God (Gail Kane).....5 reels

WORLD

2—14. Love's Crucible (Frances Nelson)..5 reels
2—21. A Woman's Power (Mollie King)..5 reels
2—28. The Pawn of Fate (George Beban).5 reels
3— 6. As In a Looking Glass (Kitty Gordon) .....5 reels
3—13. The Unpardonable Sin (Holbrook Blinn) .....5 reels
3—20. To Him That Hath (Robert Warwick) .....5 reels
3—27. The Hand of Peril (House Peters)..5 reels

Exchange Men Are Realizing the Value of Clean, Clever Comedies

The one reel animal comedies made by the E & R Jungle Film Company featuring

LILLIAN BROWN LEIGHTON

with

"NAPOLEON THE GREAT" and "SALLY"

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There are a few States still unsold. Write or wire.



E & R JUNGLE FILM COMPANY

1720 North Soto St., Los Angeles, Calif. **New York Office: 729 Seventh Ave.**

STATE RIGHTS RELEASES—CURRENT AND COMING

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation.....6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption .....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice .....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
Feb.—The Unwritten Law.....5 reels
The Woman Who Dared.....5 reels

CHICAGO TRIBUNE
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Liberty Hall .....4 parts
The Black Spot.....4 parts
Victoria Cross .....4 parts
O-18 .....4 parts
His Vindication .....5 parts

E. & R. JUNGLE FILM CO.
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The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventures of Sally.....1 reel
The Jungle Kid.....1 reel

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton....5 reels

GREAT NORTHERN FILM COMPANY
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The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)...4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
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2—21. Charlie in India, Com.-Cart.....1 reel
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WILLIAM MORRIS
On the Battlefields of France.....5 parts

B. S. MOSS
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Salamander .....5 reels
One Day .....5 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

F. O. NIELSEN
Guarding Old Glory .....5 reels
Just Out of College .....5 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl .....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

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Defense or Tribute.....5 reels

RAVER FILM CO.
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Life Without Soul.....5 reels
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SUN PHOTOPLAY CO., Inc.
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In the Ranks .....4 reels
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Motion Picture News

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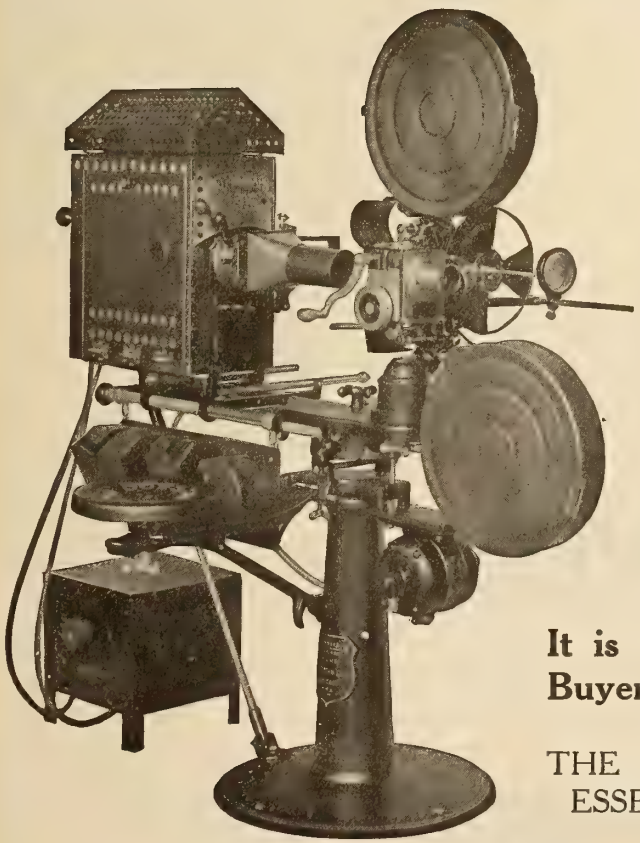
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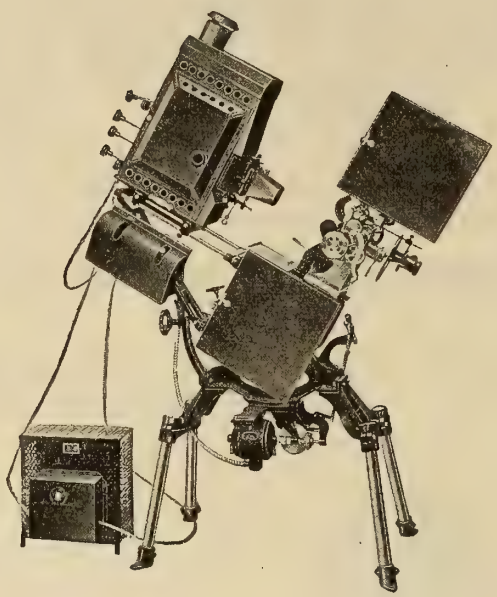
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Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

69—What precautions must be taken in construcing a core for a choke coil?

Ans.—In the first place you must select the highest grade electrical steel or iron in sheets not to exceed about .01 inch in thickness, or, possibly, as thick as .015 inch, but as a general rule, the thinner the better, but within reason, of course.

After the proper material has been secured one side of it may be coated with a covering of Japan or other insulating paint or varnish.

In the absence of the paint or varnish a good scale of rust will answer the purpose of insulation. The iron sheet must then be cut into the proper form which depends upon the type or style of choke-coil it is desired to construct.

Care must be taken in cutting the iron, so that there will be no sharp projecting edges or "hang-over" which would incline to short-circuit the sheets, as they are laid on top of each other.

When the proper number of laminations (as the cut steel or iron sheets are called) have been obtained, it is generally well to remove the sharp edges, then the holes for the rivets should be punched clean without ragged edges or "hang-over."

If there is a tendency for the metal to pull, a countersink should be used to remove the projecting edge around the hole.

The laminations may then be assembled, one on top of the other and a rivet which has previously been japanned or painted with an insulating varnish, may be put through each hole and then under great pressure the sheets are to be forced together and the rivets headed over.

70—What happens if the core should not be rivetted together under sufficient pressure?

Ans.—Under this condition the laminations or individual sheets within the core will be loose relative to each other and when such a core is put within a magnet coil or solenoid (as a coil of insulated wire is called), the influence of the A. C. passing through the coil will magnetize the iron core, first in one direction, then in the other, and so on, the number of reversals depending upon the number of cycles at which the system operates.

The continued reversal of magnetism, which, during the fraction of a second, makes one end north and the other south, and at the next instant changes this condition so that the end which was the north becomes the south pole the next instant, creates a vibration within the core which, if the laminations are loose, will cause great noise, the pitch of which will depend upon the frequency or number of cycles at which the current is applied in the magnet coil.

71—Is an iron core when under the influence of an Alternating Current, subject to a mechanical change or stress?

Ans.—Judging by the foregoing answers to questions upon the subject of the iron core for a choke-coil, it appears that there is a mechanical change within the iron when the A. C. excites magnteism within it.

The molecules within the iron, undergo what you might imagine a complete mechanical reversal in relation to each other when the magnetism within the iron is changed, due to the reversal of the current in the coil surrounding the iron body or core.

Where there is a reversal of any body or thing you know that a movement is effected and whenever a movement is made, power is expended and there is friction retarding the movement which creates heat.

In view of this statement you will understand that the reversal of the molecules within the iron must be made as easy as possible to minimize the friction and the heat.

This is accomplished by using thin sheets of specially prepared annealed soft iron or electrical steel separated from each other as described.

Further, you evidence the presence of a mechanical stress due to the vibration of the core within the coil and you also have evidence of the mechanical tension or stress existing when the laminations are loose, relative to each other by the fact that they produce vibrations which set forth noise or "humming," as it is called, in most all kinds of apparatus used with A. C.

72—Is there any difference in the losses in the core due to different frequencies in the current supply?

Ans.—You know that the heat is generated by a reversal of the molecules in the iron. Therefore, you must understand that the greater the speed of reversal

or, rather, the more frequent the reversals are made within a given time, the greater will be the friction and power required to overcome the resistance to the movement of the molecules.

On that account it appears that the lower frequency of reversal due to a lower cycle current being applied to the device is the better, as it will create less heat in the core.

This statement, however, must be taken as a general one because for certain purposes and in certain classes of apparatus, the losses in the iron core when properly constructed, are so small compared to the entire output of the apparatus or machine, that they need not be considered as serious, whether the frequency is slightly higher or lower, but the reference is made so that you will understand that the molecule friction within the iron core increases with the higher frequencies or alterations or cycles of the current.

Novel Type of Theatre Plan Offered to Exhibitors

Vis-a-Vis Is Based on Axiom That Motion Picture Stories Should Be Shown in Sequence to Patron Regardless of Time He May Enter the Auditorium—Operation Is Same as Four Independent Theatres Arranged So That One Set of Films Can Be Used for All

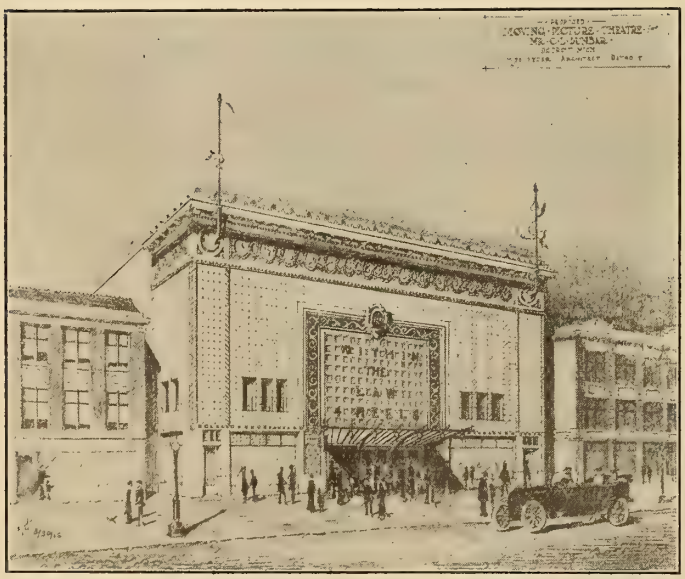
A NOVELTY in theatre construction is offered for the consideration of exhibitors by C. L. Dunbar, 185 Canfield avenue, Detroit, Michigan, in a type of picture house he has designated the Vis-a-Vis.

It is based on the axiom that it is desirable to show a picture story in sequence from the beginning to the end and that the story be presented in this order of sequence to each patron, no matter at what time he or she may enter the theatre.

Sequence is of prime importance, an essential requisite to the proper enjoyment of any story, be it in printed form or displayed upon the screen.

The operation is precisely the same as four independent theatres so arranged that one set of film may be used by all.

The novelty consists in the arrangement of the spectators, screens and projectors with respect to each other. This is made clear by an inspection of the section and the plan.



ARCHITECT'S DRAWING FOR PROPOSED MODEL THEATRE AT DETROIT

It is evident from the sectional diagram that patrons on one side of the spectorium observe a picture projected on a screen on the opposite wall over the entrance corridor and are shielded from looking directly into the faces of the people opposite by an intercepting screen.

Everybody thus has a good seat at a comfortable distance from the picture. It will be noticed that the lines of sight are all good.

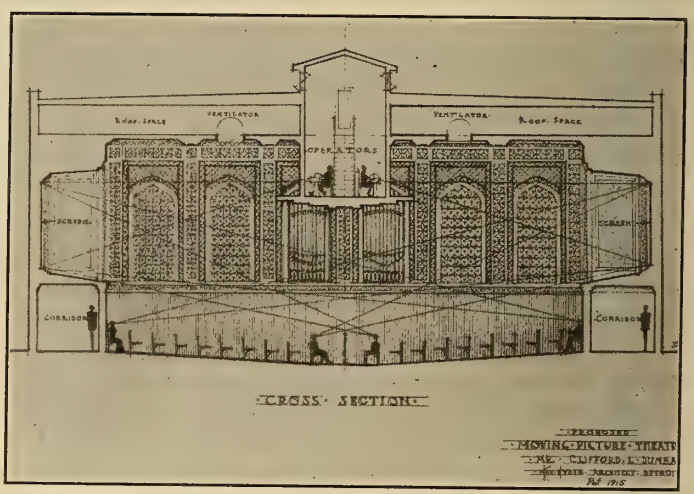
Plan Provides for Vis-a-Vis Seats

The plan provides for two halls, transversely of the building, and in parallel, each equipped with Vis-a-Vis or facing seats.

The operating booths are in the center above the line of sight. These two booths are connected with each other by a fire-proof passage, but otherwise each hall is an independent unit.

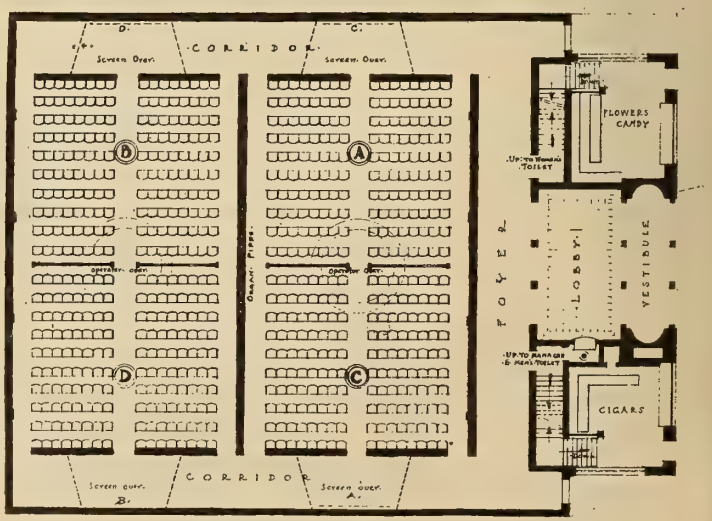
The time schedule gives the detail of the film operation, in the case where it is desired to show a four-reel feature with an introductory piece.

Each of the four sections is filled during the projection of the



SEATING AND PROJECTION ARRANGEMENT FOR PROPOSED MODEL THEATRE

introductory piece and the first four minutes of the feature as shown on the screen of that particular section.



MAIN FLOOR PLAN OF PROPOSED DETROIT THEATRE

For instance, a patron arrives when section "A" is filling. He observes on screen "A," the introductory piece being shown. This is followed by the first reel of the feature film.

(*Continued on page* 1818.)

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

ARIZONA

J. H. MAUK, manager of the Phoenix Amusement Company, which has eight houses in that vicinity, has been in Los Angeles making contracts for film service. He arranged with Manager Harry Lustig of the Metro, Los Angeles exchange, for eight days' service of each Metro subject.

Johan Johanson of Yuma, whose theatre, the Casino, was practically destroyed by recent floods which totally submerged all the seats, has been in Los Angeles buying new equipment.

Since the flood he has taken over the lease of the Yuma theatre, which he is remodeling. Both houses will run pictures with the exception of an occasional engagement of a road show attraction at the Yuma.

CALIFORNIA

The Family theatre at Fruitvale is to be reopened by the owner of the property.

The Cosy theatre in the Fillmore street district, San Francisco, is again in operation, this time under the direction of G. Berson.

The Star theatre at Fellows has been successfully removed to a new location and will be in operation again as soon as repairs have been completed.

The Star theatre at Vallejo, near the Mare Island Navy Yard, has been reopened by W. Maupin, who is conducting it in conjunction with the Bell. Business at the latter house has been such of late that it is believed that a success can be made with both theatres in operation.

The Sunset theatre at San Francisco, one of the leading houses in the outlying district, has been taken over by J. R. Bodin, after having been conducted for several months by Messrs. Stanley and Malm.

The Star theatre at Taft is again in operation and is now known as the Optic.

J. N. Rice, who conducts a theatre at Monterey, has taken over a house at Salinas and will open it at an early date.

It is currently reported that Emil Kehrlein, who conducts a moving picture house at Fresno, will shortly open a large house at Oakland.

The Theatre Tulare at Tulare was closed recently, but it is understood that this house will be reopened at once.

Work is to be commenced at once on the moving picture theatre to be erected at Stockton, for the Turner and Dahnken Circuit of San Francisco. Plans for this house are nearing completion.

The Berkeley theatre, Berkeley, is now being conducted by W. S. Roney, who was interested in the moving picture business in that city several years ago.

M. E. Beck has purchased the Photoplay theatre at Barstow from E. L. Stanfield, and was recently in Los Angeles making contracts for service.

Photoplay theatre No. Two at Thirtieth street and Vermont avenue, Los Angeles, which has been conducted for the past two years by Sam McIntyre, has been sold to B. Meyers. Mr. McIntyre expects to continue in the theatre business in California.

L. E. Liscome of Toronto, Ontario, who has a theatre in that city, has purchased the Palace theatre at Fifty-second street and Moneta avenue, Los Angeles.

H. S. Hoyt is building a new theatre on Ocean avenue, Long Beach, at a cost of eighty thousand dollars. Present plans are that this will be completed by April 15. The theatre will have a seating capacity of nine hundred, is modern in every respect, and the building will be occupied partially by several stores.

INDIANA

Muncie is to have a new motion picture theatre, according to reliable reports. The theatre is to be located in the Young Hardware Building, in Jackson street, just west of the Wysor Grand theatre, and will be in charge of Arthur Bennett, a well-known Muncie man, formerly connected with the Star and Columbia theatres. It is understood the plans provide for a scientifically set screen, large seating capacity, opera chairs, modern lighting facilities, fire protection, up-to-date stage equipment and a large pipe organ.

A. S. Bowers, of Bedford, has taken charge of the Family theatre at Covington. He purchased it a few weeks ago from Eugene Ford. Mr. Bowers is an experienced theatre man. The Sunday night shows will be discontinued. Mr. Ford, who owned the theatre for nearly two years, has not announced his future plans.

The Gennett theatre, at Richmond, which has been remodeled and redecorated, opened recently with "The Birth of a Nation."

Triangle features have been booked for the Orpheum theatre at Clinton.

Karl J. Flanders has resigned his position as manager of the Orpheum theatre at Elkhart.

H. C. Page has leased the Empress theatre, in Central avenue, Indianapolis, from the Peoples Amusement Company.

The Monument Realty Company, builders of the Circle theatre, Indianapolis, which is now under construction, has ordered the chairs for the photoplay theatre from the Pettis Dry Goods Company of Indianapolis.

The seats will cost more than $10,000. The chairs are to be of extra large size for theatre use and are to be of mahogany covered with rose-colored velvet to harmonize with the other interior decorations.

The chairs throughout the house will be uniform in size and from each seat an unobstructed view of the entire stage may be obtained. In all of its contracts for building and equipping and decorating the theatre, the company, which is made up of Indianapolis men, is restricting the bids to local business concerns that the theatre may be a "made-in-Indianapolis" enterprise.

KENTUCKY

The Ben Ali theatre, Lexington, built by the late James B. Haggin, one of the finest playhouses in the South, which had been turned into a motion picture theatre, has been partially destroyed by fire. The net loss was about $80,000. Reconstruction work has been going on since, and the Berryman Realty Company, owners, expected to have the house reopened in two months.

The decorations, which were done by Tiffany of New York, at a cost of $30,000 will be replaced entirely. The screen programs meanwhile are being shown at the Lexington Opera House, a legitimate theatre owned by the same company.

The old Register Building on Broadway, Paducah, has been converted into a modern motion picture theatre and opened as the Majestic. The house has a large seating capacity, containing besides the auditorium, a commodious balcony.

The Cinema theatre on Pike street, Cynthiana, was sold at public sale March 11. The building is of brick and has a seating capacity of 325.

LOUISIANA

Levy and Suddah, Natchitoches, have plans drawn up for a $15,000 theatre on the main street in that city. They control the Opera House, but the picture demand has outgrown the capacity of that house.

J. D. dePraslin, owner of the Princess theatre in Lake Charles, contemplates building another house in that city, and will also in-

vade the Crowley amusement field within the next few weeks.

W. W. Black, at Winfield, is playing to capacity business, says Mr. Durning, while W. S. Franklin, in Leesville, is building a new $10,000 theatre in his town.

The Eugie theatre, New Orleans, thoroughly remodelled, opened up for business on March 8.

MARYLAND

The Victor motion picture theatre at 1900 Frederick avenue, Baltimore, has been bought by Carl W. Seibel. The property was bought from Mrs. Minnie A. Smith and Mrs. Sadie V. Talbott. The consideration was withheld. The theatre has a seating capacity of 175 and is to be greatly improved by the owner.

MASSACHUSETTS

C. H. Cowan of Westerly, R. I., who operates a chain of theatres in that section, has taken over the management of the Emond picture house in Plymouth.

Mr. Bragdon, new manager of the Market Street Opera House, Ipswich, has instituted a number of interior improvements and graduated the admission prices.

Louis C. Raifstanger has leased the Mahaiwe theatre, Great Barrington, for a term of five years. His son, Earl B. Raifstanger will manage the house. Features will be shown.

W. C. Howitt, former manager of the Mahaiwe, has gone to Pittsfield, where he has assumed management of the Grand theatre.

MICHIGAN

Graham Hoffman and Clare Hoffman, general managers of the Palace theatre, Detroit, and Mortimer Hoffman, who is general manager of the Hippodrome Amusement Company, which is building a theatre in Saginaw, have formed the Detroit Colonial Theatre Company, with a capital stock of $20,000. A new downtown theatre for Detroit is planned.

Jackson's new theatre, the Orpheum, was dedicated on February 24. It is devoted to vaudeville and motion pictures, and belongs to the chain of houses owned by Col. W. S. Butterfield.

The Garden theatre in Alma, seating 350 people, and the new theatre for A. Robbin in Grand Haven, will be ready for public opening about the first of April.

L. A. Galster, of Petoskey, will build a new business block on Howard street, a part of which will be used for a motion picture theatre.

The Whitehall Improvement Association, Whitehall, is raising money to erect a community theatre. Already $9,000 has been contributed.

Architect Christian W. Brandt, of Detroit, is receiving bids for the erection of the new Deltha theatre, to be built at Mack and Holcomb avenues. It will cost $40,000, exclusive of furnishings. The ground area is 60 by 100 feet. It will seat 1,000 people. The building will be of steel construction, and face brick on the front trimmed with cut stone. The Deltha Amusement Company, Fred DeLodder, general manager, will operate the theatre.

The Theatre De Luxe Company, Detroit, has filed articles of association. The capital stock is $100,000, and the original incorporators are Conrad M. Orth, Damon I. Butler and Emil Grode. A theatre with a seating capacity of 1,500 is to be erected at the corner of Kercheval and Parkview avenues. Mr. Orth will be manager. Stock will be offered for sale to those living in the territory. It will be known as the De Luxe Theatre.

Edward C. Beatty has resigned as manager of the Franklind theatre in Saginaw, to take charge of the general offices at Battle Creek, of the Butterfield circuit of theatres. He will be assistant to Mr. Butterfield.

George W. Trendle, legal advisor and secretary of the John H. Kunsky, Inc., operating eight theatres in Detroit, departed for Cuba on February 26 and expects to be gone about five weeks. Mrs. Trendle accompanied him.

Julius Kleist, Pontiac, has leased the Howland and will remodel it for a moving picture theatre. The alterations will cost $20,000. The house seats about 1,500.

E. J. Stanton, aged forty-eight years, who operated two theatres in Flint, died suddenly on March 7 of Bright's disease. He was also financially interested in theatres in Michigan City, Ind. He was well known throughout Michigan.

Fred G. Lauster, manager of the Orpheum theatre, Ionia, died on March 8 of heart disease. He established the Orpheum five years ago.

Walter Jacobsen, former manager of the Strand theatre in Lansing, has resigned and plans to open a theatre farther west.

MINNESOTA

A two-story brick theatre building, costing $15,000, will be erected on the north side of West Seventh street, between Daly and Toronto streets, St. Paul.

The contract has been awarded Ingemann & Company by the American Theatre Company. The structure will be of brick and concrete construction.

Gustave Marks has been granted a permit for a motion picture theatre on the east side of Dale street, between Lawson and Hatch streets, St. Paul, to cost $12,000.

Johnnie Salvatore, St. Paul boxer, was granted a license for a moving picture theatre at 2511 University avenue, on a transfer from Ray Copliovich.

MISSISSIPPI

Samuel Rosso has opened a new theatre in Woodville.

MISSOURI

After several months of straight dramatic plays, the Olympic theatre, Broadway and Walnut streets, St. Louis, opened on March 5, with a return engagement of "The Birth of a Nation." The Symphony Orchestra, used with the production in Chicago, accompanied the films to St. Louis, and will remain during the four weeks' engagement.

The Broadway theatre, Broadway and St. Charles street, St. Louis, opened on March 12, after being closed a few weeks, with an all-feature program. The Broadway is one of the Associated theatres, and is under the management of H. Schwartz, who also manages the St. Charles, on the opposite side of the street.

NEW YORK

George F. Johnson has leased to Sydney S. Cohen, owner of the Empire theatre, at 161st street and Westchester avenue, New York City, for a term of twenty-one years the plot facing 290 feet on Westchester avenue, 208 feet on Stebbin avenue, and 183 feet on Rogers Place, with an interior plot of 80 by 574 feet.

The property will be improved at once, with stores facing on Westchester avenue, and an open-air theatre, which will be used by the Empire theatre and known as the Empire Gardens.

Plans for the construction of a picture theatre on the east side of Aurora street, between Seneca and Buffalo streets, Ithaca, are now being drawn up by Gibb and Waltz, the architects. With a frontage of 52 feet on Aurora street, and a depth of 155 feet, the theatre will seat 1,500 persons; 1,000 of these will be accommodated on the ground floor.

The building will be narrow, tapering toward a specially constructed framelike stage, which will afford an ideal perspective for photoplays. The house is to be of fireproof construction, and a special feature of the interior of the building will be the absence of all posts and pillars which might obstruct the view of the stage.

The management of the Hudson theatre, Port Chester, has been taken over by Emil Rosenbaum, a New Yorker, who has been in the business for eight years.

PENNSYLVANIA

Architect James Calvin Young has prepared plans for the redecoration and enlargement of the Gem theatre, Reading, of which Julius G. Hansen is owner.

The Patriotic Order of Sons of America, Altoona, are erecting a three-story annex on Eighth avenue, near Twelfth street, included in which will be a motion picture theatre.

D. W. Burton, who was out of the business for several months, is again in the field. He has secured the Rex theatre at Washington and will make a few improvements.

M. A. Samuels is now manager of the Gem theatre in East Liberty, Pittsburgh. Mr. Samuels was formerly connected with the Bijou theatre in East Liberty.

Ambrose Lantzy, formerly manager of the Grand theatre at Barnesboro, has purchased the Grand theatre at Portage from Charles Baird and has taken charge of the theatre. Mr. Baird formerly conducted two theatres at Portage, but will devote all his time to the Pastime, which he still owns.

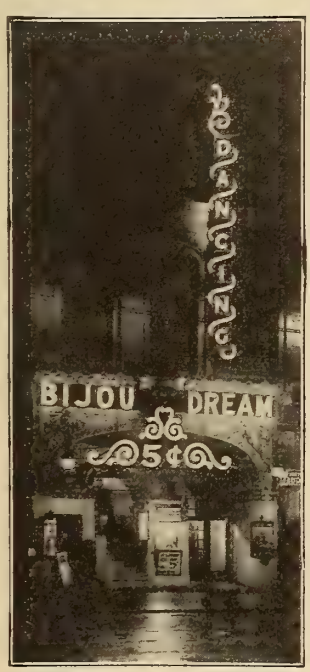
TENNESSEE

Work of excavating for the picture theatre at the corner of A and Ninth streets, Chattanooga, is well under way. The building to be erected will be thoroughly modern and fireproof and will be exclusively for colored people. The building will be of brick and concrete and the plans are to have it completed by April 1.



a FEDERAL sign on your theater means a crowd at your box office

Good programs and good advertising are the life of any motion picture theater. No need for us to argue that. You may be presenting good programs, but are you advertising them the way you should —the way you could if you had a FEDERAL Electric Sign over your door?

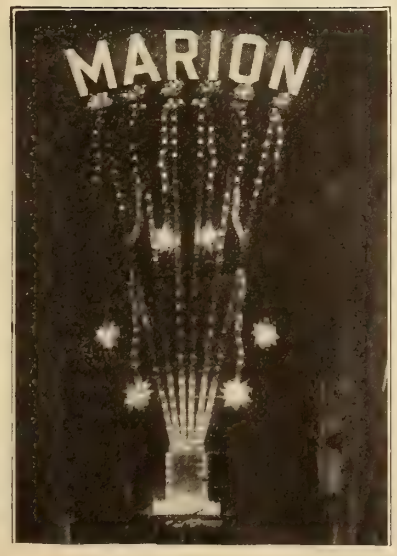


you will find FEDERAL signs on leading theaters everywhere

The most successful operators of motion picture theaters—men who control three, four and five theaters in a single city—place implicit confidence in the drawing power of FEDERAL Electric Signs. They know better than to hide their light under a bushel.

the sign outside represents the show inside to the public

The movie-going public has come to recognize that the best programs are to be found in the modern theaters which make use of effective, brilliant electric signs. The FEDERAL Electric Sign is the stamp of the alert motion picture theater proprietor, as well as a royal invitation of welcome to the passing public.



Mr. Reynard wrote us:

Mr. E. F. Reynard, President of the Marion Photoplay Company, writes us :

"On one of my trips West, I saw an unusually attractive theatrical display on the Majestic Theater in Cedar Rapids. The flashing operation was a stunner—positively the best I have ever seen. I made up my mind that a company that could build a sign like that could build one for me. So when I found you had manufactured that sign, I placed my order with you for one having a similar operation. That sign has been a winner for us in every way and your company has certainly treated us right."

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Projection

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult, Concerning All Phases of Operating, Electricity, Repairing and Equipment

Ideal Light Values Obtained for Film Photography

Special Carbons, with Least Blue and Ultra Violet, Made to Broaden the Bands of Red, Yellow and Green in the Spectrum, Give Arc Lamps Power to Approximately Correct Separation of Colors on the Celluloid Without Necessity of Putting Filter Over the Lens

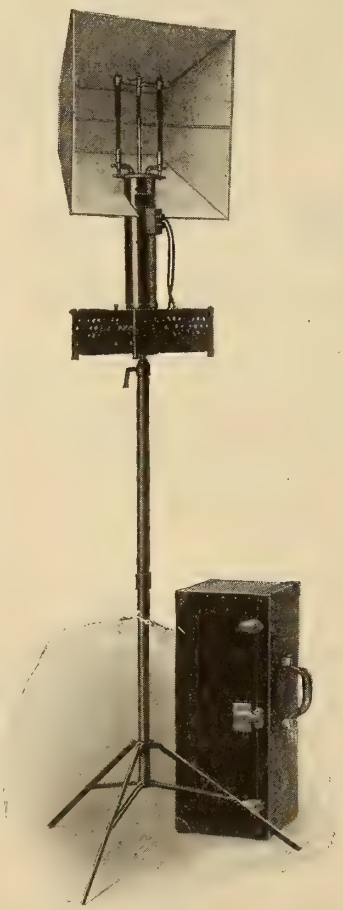
PRODUCERS of Motion Pictures and "Camera Men" in particular are familiar with the difficulties in securing a satisfactory illumination of the scene or objects to be reproduced upon the film.

Daylight is the standard by which the speed of photography is generally judged, and films which are taken in daylight generally portray the scene or object as we see them in real life.

In an open scene on a clear day it is easy to produce a good film, and this may also apply on a comparatively dull day when the illumination remains constant, but the camera man unfortunately does not always meet these ideal conditions.

For indoor photography the lighting problem is even more serious, due to the variations mentioned above, in addition to which one meets the problem of having the light properly distributed to give a natural appearance to the scene and the persons acting within the same.

Many different forms of artificial illumination have been used, and the illuminating equipment for a studio is one of the most important factors to be considered.



Color Filters for Light Abundance

When pictures are taken outdoors where there is a great abundance of light it is possible to use color filters on the lenses so as to compensate for the high-lights to a certain extent in order to secure details and color values in the shadows. For indoor photography, especially where the object is in motion and where the speed of the film is limited one must take every possible advantage of improvements in the lighting medium for a studio.

The color filter cannot be used for interior motion photography, as it would decrease the illumination to such an extent on the exposed film that the exposure necessary would be entirely too long to permit the true and proper recording of a moving object

The ideal illumination would, of course, be constant daylight of absolutely uniform color values. It is with pleasure that I call your attention to a comparatively new development in the illuminating equipment for motion picture studios, and I herewith give an outline of an interview which I had with J. W. Allison of Allison and Hadaway, Inc., who manufacture the new Panchroma Twin Arc Lamp.

"What I want to particularly call your attention to this light for is its enormous throwing power and the beautiful photographic quality obtained by films made under this light," said Mr. Allison. "In the first place, we have a special carbon to give a certain quality of light.

"I do not know whether you are acquainted with the photographic emulsions or not, but it is a well-known fact that all photographic emulsions are hypersensitive to blue, that is, if you should go to photograph a sign printed on a white card with blue letters, and photograph it with the ordinary films without a filter you will get no separation of color between the blue or the white. If you photograph the red letters on a black card you would get no separation of color because the plates are not sensitive to red or black, except to a very slight degree to the red, in certain cases.

Treat Carbons to Cut Out Blue and Ultra Violet

"Knowing these conditions when we started out to make our lamp for motion picture purposes, we decided, instead of using the ordinary carbons which have a greater excess of blue than daylight, to so treat the carbons that we would cut out some of the blue and most of the ultra violet and broaden the bands of red, yellow and green in the spectrum of the light, so that the result on the film would be approximately correct in the separation of colors, without the necessity of putting a filter over the lens (which always tends to increase the exposure) in order to get a properly timed negative.

"It is for this reason that we know our light is efficient for photographic work, and we believe that the producers of motion pictures are gradually coming to a realization of light values.

"The lamp and the rheostat is contained in a neat carrying case slightly thicker than a dress suitcase weighing complete about twenty pounds.

"It consumes only 15 amperes at 100-120 volts for the two arcs, and both arcs are fed from the same solenoid, thus insuring even feed for both arcs, a new oscillating device keeping the carbons in accurate contact at all time.

"As the two arcs work in series, having about 50 volts across the arc, very little current is wasted in resistance. The total candle power of the two arcs is 8,000, and the quality of the light is by far the richest in actinic value yet produced.

"*The lamp works on alternating or direct current with equal efficiency.* It can be used anywhere where electric current is available, and, because of its portability, uses will be found for it continuously throughout the year."

The foregoing description is brief, but those who have further interest will be advised on any point concerning which inquiry may be made about the application of this lamp.

It is stated that this system of lighting was used by Miss Bleecker, who took the motion pictures in the Auburn and Sing Sing prisons.



That Speer Boy Is Growing Fast

He is one of

Uncle Sam's Youngest Scouts

But

Keep Your Eye On Him

Six months ago our new Projector Carbon Plant started and we thought we could supply your wants—we soon found ourselves swamped with orders so we decided to double our Projector Plant —we now operate night and day to fill orders for

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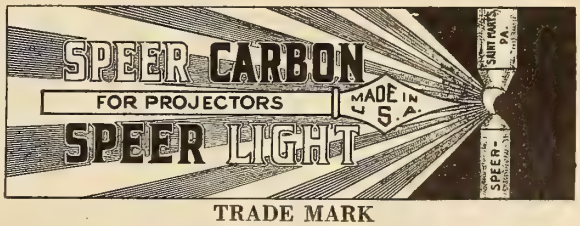
Please do not delay—Place *your* orders early!

Recommended by All Particular Operators

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
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Speer Carbon Company Dept. "N"

(Makers of carbon for Electrical purposes during the past 25 years)

Saint Marys, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

COSTS LESS!!!

Gives Best Light!!

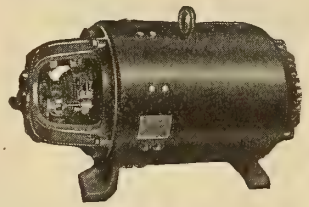
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20th CENTURY MOTOR GENERATOR



Costs Only

$249

With Regulator for Operating (1) Arc at the time at

30 to 70 Amp. D. C.

$20 extra for control for (2) 30 to 40 amp. arcs—or $50 extra for control for (2) 30-40 amp. arcs on fine switchboard with volt and amp. meters and special field rheostat—No live part on front of boards.

For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

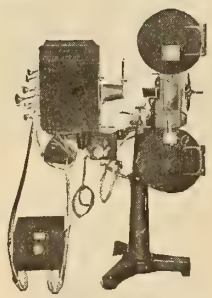
Weight, 450 lbs. Height, 15" Width, 15" Length, 28"

Other Sizes and Styles of All Kinds—Quoted Upon Request

I am distributor of "SPEER CARBONS," all makes of moving picture machines and furnish everything complete for the theatre, new and used apparatus.

IMPORTANT NOTICE

All quotations on Imported Carbons are withdrawn. Write for new prices.



Distributor of

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M. P. Machines

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG Swedish Electrical Engineer

34 East 23d St. The House of Quality New York

UNABLE TO LOCATE TROUBLE CAUSED BY BROKEN CARBON

W. H. S., Quincy, Ill.—*We are using two Motiographs in our theatre, D. C., using a Ft. Wayne motor generator set of 50-ampere capacity.*

We are using 5/8-inch cored carbon top, and 1/2-inch cored bottom. Results are very satisfactory except we have trouble with lower carbons breaking off during the show, and are unable to locate the trouble.

We have tried 5/8-inch cored bottom, but find that the spot is more irregular than when using 1/2-inch, and solid carbons in bottom are no good. Can you enlighten us in the matter?

ANS.—Your complaint about the 1/2-inch cored lower carbon breaking off during the show is unusual, and it is difficult to give you an answer.

If you had stated the make carbon you were using, and in what position relative to the point and the carbon clamp where you experienced the breakage, I might have offered a suggestion, but under the circumstances I cannot base an intelligent reply upon the information you have so far given.

I am glad to note that you have concurred with the suggestions given in this department that a solid carbon is not satisfactory under certain conditions in the lower holder with a D. C. arc.

If you will refer to "Hallberg Helps," page 148, Accessory News Section, in issue of October 9, 1915, you will find that I recommend 3/4-inch cored carbon in the upper or positive holder, and a 9/16-inch cored carbon for the lower or negative holder in amperages ranging between 40 and 50.

I mention also the 5/8-inch size, but 9/16-inch is correct diameter, and I would suggest that you provide yourself with a supply of 9/16-inch cored carbons and try the results.

In any case information from you as to the point where the carbon breaks during the performance would be of advantage to other operators who may have experienced similar trouble, as we could then give further study to your complaint.

MOTION PICTURE-SCOPE COMPANY OF CHICAGO PLACES ITS PORTABLE PROJECTOR WITH EL PASO CHAMBER OF COMMERCE

THE Motion Picture-Scope Company of Chicago reports sale of its portable projector to the El Paso Chamber of Commerce, where it will be used for illustrating the advantages of agricultural land around El Paso; also sales to the Minnesota State Forest Service, Bull Tractor Company, Minneapolis Steel and Machinery Company and Mark D. Meek Corporation, all of which are employing motion pictures in the promotion work.

Recently at the Indiana Motion Picture League Convention at Indianapolis T. D. Sullivan, who had charge of the Portoscope exhibit, excited considerable interest because of the unusual and special features of the instrument itself, as well as the 500-watt concentrated filament, incandescent lamp, which is used as a source of light.

METCALFE SELLS ACCESSORY BUSINESS TO THE J. SLIPPER COMPANY

THE G. A. Metcalfe accessory business, located at 728 South Olive street, Los Angeles, has been sold to the J. Slipper Company.

James Slipper, who is manager, has been in the theatrical business for the past twenty-five years, connected with theatres in Cincinnati, Chicago, St. Louis and other Eastern cities.

He has been on the Coast for the past seven years, and a part of that time has been a motion picture exhibitor.

STERN MANUFACTURING COMPANY MOVES TO 1023 RACE STREET, PHILADELPHIA

THE Stern Manufacturing Company of Philadelphia has taken new quarters at 1023 Race street. These consist of the first and second floors, as well as the basement, making a total of eighteen thousand square feet.

New machinery has been added to the equipment in use at 109 North Tenth street.

These changes have been made preparatory to the manufacture of a new projection machine at present under construction.

Speedco Arc Controller

will feed your projection arc — save money — and maintain better illumination than you have ever known

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CHARLES POTTER - Toronto

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257-259 William Street NEW YORK

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Our new 1916 illustrated catalogue of motion picture machines, supplies, and equipment, is of interest to every Exhibitor whether large or small.

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Used Machines ALL MAKES

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1,000 USED VENEER OPERA CHAIRS

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THE DREAM *of the* PROGRESSIVE

AN INSTRUCTIVE INTERESTING AND AMUSING FEATURE

In Monthly Installments

devoted to those interested in the theatrical and motion picture business.

Entirely Original Treatment of Familiar Topics

Fifty cents brings this incomparable booklet to you each month for one year and in each issue the goods are delivered.

The Stage Hand finds in it an old friend who talks familiarly of the things which interest him.

The Motion Picture Machine Operator praises the technical hints of practical value contained and the amusement afforded by the quaint sayings of friend Tim.

Others enjoy it because of its piquant originality.

THE OFFICIAL TRADE JOURNAL

of the

International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the U. S. and C.

FRANK G. LEMASTER, Manager

107 West 46th Street

New York, N. Y.

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for Machines and Supplies

We have some **SPECIAL OFFERS** that are worth writing for today.
Let us show you what you can save in the cost of equipment, supplies, etc., and how much better service you can give your patrons, how to increase your receipts and especially, we ask the privilege of acquainting you with the class of service that we give to the exhibitors.
We are **LEADING DEALERS** in all makes of machines and supplies for the Picture Theatre.

WRITE FOR SPECIAL OFFER TODAY

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Distributors of the
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MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 22,000; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1173 Film Exchanges	$4.00
149 Manufacturers and Studios	1.00
210 Moving Picture Machine and Supply Dealers	1.50

Write for particulars

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REFLEX
(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons Have a Specially Constructed Negative with Copper Coated Core

Have you tried REFLEX carbons?
If not, send in your order now.

¾ x 12 plain cored, $10.00 per 100 carbons
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⅝ x 6 copper coated cored, $3.75 per 100 carbons
½ x 6 copper coated cored, $2.75 per 100 carbons

If your dealer cannot supply you with REFLEX carbons, send cash with your order, or instruct us to ship C. O. D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.
Write us for Descriptive Circular.

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WE ARE HEADQUARTERS FOR

Hallberg's 20th Century Motor Generator

Changes A. C. to D. C. at less cost, yet greater efficiency than any other.
Ask for descriptive circular

Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

LEWIS M. SWAAB
1329 VINE STREET, PHILADELPHIA, PA.

Marlux

THE NEW MARVEL LENS

Fix the name in mind. It marks the lens now standard equipment for the projector that won Grand Prize at the Panama-Pacific.

Clearness, sharpness of definition, brilliance—these are the qualities that put more money in your till—if you get them, or take money from your till if you lack them.

The Marlux Lens gives the highest degree of clearness, definition and brilliance, with an unrivalled steadiness due to the perfection of its mounting and of its focussing mechanism.

Made only by the

CROWN OPTICAL COMPANY
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Specialists

Specialization in any line is the only way to successfully meet the changing conditions of progress.

We are projection and screen specialists.

We delve a little deeper into projection problems than seems necessary, but we produce the best projection surface in the world by reason of such study, and the prescription of a particular Minusa Gold Fibre Screen for your particular theater is always right.

Write or wire us for descriptive literature and samples—become acquainted with the Minusa Gold Fibre Screen.

The "ORIGINAL GOLD FIBRE SCREEN"-Perfected
MINUSA CINÉ PRODUCTS COMPANY
SAINT LOUIS · CHICAGO · SAN FRANCISCO · PITTSBURGH · CALGARY, ALBERTA · NEW YORK
SCREENS BUILT BY BRAINS

TAMPA, FLA., LOCAL ELECTS CRESPO PRESIDENT, NOSTI VICE-PRESIDENT, AND BROWN SECRETARY-TREASURER

ON February 13 the Tampa, Fla., M. P. M. O. Local Union of the I. A. T. S. E. held a meeting, at which the following officers were elected:

Augustine Crespo, president; Manuel Nosti, vice-president; David M. Brown, secretary-treasurer; W. Paleveda, business agent, and Ben Lance, guardian.

Regular meetings will be held the second and fourth Sunday night of every month.

The organization is one hundred per cent. strong and has as good a crowd as has ever been gathered together.

Mr. Nosti, the vice-president, can be reached at 205 La Salle street and Mr. Brown at 224 Hyde Park avenue.

VANCOUVER THEATRICAL FEDERATION ELECTS RUNDELL PRESIDENT AND MC CARTNEY VICE-PRESIDENT

THE Vancouver Theatrical Federation, comprising the Musicians, Stage Employees and Moving Picture Operators Unions of that city, has elected the following officers for the year 1916:

President, J. Rundell; vice-president, W. E. McCartney; secretary, H. C. Roddan; treasurer, A. N. Harrington; business agents, P. Burraston and J. Pitman.

MINUSA CINE PRODUCTS COMPANY ESTABLISHES AGENCIES IN IRELAND AND SOUTH AMERICA

THE Minusa Cine Products Company, of St. Louis, now has a sales agency for Minusa Gold Fibre Screens in Ireland and one in South America.

The company's business during the past year has been very encouraging, according to E. R. Anderson, and he says that orders have already begun to come in for screens for outdoor theatres.

Mr. Anderson says it is remarkable how many screens have been sold to clubs, schools, lodges, and other organizations in the last few months.

The Minusa Company is planning to get a larger building for a factory, as the one in use at present is fast becoming too small for the rapid growth of the business.

UNIVERSAL CAMERA COMPANY MOVES TO 557 WEST JACKSON BOULEVARD

THE Universal Camera Company, whose success has been marked by a most healthy and continual growth, has been forced to double its output because of an unprecedented demand for its services.

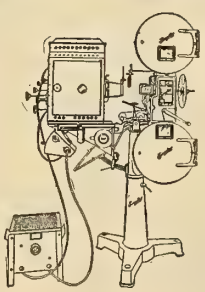
On March 15 it will be in its new quarters at 557 West Jackson boulevard. This location is particularly desirable as it is on one of Chicago's leading thoroughfares.

The display room will be particularly well equipped and all persons interested in photography are invited to call at their earliest convenience.

TECHNICAL FILM MANUFACTURING COMPANY OPENS ENLARGED LABORATORIES

THE Technical Film Manufacturing Company, 345 West Fortieth street, New York City, announces the opening of its enlarged laboratories. It was made necessary by the rapid growth of the company's business to enlarge its plant and it is now occupying over 10,000 square feet of floor space.

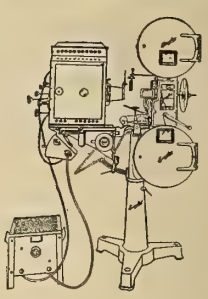
L. Berger, general manager, has had over twenty-five years' practical experience in the photographic business, and has brought out several improvements in the film developing industry. In the new plant he has installed all modern improvements, and any kind of work can be done in the laboratories.



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Simplex TRADE MARK PAT'D

The projector that received the GRAND PRIZE at the PANAMA-PACIFIC INTERNATIONAL EXPOSITION.

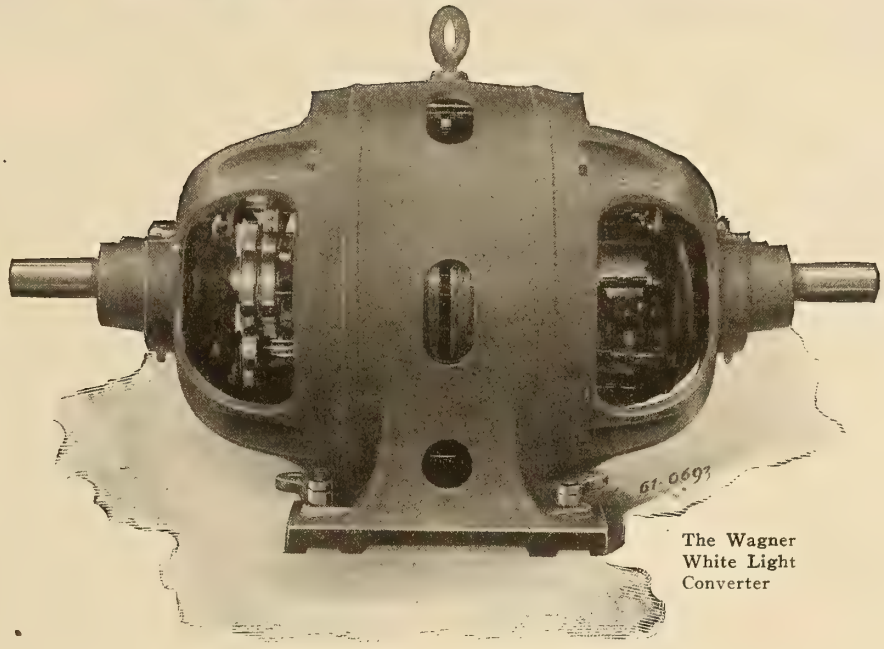
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The Wagner WHITE LIGHT Converter



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The ideal device for converting the usual alternating current supply to a steady direct current for your projection arcs.

Combining the alternating current motor and the direct current generator in a single machine it is efficient and compact. It may be installed in the average projection booth, where it will be readily accessible for inspection and occasional oiling.

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The Wagner White Light Converter is built by electrical engineers who have had years of experience in the design of electrical apparatus. The name Wagner on anything electrical is equivalent to the sterling mark on silver.

You are assured of the best possible projection light when you install a Wagner White Light Converter.

May we send you our literature? Bulletin 10922.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

153

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work.

Camera Articles for Exhibitor and Technical Man

Inquiries Received by Motion Picture News for Information on Developing, Printing and Laboratory Processes as Well as Studio Methods Result in the Establishment of a Department Devoted to These Subjects—Questions Will Be Answered by an Expert

WITH the growth of the motion picture industry has come the desire of exhibitors, operators and photographers, both amateur and professional, to use the motion picture camera.

How to take motion pictures, understand developing, printing and laboratory processes, as well as studio methods, is a topic of vital interest to those connected with motion picture enterprises of all kinds.

So great have become the number of inquiries along these lines received by the News that it has seemed advisable to make special provision for answering them.

It has, therefore, been arranged to institute as a regular and permanent feature of the Motion Picture News a Camera Department.

As the field of motion photography, studio and laboratory is a broad one, so will the camera department be broad in scope. It will not be confined to answering inquiries, which, however, can be sought at any time and on any subject within the province of the department.

It will also contain a series of articles which have been prepared for immediate publication, embracing the field of motion picture photography and the cameras, as well as devices used in all phases of the taking and making of motion picture films.

Suggestions for Exhibitors and Operators

These articles have been framed in such a way that the ambitious exhibitor or his operator can obtain the full value and benefit of the suggestions and instructions given.

On the other hand, the articles cannot fail to please the expert cameraman or laboratory technician, as the material contained therein is up-to-date information and occasionally things heretofore little heard or known will be treated.

It is the aim of this camera department to improve the standard of motion photography, which has failed in many instances to keep pace with the artistic development of the motion picture.

To that end inquiries and suggestions are sought from producers, cameramen, exhibitors, operators and all others who desire to learn, or desire to offer suggestions which will tend to make the photographic quality of motion pictures equal or surpass their dramatic quality, as well as keeping pace with the mechanical achievements along these lines.

The one all-important fact from the point of view of the exhibitor is that he shall learn how to choose and properly operate a camera in order that he may take local event films, such as parades, fires, local and gatherings.

In no way do we wish to instill in the minds of the exhibitor the idea that he can lay out a feature or single reel drama or comedy with any hope of its having a commercial value.

Local Events Limit of Exhibitor

At the present time on the shelves of practically every exchange in the country are pictures of more or less merit, which are not worthy of exploitation, though they have been taken by those who have had some experience and who are far more qualified, although their attempts have been flat failures, to put on a picture than are the exhibitors.

The only angle from which a theatre owner or operator should consider the use of a camera aside from home use is in taking pictures of local events to be shown in this theatre. This immediately stamps the exhibitor in question as being on the job and a live wire in every sense of the word. In showing these pictures he takes advantage of a human weakness. Every man, woman and child is anxious to see his or her name in print, as well as his face on the screen.

As a general rule, these local pictures have absolutely no value except in the town where they are taken, although occasionally a picture of this kind, if sent in promptly, is of value to a news weekly.

In the case of the professional photographer, the department will take up subjects of vital interest to him and endeavor to explain all of the latest and most intricate devices brought upon the market which will help him in his profession.

Opinions and questions, as well as articles which are received, will be answered or published in the department. In other words, we want every possible suggestion which will tend to help the photographic end of the business.

In the case of the laboratory and studio, a real attempt will be made to bring out all the newest and latest devices in order in every way to further the interest in this absolutely essential end of the industry.

All these various divisions are so closely allied as to be practically inseparable, and it is for this reason that we have combined them all under the head of The Camera.

NEARLY 3,000 PATRONIZE STRAND, SHELBYVILLE, IND., ON OPENING DAY

Special to Motion Picture News

Cincinnati, O., March 11.

NEARLY 3,000 persons were entertained during the afternoon and evening at the opening of the Strand theatre, Shelbyville, Ind., March 4. The theatre is one of the handsomest in the state of Indiana and W. C. Meloy, the owner, has spared no expense to make it perfect in every detail.

It seats eight hundred and has a balcony which is nearly on a line with the curtain. Every seat in the house is a good one. Claude Williamson is manager.

A very unique and up-to-date ventilating system furnishes heat in winter and cool air in summer. The opening show was the Triangle release "Let Katy Do It," and Sam Bernard in the Keystone Comedy "The Great Pearl Tangle."

C. C. Hite, manager of the Triangle's Cincinnati office, in company with L. S. Muchmore, traveling representative of the company, attended the opening of the Strand.

A noteworthy incident of this opening was the fact that John Hooper, seventy-two years old, saw his first motion picture at the Strand.

FOUR THEATRES IN COLORADO TOWN CHANGE HANDS

THE four largest motion picture theatres in Victor, Col., have changed hands. Jesse Jones recently purchased the Fox theatre from L. L. Hall. W. C. LeMaster sold his old Fourth street Isis theatre to W. H. Palmer. The Victor opera house has been taken over and remodeled by Frank Hall. Victor is a prosperous mining town with a population of about 5,000.

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I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the following equipment as checked below. (Tear out this advertisement and mail to Motion Picture News, 729 7th Avenue, New York.)

CAMERAS, CAMERA ATTACHMENTS, TRIPODS, LENSES, FILM STOCK, STUDIO LIGHTS, LABORATORY APPARATUS, DEVELOPING AND PRINTING.

Name .....

Theatre .....

Address .....

.....

NEW YORK'S BILTMORE IS WONDER PALACE OF FILM ART

ONE of the most imposing motion picture theatres in the city of New York is the Biltmore Theatre, at Lexington avenue and Fiftieth street. It is controlled by the Biltmore Theatre corporation, with F. M. McClintic, formerly of the Regent Theatre, as its manager.

Although the exterior is not in the style of architecture usually associated with motion picture theatres, its dignified and imposing limestone front has many qualities which place it above the average.

The building is of stone and brick construction, and was completed during the summer of 1914, opening as Hammerstein's Lexington Avenue Opera House.

It has a street frontage of about fifty feet, all of which on the street level is given over to entrance doors. This makes possible leaving the very spacious and attractive lobby entirely open to the street in good weather, which gives a very inviting aspect, as well as affording easy and quick handling of its large number of patrons.

In Italian Renaissance Style

The upper part of the front is in a vigorous Italian Renaissance style. Pilasters on pedestals extend through the two upper floors and are crowned with an adequate copper cornice.

The entrance lobby, the street end of which is divided by swinging doors into a twelve-foot vestibule, is about seventy by forty-five. At each side stairs with marble balustrades lead up to the balcony level in straight open runs. Between these flanking stairs at the end of the lobby are the doors into the theatre.

The walls are finished in imitation limestone and are lined with display panels. The floors are of hexagonal ceramic tile with a decorative border. Built in under the stairs to the right is the ticket window, as well as the manager's office. Tickets are collected at an opening lift on the brass railing which crosses the lobby at the end between the stairs.

This unusually large lobby for a motion picture theatre has afforded exceptional advantages to heat the entrance in a most attractive way.

Immediately inside the lobby a corridor twenty feet wide runs back of the house proper and connects to it by a series of doors.

Corridor in Pompeian Style

From here also is reached the lavatories and a large basement smoking room. This corridor is artistically decorated in the Pompeian style. The lower parts of the walls are in painted panels of soft Pompeian red with Greek fret borders. The upper parts of the walls and ceilings are painted a soft ochre, with appropriate figures on this as a background in dull blues, reds and greens, producing a most satisfactory effect.

The theatre has a total seating capacity of 2,532 persons. There are 992 seats in the orchestra, 620 in the balcony, 600 in the gallery and 320 box seats.

The house proper is decorated in a color scheme of dull reds and yellows. The walls under the balcony, as well as above, are treated with a flat paint in a Pompeian red background.

Stenciled on this is brownish yellow or ochre is a conventionalized floral allover pattern. Under the gallery ceiling a border of brown is stenciled. The ceiling under the balcony is painted this same ochre color with a floral patterned border in red and brown framing it in.

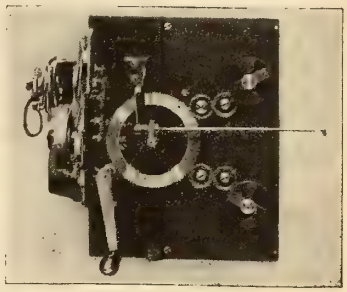
Seats in Dark Mahogany with Upholstered Backs

The seats, furnished by the American Seating Company, are of a dark mahogany color, with upholstered backs and seats of a maroon color. The boxes, arranged in four tiers, are framed in paneled pilasters of cream white color, ornamented with delicate gilt hanging garlands and festoons. The front of the boxes and balcony, which is supported on marble Doric columns, are decorated with a low relief intertwining design finished in dull gold, with the red plush brought over the edge of the top.

A brass railing nine inches high is carried along the top of this. The boxes are separated from each other by a low wood partition painted a cream white, with the red recalled on the top, bringing out the graceful curve of these divisions.

The first three tiers of boxes are treated the same. Red portieres at each box entrance, silhouetted by the low light from the passage behind, add a touch of soft color to the darkened and subdued interior.

The
Universal
Camera
For Motion
Photography



Thorough experience and ability on the part of the designers of the Universal Camera has enabled us to develop the one camera that possesses all the good points of proven value and also the many new features that were found desirable.

It has been accomplished in the Universal Camera, and has been done in the simple, direct way that characterizes all permanent improvement of apparatus.

Superfluous and cumbersome paraphernalia has been eliminated, without depreciating in any way the efficiency of the instrument, so that while the Universal Camera is entirely adequate for every professional use, it is also easily understood and manipulated by beginners.

Ask for Demonstrational Catalogue.

The Universal Camera Co.
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The film that first made motion pictures practical remains, to-day, through its consistent excellence, a big factor in their success.

It is easily identified by the stencil mark

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PROMPT DELIVERIES
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Scientific Management and our New Modern Equipped Laboratory offers you excellent work properly priced
—CONVENIENT LOCATION—
Technical Film Manufacturing Co.
345 WEST 40th STREET, NEW YORK CITY

The lighting system used is United Electric, with direct current to the machines and alternating to the house.

Lighting Fixtures in Artistic Design

The fixtures are of an artistic design and well located, producing through the manager's carefully distributed amount of light a pleasing effect. The fixtures themselves are of the hanging inverted bowl alabaster finished type. One suspended over each box and evenly distributed under the balcony ceiling. A few double-light brackets are placed on the walls at intervals under the balcony.

The switchboard, an exceptionally fine one for producing the best lighting effects, was built by the Sprague Electric Company. It is in two halves, north and south operations. Each switch has its own dimmer, except for the stage pockets.

There are 185 switches, side action type, on the board, all lights being controlled from it, except exit and front lights. The switches are arranged for carriage control, that is, all can be operated by the main switch.

Westinghouse Transformers Used

The current comes in at 520 amperes and is changed to 300 amperes by Westinghouse transformers. It is a three-wire system at 110 and 240 volts.

The heating system is indirect steam. A blower operated by an electric motor forces the air over one set of coils up to the "mushrooms," or small iron discs, placed under each seat. In connection with this heating system an adequate system of ventilation is operated, which keeps the air well tempered and pure at all times.

The projection booth is of the finest built and equipped type, with two of the latest model arc-controller Simplex, Faester Norewind machines, under the management of the chief operator, Joseph Perlman, formerly of the Vitagraph theatre.

The length of throw is 165 feet upon a muslin screen. The projection is very fine and is on 100 ampere direct current.

About ten reels are given each show, with a daily change of program, including Paramount and Triangle Features, with the famous Keystone comedies. Also the Bray cartoons, Hearst-Vitagraph News, Selig Tribune and Universal Weekly.

Four Shows with Symphony Orchestra

Four shows are given daily, with music by a symphony orchestry of fourteen pieces at each one.

The admission price for matinees is 25 cents for box seats and 15 cents for the others. At evening performances box seats are 50 cents, entire orchestra 25 cents and the balcony 15 cents. Vaudeville on Sundays is a contemplated change.

By a recent campaign of advertising a mailing list of 1,400 names has been secured, which speaks well for the management and the attractiveness of the theatre in all respects.

J. C. McKenzie, Jr.

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IMPORTED ELECTRA OR BIO CARBONS
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LARGE STOCK PROMPT AND EFFICIENT SERVICE
THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Do Gleanings from Old Masters Mean a Hodgepodge?

Present Arrangements, Regardless of Care Exercised by the Musician, Must From Their Nature Be Poor—All Kinds of Music Are Linked Into a Delightfully Incoherent Mixture—Wagner Hobnobs With Friml, Lincke and Barthelemy, and Andino Strolls Arm in Arm With Beethoven, Dvorak and Brahms

By J. T. HAMMOND, JR.

"BETTER MUSIC" is the slogan of exhibitors. We have passed the stage of the cheap pianist, passed the imitation period where cows moo perfectly, yet human beings wag their jaws without uttering a murmur, and we have arrived at last at the beginning of real music for the pictures.

At present this is accomplished in four ways, viz.: by means of cue sheets, arrangements, original composition, and a mixture of arranged and original music.

The cue sheet is simply a list of the names of appropriate music to use with the picture. The time of duration of each scene is printed, together with such cues as may be necessary in assisting the performer to follow the picture.

Such a list, when used for weekly news or comedies, answers the purpose admirably, but there its usefulness ends.

The present arrangements, however carefully they may be compiled, must from their very nature be musically poor.

The arranger selects different compositions which fit the sentiment and action of the picture, uniting them with either short, ineffective modulations, or no modulations at all.

Synchronizes the Arrangement with Film

He then synchronizes the arrangement with the film by timing the film and fitting his various selections to their respective portions of the time.

Now his arrangement is complete and correct, at least as regards length and appropriate accompaniment, but what is the net musical result?

He has succeeded in linking all classes of music into one delightfully incoherent mixture. Wagner hobnobs with Friml, Lincke and Barthelemy, and Andino stroll arm in arm with Beethoven, Dvorak and Brahms; whilst poor Tschaikowski is rammed and jammed into every conceivable corner and into all sorts of company.

Lest any of the modern composers whom I have mentioned think that I aim to discredit their work, let me here openly disavow any such intention.

They are all honest, sincere men for whom I have the highest regard, but I know that they will agree with me that their music is bound to suffer by comparison with that of an entirely different type of composer, who lived in a different period.

Likewise, the works of the acknowledged maestri are distorted by the associations incurred by such a conglomeration. I cannot and must not refrain from saying, however, that great credit is due to the arrangers.

In spite of the inarticulate result that such a form must necessarily yield, they have achieved a distinct success in giving to the motion picture a recognized form of photodramatic music.

Nor is my claim of inconsistency and reflection upon the ability of men who have worked hard to further the cause of "better music for the pictures." They were confronted with the necessity of doing their best with a clumsy form, and all things considered, their efforts deserve the heartiest approval of the

Photoplay Music in Evolution

Now, however, a new type of photodramatic music is in the process of evolution. Some composers are endeavoring to write entirely original music to the pictures. Backed by the producers and exhibitors, these composers are turning out some very creditable work and are doing away with one of the faults which I have previously stated are inherent to an arrangement, i. e., the inartistic conflict of different composers.

Thus we have another advance in the right direction. But, because they are apparently shackled to the arrangement form, the main fault of that form—its lack of coherence—persists.

One very good point is being developed, however. The leit-motif, or representative theme, is being called into play in a rather crude form, and this, when properly developed, I firmly believe to be the cornerstone of all future photodramatic music.

But the problem of a continuous, coherent composition for the picture still exists. Great possibilities lie before us.

With a leit-motif as our basis, and a complete, coherent, artistic whole as our creed, it is possible that the future photomusic drama may soar high above the present legitimate music drama.

EDITOR'S NOTE.—The frank manner in which the statements in this article are made is much to be admired. Knowing that Mr. Hammond is an enthusiast for better picture music, I hesitate to take issue with him on certain points, and would ask him to consider the following a pure statement of facts, not theory, as I have found them and as I feel every musician should like them to be.

The fact of possible modulations or no modulations at all in playing picture music set together to fit the picture action on the screen, has been in discussion for years.

My personal experiences have convinced me that they are certainly not practical unless used by a one-man instrument or a one-man orchestra player, and as a means of musical betterment, they are milestones hanging about the necks of a director or musician in trying to fit them, as well as other music, to screen action.

First of all, modulations in music must be worked out according to the rules of harmony and counterpoint to be musical, and screen action never waits for rules governing music.

It is true that pianists, one-man instrument or one-man orchestra players can modulate in as short or long a time as they please, but their modulations are no better, and not more pleasing to the audience, than if they had made direct segues into succeeding numbers regardless of the key relation. There is no reason for seguing from one number to another in picture playing, unless the action on the screen suggests a new interest in the picture story.

New Musical Interest Aroused by Segue

The idea of making a segue in your music at this point is to arouse a new musical interest or to create a new temperamental suggestion to the audience, which can be done much better by

The SYMPHONY PLAYER CO.
MOTION PICTURE ORCHESTRA ORGANS

HAVE YOU NOTICED
What the Live Motion Picture Theatre Men
ARE DOING?

They Are Doing Business Which Means "Profit"
THEY ARE INSTALLING
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PLAN FOR YOUR ORGAN

A certain theatre owner who built what has been called "the handsomest picture theatre in America," signed the contract for his Kimball Organ on the day the company operating that particular house was incorporated.

This man wanted the architect and the organ builder to consult together and make proper provision for the organ in the original plans, without costly and time-wasting alterations. He wanted—and got—the utmost in musical quality and architectural beauty.

The modern divided electric theatre organ is more intricate than the building which contains it. To wait until the house is nearly ready for occupancy and then to stick in a "stock" instrument of some sort is an unintelligent procedure, unworthy of the men who in so short a time have built up the second greatest industry in America, and is unprofitable.

Give the organ builder a chance!

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A. B. C. DRAMATIC MUSIC

Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.

Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

Set 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

Prices:—Small Orch. including Organ and Cello .....25 cents each Set
Full Orch. .....35 cents each Set
Piano Solo and Accom..10 cents each Set
Extra Parts ..... 5 cents each part

PHOTO PLAY MUSIC CO., Publishers, New York Theatre, 1530 Broadway, New York City

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N 53

MOTION PICTURE DIRECTORY CO.

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playing an entirely new and different number, than by continuing in the same mood, keys or relative keys, which, to say the least, becomes very tiresome to the audience after hearing it twenty or more minutes.

I personally have set pictures as tests in which each number was relative to the succeeding one in key. The criticism was, Are they playing the same number through the entire picture? We must not forget the one fact, namely, that music and the picture today must be strictly commercial if we hope to have it become a musical art in the future. When commercial picture music has become a more universal fact, we may hope that after three or five years we will see music and the picture results that will favorably compare with grand opera, and modulations will play no part in its success.

I personally admire the highly temperamental musical student, and he can have my all, but at this very moment, picture music must be a strict business proposition to create the necessary patronage for obtaining all that is possible in "Music and the Picture."

I am very sorry that you should have made a comparison of composers, for your remark does not even do justice to yourself or what an enthusiast like you can really hope for in the future.

I might mention that while the compositions of all the composers you mention show a different style, yet were they all living today, they would enjoy each other's society immensely, as well as appreciate each other's music.

It might be interesting for you to know that not more than twenty years ago very few musicians understood Wagner enough to appreciate his music.

Many of us called him an erratic person who was trying to make our ears believe that his formation in setting together tones into harmony was pleasing, and few of us believe it theoretically correct.

Today Wagnerian music is positively melodious when compared to some of the works of our modern composers. Who can tell what the next twenty years may teach us? The average picture theatre patron who pays at the box-office, wherefrom the musician is recompensed, will enjoy Friml and Lineke as much or more than Wagner and Tschaikowski. Tschaikowski is extensively used in picture playing, not because it is a Tschaikowski composition, but because his compositions are of dramatic, as well as plaintive appeal.

Commercial Facts Applied to Picture Music

The above are not meant to be criticisms of musical compōsitions, but commercial facts, as necessarily applied to picture music. Some musicians never learn the value of compositions by modern composers, adhering too closely to "book learning."

Most of the compositions of the "old masters" have no copyright protection and are consequently issued in cheap album form, and are rightfully found in a musician's home.

A slight musical research will convince any musician that there are many modern compositions ranking favorably with the best of the "old masters," even if they are suggested more or less by works of the "old masters," which is necessarily true of modern compositions.

Just as the inventor places additional patents on the same invention, as new and improved ideas occur to him, so it is possible for the modern composer to place new conceptions and revise old compositions.

Let us not be like the heathen, and worship the fathers of our profession, as they worship idols. Putting together compositions by different composers with different styles, is positively essential in picture music.

Who would care to listen for one hour and a half to the same style of music? No musical program is ever set up in this manner. Consequently, it is a relief to hear Lincke after you have heard Wagner, and Lincke does not need to be ashamed of his compositions as they are all good, and 90 per cent. of theatre audiences appreciate them.

Any musician making musical researches will tell you that the making of entirely original compositions is today next to impossible. There is no such thing as inartistic conflict of different composers unless the compositions are in themselves inferior.

As musicians, artists or otherwise, it is our duty to give our best effort to that talent which is living, if we hope to perpetuate good music. The composers that will make music and the picture a great success are still to be heard from.

World Feature: As in a Looking Glass

Projection Time Seventy Minutes

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Sh. Int. & Waltz	"Leontine" (Ricordi and Company)	"On shipboard."
2.	Desc. (Rom.)	"Carmencita" (E. Schuberth and Company)	"When darkness falls," etc.
3.	Desc. (H. Rom.)	"Love and Passion" (Morris Music Company)	Connects 1 and 2.
		PART 2.	
			"At the end of the voyage," etc.
4.	Waltz	"La Confession" (Jos. W. Stern and Company)	After "At Washington."
5.	Desc. (S. H.) XXXX	"Adoration" (C. Fischer)	
6.	Desc. (H.) XXXX	"Cavatina," by Raff	Connects 2 and 3.
		PART 3.	
			"Miss Van Wormer," etc.
7.	Inter. (L. Desc.)	"Shadowland" (Feist and Company)	Street scenes.
8.	Hurry	"A. B. C. Dramatic Set No. 12"—B2 (Jos. W. Stern and Company)	End of fight on street.
9.	H. Intro. & Waltz	"Spring, Beautiful Spring" (Jos. W. Stern and Company)	Dromi enters at reception.
10.	Desc. (H. Rom.)	"Told at Twilight" (Boston Musical Company)	
11.	Waltz (Len. Leg.)	"Artist's Reverie" (Jos. W. Stern and Company)	Connects 3 and 5.
		PART 4.	
			"The following afternoon," etc.
12.	Desc. (L. Rom.)	"Cecelia" (M. Witmark)	
13.	Desc. (H. Rom.)	"Dawn of Love" (C. Fischer)	"Livingston and Lila attend a masque ball." QUICK.
14.	Inter. trot (F. & P.)	"Shawana" (Ricordi and Company)	Connects 4 and 5.
		PART 5.	
			"Lord Algie finds," etc.
15.	Desc. (H. Rom.)	"Roses" (M. Witmark)	"In the morning."
16.	Inter.	"Fluttering Fancies" (Cundy and Company)	Dromi finds papers blank.
17.	Desc. (H. Rom.)	"Amaranthus" (Leo Feist and Company)	After "Midnight."
18.	H. Mysterioso	"A. B. C. Dramatic Set No. 12"—A1 (Jos. W. Stern and Company)	Lila and men enter automobile.
19.	H. Dr. Andante	"A. B. C. Dramatic Set No. 12"—D4	Plotters look at papers in Dromi's rooms.
20.	Hurry	"A. B. C. Dramatic Set No. 12"—B2	Plotters enter auto.
21.	Galop	"A. B. C. Dramatic Set No. 12"—C3	Livingston answers telephone.
22.	Dr. Andante	"A. B. C. Dramatic Set No. 12"—D4	To end.

Notes.—This is a picture of political as well as social intrigue. The romantic and heavy numbers should be very serious and have plenty of depth.

No. 1 should be a waltz with eight or twelve bars introduction.

When two romantic numbers follow each other, it should be remembered that the second number must be more serious than the first.

Nos. 2, 3, 4, 6, 10, 12, 13, 15 and 17 must all be slow, serious numbers having positive romantic appeals. They should be played as legato as possible.

No. 4 should be a waltz movement.

Nos. 5 and 6 should be long numbers, the two covering about twelve minutes.

No. 7 is a 4/4 intermezzo, a light descriptive number.

No. 9 is a concert waltz with a heavy dramatic introduction.

No. 11 should be a slow waltz lento, played very legato.

No. 14 is an intermezzo trot as is used for dancing. It should not be a medley number of a popular song.

No. 16 is a light 2/4 number used as a relief number for 15 and 17.

Nos. 8, 18, 19, 20, 21 and 22 are short melodramatic numbers, as are suggested in the plot.

The picture is not spectacular and can be played very nicely throughout on the organ. When orchestra is used, the third, fifth and ending of the fourth reel should always be played by orchestra.

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Edited by Nathan Myers

THREE PICTURE THEATRES OPEN IN ONE WEEK AT MONTREAL, THE ST. DENIS, THE REGENT AND THE WINDSOR PHOTO PLAYS

AN epoch has occurred in the motion picture world in Montreal, by the opening of three new houses in week. Up to now there has practically only been two houses of any importance in the centre of the city, and three medium-sized houses in the great outlying portions.

The leading house has hitherto been the Imperial, and the opening of that house was undoubtedly a revelation to Montrealers and to Quebec generally. The fine business done there induced the financiers behind the concern to open a similar house in the French section of the city—Montreal being, as is generally known, divided into two sections, English and French.

The new house, which was opened last week—called the St. Denis—is even larger than the Imperial, and contains improvements based on defects which were found on the opening and running of the senior house.

The seating capacity of the new theatre is 2,700, comfortably seated, and 3,000 at a fair crush. The building is a steel framed structure of the most modern type, absolutely fireproof.

The heating and ventilation are especially effective. Big furnaces and boilers in the basement furnish the heat. Air from the roof is brought down to the basement, where it is washed and sterilized and passed over highly heated coils into chambers under the floor of the auditorium, and up through conveyances to the gallery.

Through gratings in the floors this heated and sterilized air is delivered to the audience, and then it is drawn out and "restored to nature." In the summer the same process is used, except that instead of this selected and washed air being heated, the coils over which it is passed are cooled by ice.

In the auditorium itself the architects have used a free interpretation of the Adam style, depending chiefly upon a color scheme to emphasize the decorative effects, instead of using the familiar plaster figures. The result proved admirable, and was beautifully carried out by the lighting scheme, which embodied the latest ideas in the use of concealed lighting, both in the domes and around the proscenium arch.

The use of these lighting effects has proved valuable with the pictures. The theatres embodies all the new ideas in theatres. The organ is the most remarkable of the instruments yet set up in Montreal.

All electrically operated, it has keys that will represent sixty-four different musical instruments, and its touch is lighter than that of a piano. Unusual care has also been made for the comfort of the audience in the way of waiting rooms and other conveniences.

This is especially evident in provision for the comforts of ladies. There are well furnished waiting rooms on both floors, with every accessory the feminine toilet might need. For the men there are, of course, smoking rooms. The whole effect of the theatre is that of a modern amusement house with everything that an audience could call for, while the stage is equipped for a full theatrical production, being 38 by 80 feet.

The second house is the Regent theatre, built by the Independent Aumusement Company, Ltd., which operates two other theatres, one the Strand, being hitherto the second best in the city.

The Regent, built in one of the suburban parts of the city, embodies all the latest ideas in theatre construction. It has a seating capacity of 1,200 and the seats are all of the very newest and most comfortable design.

Special emphasis has been placed on the ventilation, the proprietors of the Regent believing in safeguarding the health as well as catering to the comfort of their patrons.

The balcony is ventilated independently of the main floor and a continuous circulation of air is maintained, all the air in the house being changed every two minutes, it is estimated.

For use during the summer months a modern cooling system has been installed, by which the air will pass through ice chambers of the most perfect construction.

The third house is the Windsor Photo Plays. This house is situated close to the big C. P. R. station, but is not a new building.

It is a church converted into a theatre, and holds over 1,000 seats. This is the second church in the city to be converted into a moving picture house.

The remodelling has been done so well, however, that there is very little except the Gothic part of the roof which conveys any idea as to the purpose for which the building was originally built.

Artistic decorations, palms and a very clever orchestra of several pieces make the Windsor Photo Plays a really most entertaining house.

One novelty has been put into force and that is the attiring of all the girl ushers in Puritan costumes. Entertainment to the press and their friends was given at the St. Denis, and at the Regent on the opening nights. These large houses should help to relieve the congestion that has been in evidence for sometime among the exchanges.

PALMER AMUSEMENT COMPANY TAKES OVER THE THEATO, WASHINGTON, INDIANA, AND WILL SHOW FEATURES

THE Palmer Amusement Company, owner and operator of the Grand Opera House, at Washington, Ind., has taken over the Theato, which was closed a few weeks ago when a trustee was appointed by the court to dispose of the holdings. The purchase price was not given.

Hereafter nothing but feature programs will be shown at the Theato. The Paramount program will be shown two nights each week; Pathé Gold Rooster, one; World, one; Equitable, one; Fox, one; and Metro, one.

The theatre was completely overhauled and redecorated before the opening, on Sunday March 6. The company has obtained a five-year lease on the building from Henry Backes, the owner. The ventilation system also has been rearranged. The admission price will be ten cents.

Since the Palmer company bought the Theato the policy of the Grand theatre has been changed materially. It will be turned into a five and ten-cent house. Varied programs of four reels will be shown and vaudeville will be carried as herebefore.

The company has filed a petition in the circuit court, asking the privilege of changing the name to the O'Donnell-Eskridge Amusement Company. L. Hugh O'Donnell was president of the Indiana Motion Picture Exhibitors League last year.

KAHN AND GREENFIELD ERECTING THEATRE NEAR MISSION DOLORES, SAN FRANCISCO

THE New Mission theatre, being erected in the Mission District of San Francisco, by the Kahn and Greenfield Circuit, and designed to be its finest house, will be ready for occupancy in April, according to the present plans.

The furnishings of this house will be of the highest order and it is stated that the operating room, where four machines will be installed, will be the finest in any house in the country.

This theatre takes its name from the old Mission Dolores, founded in 1776, and still standing a few blocks from this new house.

BOEHRINGER, OWNER OF COLUMBIA AMUSEMENT AND MANAGER OF TRIANGLE THEATRE AND EXCHANGE IN NEW ORLENAS, WILL ERECT $200,000 PICTURE THEATRE

Special to Motion Picture News

New Orleans, La., March 11.

ERNST BOEHRINGER, owner of the Columbia Amusement Company, manager of the Triangle theatre and of the Triangle exchange, has leased property in Saint Charles street, now occupied by the Victoria Hotel, upon which will be erected a moving picture theatre to represent an investment of $200,000.

The lease is for fifteen years at a rental of $120,000. Thirty thousand dollars will be expended by the owners of the property and $50,000 by Mr. Boehringer.

The house will seat from 1,500 to 1,800, and will be the last word in motion picture palaces, embracing a number of ideas which Mr. Boehringer secured after a trip through European capitals. Work on construction probably will not begin until late fall

"Although the investment is considerable," said Mr. Boehringer, who controls two houses in New Orleans with a combined seating capacity of 2,500, "it is not too much, considering the big future that motion pictures have in the South. This is the era of big things in motion pictures.

"For the life of me, I cannot see why exhibitors in this territory, or any other, for that matter, can build little old three hundred or four hundred seat houses.

"At the best, they can't pack more than a couple of handfuls of people in their houses, and when a big feature is on, the patrons are discommoded. Any such small-minded exhibitor is bound to hurt himself."

Mr. Boehringer came here less than a year ago, and his activities have precipitated an unprecedented era of theatre construction in New Orleans.

As predicted in these columns, Mr. Boehringer is doing more for the good of the business in New Orleans than almost any other exhibitor, and his aggressive tactics in the face of opposition have aroused the admiration of even his rivals.

AUDITORIUM SEATING 2,500 IS PLANNED FOR PICTURES IN WASHINGTON, D. C.

ACCORDING to announcements from the Federal Amusement Company, a new motion picture house will soon be erected in the Capital City with a capacity of 2,500, to be located on Fourteenth and Irving streets, in the residential section of the city.

The agents for the company are G. L. Stabler and R. W. Power, and a large tract of land has been purchased for the purpose.

Plans for the building are in the hands of Horace W. Peaslee. The house will contain a balcony and will have all modern fire-proof improvements.

A unique feature of the building will be its roof garden, where open air shows will be given in the summer months. A moving stairway will lead to it. This will be built on the Spanish pergola style with lattices, garden effects and arbor structures artistically arranged. Here space will be provided for the serving of refreshments as well as a promenade for patrons.

It is stated that work will be begun next month and the house will be ready for occupation early in the fall. Big feature productions will compose the program with an admission of ten cents.

A CAMPAIGN FOR PROPER THEATRE LIGHTING IS INAUGURATED BY THE FEDERAL SIGN COMPANY

THE Federal Sign Company, Lake and Desplaines streets, Chicago, Illinois, has entered into a campaign to bring about proper exterior theatre lighting.

It is a known fact that the majority of the theatres throughout the country are poorly illuminated, whereas if this feature were properly taken care of, it would be one of the greatest assets which any house could possibly have.

Just as the exterior of a restaurant indicates to a large extent the quality of the food to be obtained within, so the exterior of a theatre gives a very good idea of the class of productions one is apt to see on the program.



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Draw the crowds and gather the shekels. Unequaled for pure joy among children and adults as well. Our balloons are made for rough handling — Colors are fast and brilliant— Inflate to 9 in. in diameter, and have stop valves inserted, which renders them little trouble to handle. ORDER TODAY 250 lot printed to order, $7.50; 500, $14.75; 1000, $29.00. Samples and catalog, 10c.

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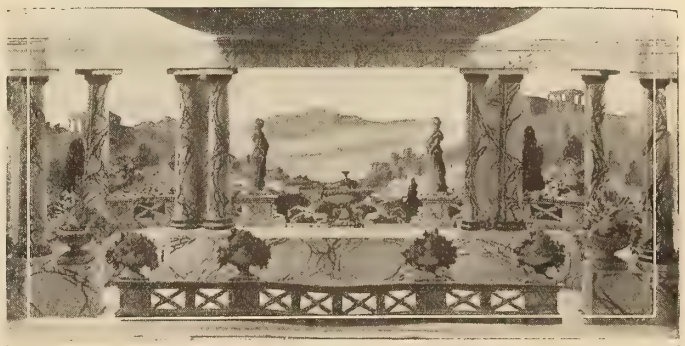
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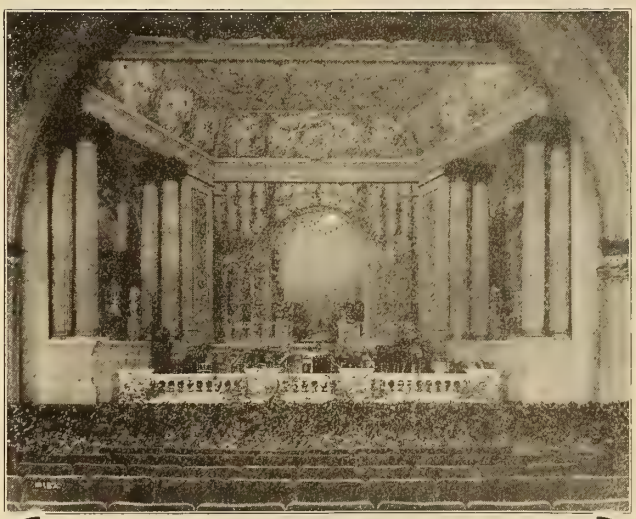
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LYRIC, CHATTANOOGA, TENN., WILL BE TORN DOWN AND $75,000 THEATRE ERECTED ON THE SITE

Special to MOTION PICTURE NEWS

Chattanooga, Tenn., March 10.

PLANS are under consideration by the Signal Amusement Company for the erection at the corner of Sixth and Market streets of a motion picture theatre to cost approximately $75,000.

The Lyric theatre, which stands on the site of the proposed structure, will be torn down within a short while. The Lyric is Chattanooga's oldest amusement house. For some time it was used as a motion picture house, but was recently closed.

It is understood that work on the new theatre building will be begun by May 1. The theatre will probably be thrown open to the public by the first of the year.

It will be one of the most imposing as well as up-to-date houses in the South. The structure will be of steel. Paramount pictures will be shown at the new theatre, which will be known as the Empire.

Extensive improvements are planned by the same company, principal among which is the enlargement of the seating capacity of the company's theatres.

The Alcazar, which now seats seven hundred people, will be enlarged so that it will accommodate 1,600. The seating capacity of the Picto will be enlarged to seven hundred.

The name of this house will be changed to the Alhambra, and when the improvements are completed the Alhambra theatre will be closed.

The seating capacity of the Colonial will be enlarged to eight hundred. These proposed improvements will be completed as soon as possible.

Practically all the downtown motion picture theatres are now under the management of the Signal Amusement Company.

A high grade line of features is being shown at these houses. The company advertises extensively in the daily papers.

LINCOLN, IN MISHAWAKA, IND., WILL PUT ON TRIANGLE, PARAMOUNT AND METRO FEATURES

THE Lincoln theatre, formerly the Princess theatre, at Mishawaka, Ind., which has been remodeled and redecorated, reopened recently with "Pennington's Choice."

The theatre is owned by George Senger, of Mishawaka, and John J. Berscheit, of Aurora, Ill., who have expended considerable money in making the changes.

The house is one hundred feet long and twenty-five feet wide. The seating capacity has been enlarged to 410. The curtain has been moved back and an orchestra pit built, into which has been moved the Bartola from the Century theatre.

The operating room has been changed and is now of tile and brick, and is absolutely fireproof. Two new modern machines and a new curtain have been installed. Special attention has been paid to a new ventilating system, whereby fresh air in the right quantities is at all times assured.

The decorations include plaster composition relief in panels. The color scheme is in old ivory and Tiffany effects.

Appropriate to the name Lincoln, the colors on the canopy are red, white and blue. The electric sign is nine feet long, bearing the name Lincoln, which is studded with hundreds of lights in the national colors.

The Lincoln will show Triangle, Paramount and Metro features, and the admission prices have been raised to ten cents for adults and five cents for children.

The Century theatre will be closed four nights in the week, being open on Friday, Saturday and Sunday, with vaudeville and an orchestra. The other nights will be used for occasional road shows and stock.

LEWIS AND HORN IN CHICAGO TERRITORY REPRESENTING NICHOLAS POWER CO.

WILLIAM W. LEWIS and R. W. Horn are now in the Chicago territory representing the Nicholas Power Company.

Mr. Lewis was formerly on the Pacific Coast, and was one of the firm's representatives at the Panama-Pacific Exposition.

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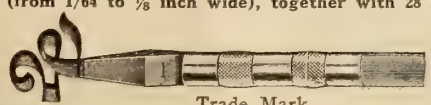
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NOVEL TYPE OF THEATRE PLAN OFFERED TO EXHIBITORS

(*Continued from page* 1798.)

When this feature has been showing for four minutes, that is to say, after section "A" has been filling for twenty minutes, incomers are diverted to section "B"; while the patron seated in "A" sees the picture story through to the end without interruption.

The introductory reel has during the four minutes above noted been transferred to the projector showing on screen "B" which patrons in section "B" now see as did the patrons in section "A," and so on for "C" and "D" and back to "A" again.

Seated Patrons Not Annoyed by Others Passing

It will be noted that after patrons are diverted from one section to the next, those in the first section will from that time on be entirely free from the usual annoyance of others passing in front of them and may thus concentrate their attention on the beauties of the play without distraction.

At the end of the picture story shown in section "A," for instance, that portion of the audience is requested by notice on the screen to exit, for which purpose four minutes is allowed.

That leaves section "A" free to fill again, enabling the proprietor to get the maximum earning out of each seat; since he eliminates all those who ordinarily sit through more than one performance.

The elimination of the proscenium arch and stage and the rendering unnecessary the usual convergence of the seats toward the stage allows a larger number of seats in a given floor area than is possible with the usual type of theatre, every one of which is as good as the best seats in other theatres.

Red dead-lights in the floor of aisles of any section are turned on when that section is being filled or emptied to facilitate movement and still not interfere with patrons' vision.

All sections are provided simultaneously with subdued music from an organ to cover the usual audience noises.

The absence of an orchestra will readily be accepted by the audience because of its evident impracticability, and the consequent saving of expense will not be unwelcome to the management.

This description presumes the use of reels of the self-rewinding type, with three operators and six projecting machines.

New Type of Reel Devised

A new type of reel has been devised which will reduce both the number of operators and machines. Since a patent has not yet been granted on this reel, further description at this time would be premature.

It is not contended that the Vis-a-Vis type of theatre is superior to all others under all conditions.

It is claimed, however, that for a down-town, drop-in house, nothing can approach it, and the fact that it is covered by a broad patent makes it controllable from a central authority.

This last point is by no means the least, since a certain standard for all Vis-a-Vis theatres throughout the country can be maintained and enforced to the great advantage of both the proprietors thereof and the general public.

TIME SCHEDULE
VIS-A-VIS TYPE THEATRE.

FILMS.

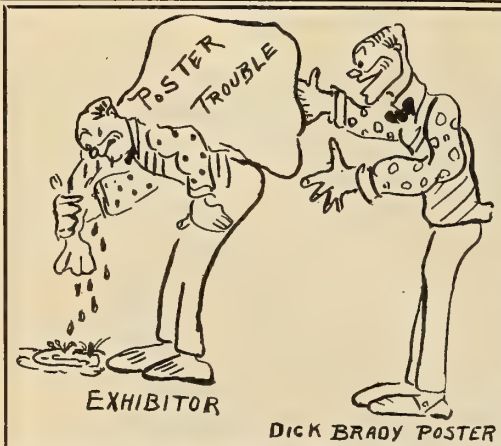
		Screen A	Screen B	Screen C	Screen D
Reel 1.	Blank	12:00-12:04	12:20-12:24	12:40-12:44	1:00-1:04
	Topical	12:04-12:16	12:24-12:36	12:44-12:56	1:04-1:16
Reel 2.	Feature	12:16-12:32	12:36-12:52	12:56- 1:12	1:16-1:32
Reel 3.	in	12:32-12:48	12:52- 1:08	1:12- 1:28	1:32-1:48
Reel 4.	four	12:48- 1:04	1:08- 1:24	1:28- 1:44	1:48-2:04
Reel 5.	reels	1:04- 1:20	1:24- 1:40	1:44- 2:00	2:04-2:20

NOTE: Operator has four minutes in every case to change reel which is to be of self-rerolling type.

AUDIENCE.

	Entering	Topical	Feature	Leaving
Section A.	12:00-12:20	12:04-12:16	12:16-1:20	1:20-1:24
Section B.	12:20-12:40	12:24-12:36	12:36-1:40	1:40-1:44
Section C.	12:40- 1:00	12:44-12:56	12:56-2:00	2:00-2:04
Section D.	1:00- 1:20	1:04- 1:16	1:16-2:20	2:20-2:24

NOTE: Incoming audience diverted to next section four minutes after feature starts in each case.



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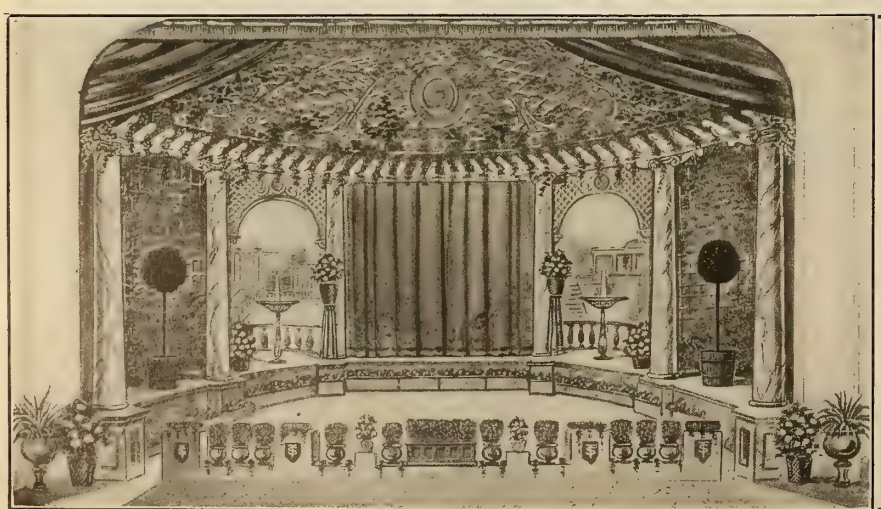
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18,000 postcards have been sent to exhibitors asking for 10 per cent of the receipts on

Monday, May 15, National Motion Picture Tribute Day

for the Motion Picture Campaign for the Actors' Fund of America.

We select at random a few of the replies, all of which have been acceptances.

Marcus Loew with all theatres of his circuit
B. S. Moss with all theatres of his circuit
Aaron Jones with all theatres of his circuit
Allen Jenkins, Roanoke, Va.
C. W. Landers, Fredonia, N. Y.
Charles Teft, New Brunswick, N. J.
Irving Engel, Irvington, N. J.
E. F. Wunder, Freeport, L. I.
Jack Stein, Trenton, N. J.
C. H. Thomas, Bath, N. Y.
A. Wuzzeman, Hoboken, N. J.
W. O. Machke, Ridgefield Park, N. J.
J. A. Cevlin, Johnstown, N. Y.
Ralph Bast, Ridgefield Park, N. J.
David J. Henessey, Newark, N. J.
D. L. Fisher, Newton, N. J.
Ralph Marlowe, Freeland, Pa.
Chas. T. Hamer, Ithaca, N. Y.
Louis Brown, Danvers, Mass.
R. M. Darlington, Lewisburg, Pa.
M. E. Goldstein, Springfield, Mass.
W. A. & M. Gill, Milford, Conn.
C. B. M. Clain, Ridgeway, Pa.
H. Hanghnessy, Youngstown, Ohio.
J. J. Mulhall, Great Barrington, Mass.
The Royal, Waterville, Maine
Henry C. Browne, Summit, N. J.
E. W. Humphreys, Woodstown, N. J.
H. E. Sullivan, Whitehall, N. Y.
J. D. Kennedy, Youngstown, Ohio
Benjamin H. Bittrich, Honesdale, Pa.
S. T. Stevenson, Anderson, N. C.
T. E. Mortimer, Freeport, Me.
Chas. Copin, Brooklyn, N. Y.
Damocha Amuse. Co., Bronx, N. Y.
Mathehias Radian, Hempstead, L. I.
W. J. Sirk, North Manchester, Ind.
H. Younges, Tremont, Ohio
E. J. Giorgople, Elria, Ohio
The Palace, North Judson, Ind.
W. H. Parmenter, North Troy, Vt.
W. M. Wells, Scottsburg, Ind.
Allen F. Sparrow, Springfield, Vt.
H. B. Wells, Newburgh, S. C.
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Summerville Amuse. Co., Summerville, Mass.
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T. L. Little, Camden, S. C.
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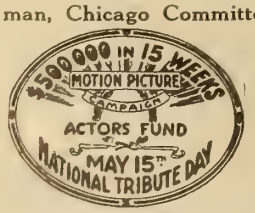
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Helen Holmes
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E. K. Lincoln
Mary Pickford
Mary Miles Minter
Mary Fuller
Gail Kane
Francis X. Bushman
Anita Stewart
Henry Walthall
Lillian Walker
Pauline Frederick
Robert Warwick
G. M. Anderson
King Baggot
Chas. Chaplin
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Norma Phillips
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Beverly Bayne
Anna Little
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Motion Picture Campaign for the Actors' Fund
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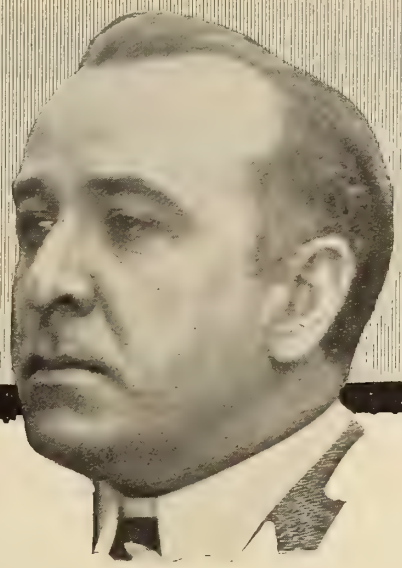
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Featuring
Carol Halloway, John Sheehan and John Steppling in a "Beauty" comedy that's all the name implies —a laugh for every turn of the crank. Directed by Archer McMackin. Released April 5th.

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A farcical portrayal of studio life–and fond hopes of the aspiring artist blasted by the advent of a brazen "life" model. Orral Humphrey is the comedian featured in this "Beauty" mirth-maker. Directed by Phil Walsh. Released April 9th.

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Two part "Flying A" feature starring Vivian Rich and Alfred Vosburgh. Directed by C. M. LeVimess. Released April 4th.

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Two-part "Mustang" subject featuring Anna Little and Tom Chatterton. A virile, compelling story. Directed by Tom Chatterton. Released April 7th.

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– in which Rube Miller goes on a still hunt for a "moonshine still." Directed by Rube Miller, – *featuring* himself and Madge Kirby – Released April 2nd

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A rip-roaring comedy – with *Paddy McQuire, Frank Coleman, Jack Dillon, Arthur Moon and Louise Owen* Directed by Jack Dillon. Released March 30.

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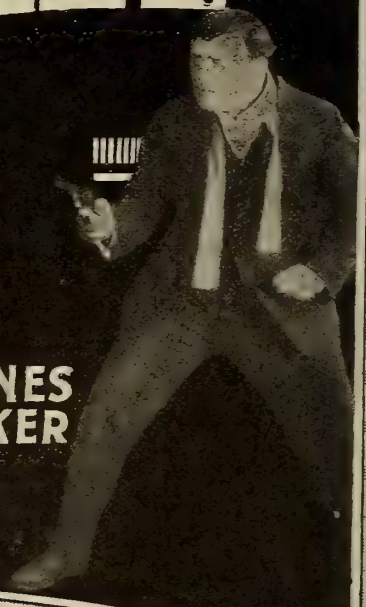
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3 REELS - RELEASED MARCH 29TH

FALSTAFF

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(MARCH 28)

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With Fatty Walter Hiers at his dumpiest best

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(MARCH 30)

The SNOW SHOVELER'S SWEETHEART

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An IVAN FILM Play presenting the celebrated artiste

Maude Fealy

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PAULA SHAY (The Mary Garden of the Screen) and a Broadway Star Cast

in a 5-act screen epic written and directed by
Ivan Abramson, "Filmdom's Master Craftsman"

What the critics say of "The Immortal Flame"

Lynde Denig in "The Moving Picture World"—" 'The Immortal Flame,' in common with other pictures made by Mr. Abramson, possesses an emotional force and a sensational quality always effective with devotees of melodrama. . . . Profiting by a long screen experience, Miss Fealy acts every scene for all it is worth, and the last reel gives an astounding exhibition of physical daring."

Oscar Cooper in "Motion Picture News"—"We think Mr. Abramson deserves a good deal of credit for working out his story to its logical conclusion. . . . This has not a little to do with the final 'strong' effect of the picture. . . . We should say that Mr. Abramson's work and Miss Fealy's acting contribute about equally to the value of the picture."

George W. Graves in "Motography"—"The story is interesting and the settings and photography are good. Miss Fealy's acting is a prominent feature of the picture and it shows earnest and effective effort."

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What more difficult test of their drawing powers could moving pictures have? Yet witness the report of Big Four's showing in the town of Sequim.

> "Last night's film enthusiastically received by large-sized crowd. V-L-S-E features deserve all credit for bringing out people with weather conditions at their worst. Terrific cold, snow and wind. All irrigation systems frozen and country folk beside themselves as to how to water stock, yet came long distances to see your picture."—*J. E. Musgrave, Mgr. Olympic Theatre, Sequim, Wash.*

And then to parallel this achievement in Northwestern Minnesota, land of bitter gales and biting cold, with the thermometer ten below zero:

THE BROADWAY THEATER
ALBERT LEA, MINN

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F. H. MALLERY, LOCAL MANAGER
KLAW & ERLANGER, NEW YORK REPRESENTATIVES

V. L. S. E., Inc.
New York City

Gentlemen:

Enjoyed fine business last Sunday in spite of the extremely bad weather. In the evening the thermometer registered 10 below zero and a stiff northwest gale whirled the fine snow that had fallen during the day into a raging blizzard.

In spite of this, however, four young ladies and their escort, all good picture judges, made the drive in a bob-sleigh from Glenville (eight miles south) to Albert Lea, just to see our show. When they reached the theater, they were too cold to remove their own wraps, but after seeing the picture, they said it was worth all the discomfort to which they had been subjected, and started on the home trip, vowing they would be willing to do the same thing over again for so enjoyable an evening.

I consider this the greatest compliment ever indirectly paid a picture in my house, and cannot refrain from passing it along to you.

Yours very truly,

Valleau

Instances of the drawing power of V-L-S-E releases in every clime and under all conditions, might be multiplied tiresomely. In Dayton, Wash., for instance the American Theatre reports that "with the mercury two below zero, doors opened at 7:00 o'clock. At 7:30 'S. R. O.' Admission twenty-five cents. Box office records broken at 8:40." Suffice it here, however, to suggest that if you seek attractions of proved profit-making value, you would do well to consult the nearest V-L-S-E exchange.

We are always ready to help you help yourself

V. L. S. E. Inc.

"THE SUPREME TEMPTATION"

Featuring

ANTONIO MORENO

and

DOROTHY KELLY

A powerful, throbbing story, full of human interest, of the primrose path of gay Paris—of a grisette who loves, and of a man who is called upon to resist a terrible temptation.





THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

An Absolute Assurance of Success is Represented in Every Production from the Pen of

DANIEL CARSON GOODMAN

Author of that most talked-of Novel

"Hagar Revelly"

and of the Pace-making, Receipt-building Photo Dramas

SOULS IN BONDAGE"

With NANCE O'NEIL

THE GODS OF FATE"

With RICHARD BÜHLER

And ROSETTA BRICE

Dr. Goodman's stories strike fire with the enthusiasm of audiences everywhere, because they are first of all Human—because they are written with a master insight into the great world play of emotions, and because he has evolved the most potent methods of imparting these cross-currents of life to the screen.

Soon to be released, a new heart-high picture by Dr. Goodman:

"THE TOILERS"

With NANCE O'NEIL

Directed by Edgar Lewis

An epic of capital and labor, with a tremendous love interest in which a woman sacrifices her life-long vow of destruction, upon the alter of desire.



LUBIN FEATURE

Released through V.L.S.E. *Inc.*



"THOU SHALT NOT COVET"

A Strictly Out-of-the Ordinary Drama Written for Selig by James Oliver Curwood and Featuring

TYRONE POWER, KATHLYN WILLIAMS,

EUGENIE BESSERER and GUY OLIVER

The S. R. O. Sign Everywhere!

SELIG

Released through V.L.S.E. Inc.

TRADE MARK REG.
U. S. PAT. OFF.

GLADYS HANSON,

famous on stage and screen, stirs the heart to the depths in H. S. Sheldon's powerful five act drama

"THE HAVOC,"

a story of love wrecked on the rocks of loneliness and passion—of a woman's reclamation—of the damnation of the despoiler.

Arthur Berthelet
Director



ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

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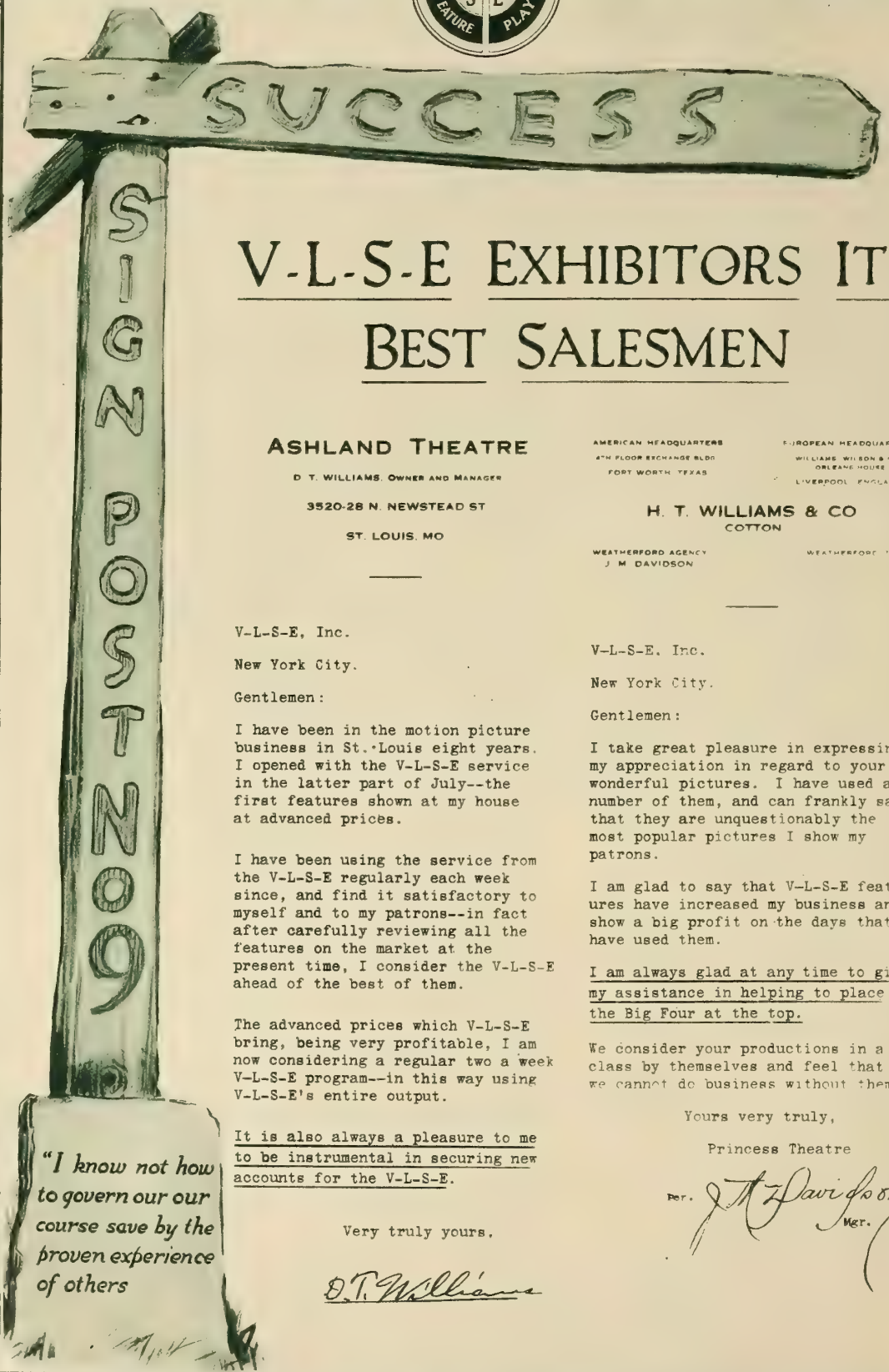
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BIG FOUR FEATURE PLAY
V L S E

LUBIN



V-L-S-E EXHIBITORS ITS BEST SALESMEN

ASHLAND THEATRE

D. T. WILLIAMS, OWNER AND MANAGER

3520-28 N. NEWSTEAD ST

ST. LOUIS, MO

V-L-S-E, Inc.

New York City.

Gentlemen:

I have been in the motion picture business in St. Louis eight years. I opened with the V-L-S-E service in the latter part of July--the first features shown at my house at advanced prices.

I have been using the service from the V-L-S-E regularly each week since, and find it satisfactory to myself and to my patrons--in fact after carefully reviewing all the features on the market at the present time, I consider the V-L-S-E ahead of the best of them.

The advanced prices which V-L-S-E bring, being very profitable, I am now considering a regular two a week V-L-S-E program--in this way using V-L-S-E's entire output.

It is also always a pleasure to me to be instrumental in securing new accounts for the V-L-S-E.

Very truly yours,

D. T. Williams

AMERICAN HEADQUARTERS
4TH FLOOR EXCHANGE BLDG
FORT WORTH, TEXAS

EUROPEAN HEADQUARTERS
WILLIAMS, WILSON & CO
ORLEANS HOUSE
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COTTON

WEATHERFORD AGENCY
J. M. DAVIDSON
WEATHERFORD, TEXAS

V-L-S-E, Inc.

New York City.

Gentlemen:

I take great pleasure in expressing my appreciation in regard to your wonderful pictures. I have used a number of them, and can frankly say that they are unquestionably the most popular pictures I show my patrons.

I am glad to say that V-L-S-E features have increased my business and show a big profit on the days that I have used them.

I am always glad at any time to give my assistance in helping to place the Big Four at the top.

We consider your productions in a class by themselves and feel that we cannot do business without them.

Yours very truly,

Princess Theatre

Per. J. M. Davidson Mgr.

BRANCH OFFICES

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Pittsburg
117 Fourth Av.

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811 E Street N W

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342 Baronne St.

Syracuse
117 Walton St

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V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

VITAGRAPH
















THE REGULAR
VITAGRAPH PROGRAM
For the week
Commencing March 27th
Consists of
Two Release Days
Of Comedy
And On Saturday
A Stirring
Three-part
Broadway Star Feature
Presenting
JOSEPH KILGOUR
And an
All Star Cast



REGULAR RELEASES

"THREE JOHNS"

One-part Comedy—Monday—March 27th
Presenting:—
George Kunkel—George Holt—
George Stanley—Otto Benninger—
Jack Mower and Anne Schaefer.

* * *

"FREDDY FOILS THE FLOATERS"

One-part Comedy—Friday—March 31st
Presenting:—
William Dangman—Frank Currier—
George O'Donnell—William Lytell, Jr.
and Joe Wallace.

* * *

"OUT OF THE QUAGMIRE"

Three-part Drama—Saturday—April 1st
BROADWAY STAR FEATURE
Presenting:—
JOSEPH KILGOUR—Robert Whitworth—
Julia Swayne Gordon—Ned Finley—
Arthur Cozine—Eleanor Woodruff—
Adele Kelly and John T. Kelly

* * *

Released through the
General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH



YOU FIND THE REAL SPARKLE IN

"THE ESCAPADES OF MR. JACK"

Glittering comedies that draw—
and then draw again. Comedies
of combined vivacity and drollery—
so funny that they make you want
the man next you to laugh as hard
as you do.

THE VITAGRAPH COMPANY and THE HEARST SYNDICATE

offer

"THE ESCAPADES OF MR. JACK"

These One Reelers are Guaranteed Comedies

ONE A WEEK—
EVERY MONDAY

Following the Syndicate Stories in all the
HEARST SUNDAY NEWSPAPERS

* * *

Featuring

FRANK DANIELS

The Greatest of Them All

* * *

This Week's Adventure

"MR. JACK INSPECTS PARIS"

Mr. Jack has a nephew—
his nephew has a Fifi—
and Fifi has beautiful arms.
How could he help it?

Released Monday, March 27th
Through the V. L. S. E.



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH



Hearst-Vitagraph Wins Again!

On Friday, March 10th, the front page of every newspaper in the United States carried headlines similar to the above.

On March 14th, the motion pictures of the Villa raid on Columbus, New Mexico, were shown in the Hearst-Vitagraph News Pictorial in New York City.

These pictures were made the morning following the massacre and were taken fifty-four hours before any other camera-man was on the ground.

* * *

New York's newest creations in women's millinery and foot-wear are elaborately displayed.

* * *

The Chicago Nationals romp through a couple of innings in their first spring practise at Tampa.

* * *

"Krazy Kat" and "Ignatz Mouse" are among those present and play through two hundred feet as students of bugology.

* * *

Many features like those named above show why the successful exhibitor demands the HEARST-VITAGRAPH NEWS REEL and will take no other.

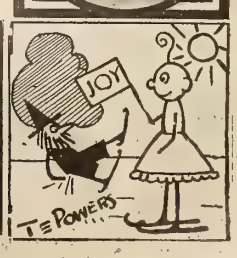
BIG FOUR FEATURE PLAY V L S E

Released Twice a Week Through the V. L. S. E.



The VITAGRAPH COMPANY of AMERICA

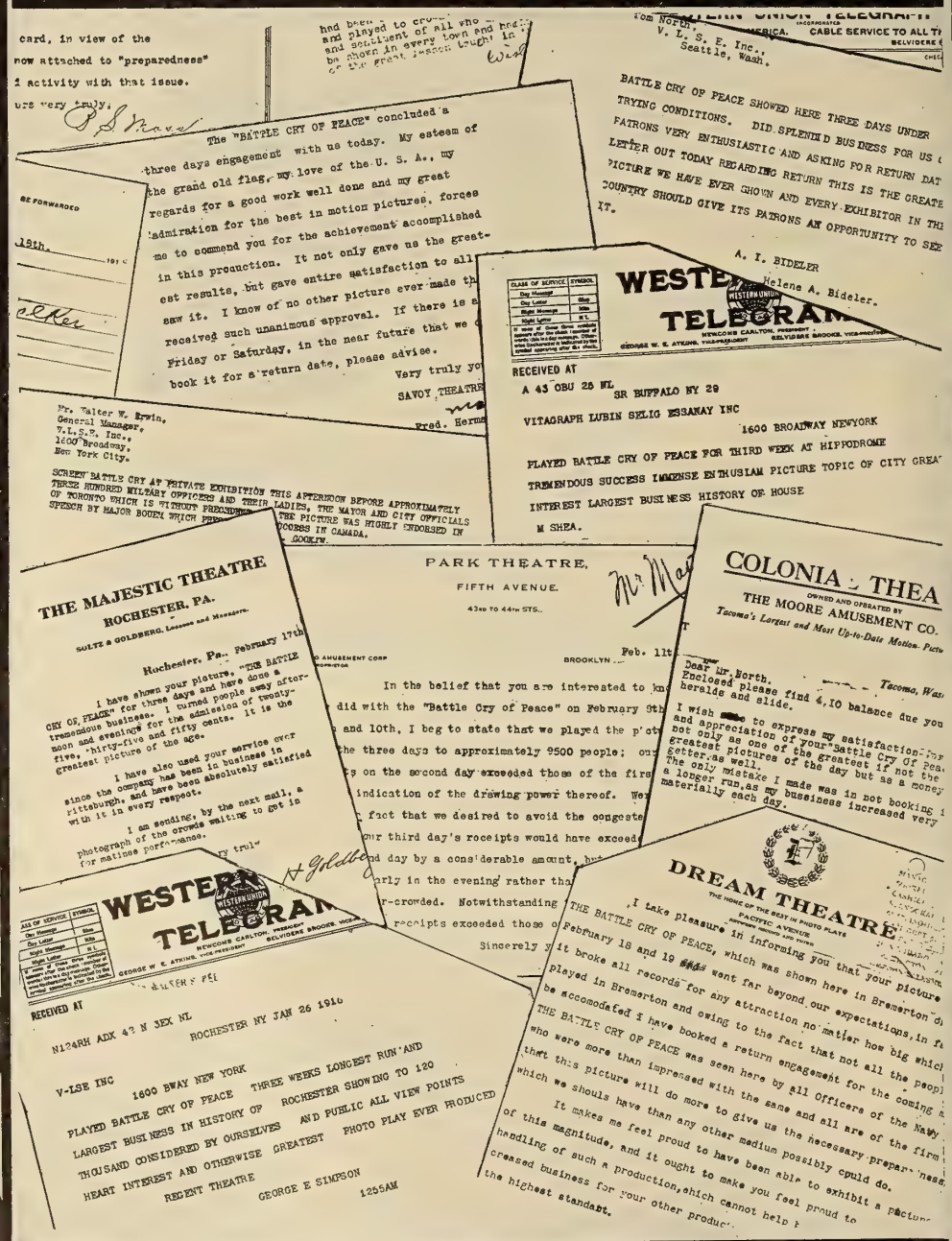
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



VITAGRAPH

THE BATTLE CRY OF PEACE

A PROVEN RECORD BREAKER



THE MAJESTIC THEATRE
ROCHESTER, PA.
SULTZ & GOLDBERG, Lessees and Managers.

Rochester, Pa., February 17th

I have shown your picture, "THE BATTLE CRY OF PEACE" for three days and have done a tremendous business. I turned people away afternoon and evening for the admission of twenty-five, thirty-five and fifty cents. It is the greatest picture of the age.

I have also used your service over since the company has been in business in Pittsburgh, and have been absolutely satisfied with it in every respect.

I am sending, by the next mail, a photograph of the crowds waiting to get in for matinee performance.

Very truly

PARK THEATRE,
FIFTH AVENUE.
43RD TO 44TH STS.,
BROOKLYN, Feb. 11t

In the belief that you are interested to kn
did with the "Battle Cry of Peace" on February 9th
and 10th, I beg to state that we played the p
the three days to approximately 9500 people;
s on the second day exceeded those of the firs
indication of the drawing power thereof. We
fact that we desired to avoid the congeste
our third day's receipts would have exceed
nd day by a considerable amount, bu
rly in the evening rather tha
r-crowded. Notwithstanding
receipts exceeded those o
Sincerely y

COLONIAL THEA
OWNED AND OPERATED BY
THE MOORE AMUSEMENT CO.
Tacoma's Largest and Most Up-to-Date Motion Pictu

Tacoma, Was

Dear Mr. North,
Enclosed please find 4,10 balance due you
heralds and slide.
I wish to express my satisfaction for
and appreciation of your "Battle Cry of Pea
not only as one of the greatest if not the
greatest pictures of the day but as a money
getter as well.
The only mistake I made was in not booking
a longer run, as my business increased very
materially each day.

DREAM THEATRE
THE HOME OF THE BEST IN PHOTO PLAYS
PACIFIC AVENUE

I take pleasure in informing you that your picture
THE BATTLE CRY OF PEACE, which was shown here in Bremerton d
February 18 and 19 went far beyond our expectations, in fa
played in Bremerton and owing to the fact that not all the peopl
be accomodated I have booked a return engagement for the coming
THE BATTLE CRY OF PEACE was seen here by all Officers of the Navy
who were more than impressed with the same and all are of the firm
that this picture will do more to give us the necessary preparedness
which we should have than any other medium possibly could do.
It makes me feel proud to have been able to exhibit a picture
of this magnitude, and it ought to make you feel proud to
handling of such a production, which cannot help t
creased business for your other produc
the highest standard.

WESTERN UNION TELEGRAM

RECEIVED AT
N124RH ADX 42 N JEX NL
ROCHESTER NY JAN 26 1910

V-LSE INC
1600 BWAY NEW YORK

PLAYED BATTLE CRY OF PEACE THREE WEEKS LONGEST RUN AND
LARGEST BUSINESS IN HISTORY OF ROCHESTER SHOWING TO 120
THOUSAND CONSIDERED BY OURSELVES AND PUBLIC ALL VIEW POINTS
HEART INTEREST AND OTHERWISE GREATEST PHOTO PLAY EVER PRODUCED

REGENT THEATRE
GEORGE E SIMPSON
1255AM

WESTERN UNION TELEGRAM

RECEIVED AT
A 43 OBU 26 NL SR BUFFALO NY 29

VITAGRAPH LUBIN SELIG ESSANAY INC
1600 BROADWAY NEWYORK

PLAYED BATTLE CRY OF PEACE FOR THIRD WEEK AT HIPPODROME
TREMENDOUS SUCCESS IMMENSE ENTHUSIAM PICTURE TOPIC OF CITY GREA
INTEREST LARGEST BUSINESS HISTORY OF HOUSE
M SHEA.

Mr. Walter W. Erwin,
General Manager,
V.L.S.E. Inc.,
1600 Broadway,
New York City.

SCREEN BATTLE CRY AT PRIVATE EXHIBITION THIS AFTERNOON BEFORE APPROXIMATELY THREE HUNDRED MILITARY OFFICERS AND THEIR LADIES, THE MAYOR AND CITY OFFICIALS OF TORONTO WHICH IS WITHOUT PRECEDENT. THE PICTURE WAS HIGHLY ENDORSED IN SPEECH BY MAJOR BODEN WHICH
OORS IN CANADA.
OOKLYN.

The "BATTLE CRY OF PEACE" concluded a three days engagement with us today. My esteem of the grand old flag, my love of the U. S. A., my regards for a good work well done and my great admiration for the best in motion pictures, forces me to commend you for the achievement accomplished in this production. It not only gave us the greatest results, but gave entire satisfaction to all saw it. I know of no other picture ever made th received such unanimous approval. If there is a Friday or Saturday, in the near future that we book it for a return date, please advise.

Very truly yo
SAVOY THEATRE
Fred. Herm

card, in view of the
now attached to "preparedness"
t activity with that issue.
urs very truly,

had been
and played to cro
and sentiment of all who
be shown in every town and
of the great Lesson taught in

Seattle, Wash.

BATTLE CRY OF PEACE SHOWED HERE THREE DAYS UNDER
TRYING CONDITIONS. DID SPLENDID BUSINESS FOR US
PATRONS VERY ENTHUSIASTIC AND ASKING FOR RETURN DAT
LETTER OUT TODAY REGARDING RETURN THIS IS THE GREATE
PICTURE WE HAVE EVER SHOWN AND EVERY EXHIBITOR IN THI
COUNTRY SHOULD GIVE ITS PATRONS AN OPPORTUNITY TO SEE
IT.

A. I. BIDELER
Helene A. Bideler.

BE FORWARDED
19th.

HAVE YOU MADE THE MONEY TO WHICH YOU ARE ENTITLED BY SHOWING THIS PRODUCTION?

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST AND LOCUST AVE BROOKLYN, N.Y.
NEW YORK · CHICAGO LONDON PARIS

VITAGRAPH

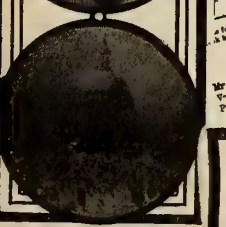
THE BATTLE CRY OF PEACE

A PROVEN RECORD BREAKER










IMPERIAL THEATRE CO.
PHOTO PLAYS OF QUALITY
ZANESVILLE, OHIO. 2/18/16.

Certainly some picture and we surely did the business. Broke all house records, which means something on this house considering the capacity. We are in position to handle 900 persons every show and gave five shows daily and still turned away several thousand people, that's why we recommend the third day so kindly consented to let us have.

We might also say that the crowds were so large that we were compelled to put on a force to

Yours very truly,

Manager

Battle Cry booked originally by us for one week

held over for three weeks, breaking all records for

also, as to time, attendance and box office

tle Cry the ideal picture.

While we consider no picture perfect, would say this, for its type, is as near perfect as we ever expect to run. A master production that pleased enormous crowds.

STAR THEATRE.

R. J. Relf

B. S. Moss Theatrical Enterprises,
COLUMBIA THEATRE BUILDING
BROADWAY AND FORTY-SEVENTH STREET
NEW YORK CITY

After playing "The Battle Cry of Peace" over my circuit of New York houses, comprising the Regent, Hamilton, Jefferson, Prospect and Eighty-Fifth Street Theatres, to truly bonanza business, and to satisfy the demands of my patrons, I booked this picture for a return engagement a month later, to its increased popularity and record breaking receipts. This time that

WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT
BELVIDERE BROOKS, VICE-PRESIDENT

WASHINGTON DC 19

MASTERS

V L S E INC 1600 BROADWAY NEW YORK

BATTLE CRY SMASHING ALL RECORDS FOR PICTURES IN WASHINGTON POLICE REQUIRED TO HANDLE CROWDS SINCE OPENING ON SUNDAY CR LINED IN FRONT THEATRE FOR TWO BLOCKS WAITING ADMISSION PICTU BOOKED FOR ALL NEXT WEEK WITH OPINION FOR INDEFINITE RUN IN TH FUTURE CAPTAIN JACK CRAWFORD SPEAKS AT EACH PERFORMANCE

FRANK B SPURRIER.

WESTERN UNION TELEGRAM

D AY
10 NY H 55 4EX
WARREN O 850A FEB 4TH-1916

ALTER W IRWIN
CR V L S E INC NEWYORK NY

HEARTIEST CONGRATULATIONS ON HAVING ONE OF THE GREATEST PICTU
SHOWN THE BATTLE CRY OF PEACE FINISHED THREE DAY ENGAGEMENT
LAST NIGHT TO GREATEST CROWD EVER ASSEMBLED IN OPERA HOUSE
OVER FIVE THOUSAND PAID ADMISSIONS WILL RETURN PRODUCTION FOR THREE
MORE DAYS; SUPPORT AND ASSISTANCE OF CLEVELAND OFFICE BEST EVER EXTENDED

926AM

re three days, after nine
are theatre in this city,
nfluential that seen should
ertisement to be in favor
ry. All seem to be in favor

Aside from its vast su
its supreme direction,
cast that could do cred
I consider "The Battle
picture and subsequent
country-wide interest
with President Wilson's

V. L. S. E. Inc.,
Atlanta, Ga.

Gentlemen:-

"It came, it mopped, it's gone."

Say! THE BATTLE CRY is the best ever -- tickled to death with the business. The biggest three days -- on third day house record on two days -- broke it made us money. Everybody pleased with it -- caused more favorable talk than any film ever run here.

I consider it a "goer" -- three days in a town the size of Conley, considering it is only six miles from Birmingham where it is run two weeks and four days -- full the people from here to ga... build advise every exhibi... er: busy and book ... a three ring ... it will ...

Exchange Theatre
DAN TENNANT, PROP
Goldfield, Nevada

Vitagraph-Lubin-Selig-Essanay, Inc.,
San Francisco, Cal.

Gentlemen:

Our matinee is just over and all who witnessed the "Battle Cry of Peace" this afternoon pronounced it the "best ever". In fact I, personally, think that too much cannot be said in its favor.

Yours very truly,

Manager

ECKEL THEATRE CO.
THE HOUSE OF FEATURES
SEATING CAPACITY 2000 CONTINUOUS FROM 12 A.M. TO 11 P.M. SUNDAYS FROM 2 P.M. TO 11 P.M.

SYRACUSE, N. Y. ~~feby. 26~~ 191

Gentlemen:

"THE BATTLE CRY OF PEACE" was a great picture.

It more than doubled our largest day's receipts on the last day of a five days showing.

We are booking it for another run.

Yours very truly,
ECKEL THEATRE

Manager

WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT

Uniontown, Pa., Feb

COPY.

Mr. E. O. Child, Mgr.
V-L-S-E Inc.
Pittsburgh, Pa.

shows today on Battle Cry

Louis Sitnek

8th, 9th.

My dear Mr. Masters:-

We are today in receipt of the following wire from the Empress Theatre, Laramie, Wyoming, which showed "the BATTLE CRY OF PEACE on January 20th and 21st.

"Broke all records with Battle Cry of Peace" and that say it says it every one that saw it says it is a marvel and that every American citizen should see it. Any heavy adver- tising did the business."

Yours very truly,
ECKEL THEATRE

Manager

(a)

ALREADY 1943 THEATRES HAVE BROKEN THEIR BOX OFFICE RECORDS BY SHOWING THIS PHOTO SPECTACLE.

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST AND LOCUST AVE BROOKLYN N Y
NEW YORK CHICAGO LONDON PARIS

VITAGRAPH



Albert E. Smith & J. Stuart Blackton
present

EDNA MAY

Famous Beauty of Two Continents

in

"SALVATION JOAN"



A story of society -
The Salvation Army in the underworld
And the workings of the American
Secret Service.

--of gold and poverty,
and beauty and love.



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH



EDNA MAY

in

"SALVATION JOAN"

A few years ago Edna May dazzled the world
As "The Belle of New York"

Since then she has been worshipped by the poor
of the London Slums who have named her
"The White Orchid."

Soon she will be loved by millions of Americans
as "Salvation Joan."

THIS SEVEN PART BLUE RIBBON FEATURE
Will be Released Monday, April 10th
Through the V.L.S.E.



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

"RAVER" AND "OCEAN" PRODUCTIONS

A QUARTET OF SMASHING SUCCESSES

THE PUBLIC KNOW THESE PLAYS

"OWEN DAVIS' BIG PLAY"
DRIFTWOOD
WITH THE FAMOUS OPERATIC STAR
VERA MICHELENA
AND 500 OTHERS
SUPERBLY STAGED BY
MARSHALL FARNUM
WITH ALL THE ORIGINAL
THRILLS AND SENSATIONS

THE PUBLIC KNOW THESE STARS

THE POPULAR STAR DUO
JAMES J. CORBETT
AND
PAUL GILMORE IN
NEW YORK'S GREAT STAGE SUCCESS
"THE OTHER GIRL"
BY
AUGUSTUS THOMAS
THE SEASON'S NOVELTY
TEEMING WITH "PEP" AND "GO"
CAST OF 400 PEOPLE

EACH 5 PARTS

WM. J. LOCKE'S
BIGGEST SELLER
"The FORTUNATE YOUTH"
WITH THE POPULAR MATINEE IDOL
WILMUTH MERKYL
SUPPORTED BY
LILA LESLIE, CHAS. GRAHAM
AND AN IMPOSING ENSEMBLE of 400 PEOPLE
A THRILLING STORY OF
ADVENTURE

MARY SHELLEY'S
CLASSIC
"FRANKENSTEIN"
IN POWERFUL PICTURE VERSION
"LIFE WITHOUT SOUL"
WITH
PERCY STANDING
WILLIAM COHILL And a
SUPERB SUPPORTING COMPANY
AN AWE INSPIRING
STUDY OF
LIFE'S STRANGE SECRETS

STATE RIGHTS GOING

GET OUR PRICES

COMING

"ALABAMA" "THE WITCHING HOUR"
"THE HARVEST MOON" "THE MODEL"

COMING

"THE HOOSIER DOCTOR" "THE RANGER"
"AS A MAN THINKS" "THE SOUL MACHINE"

AND ESTABLISHED SUCCESSES BY AUGUSTUS THOMAS AND OTHERS

EXECUTIVE OFFICES,
WORLD'S TOWER B'LD'G.

RAVER FILM CORP.
HARRY R. RAVER PRES.

STUDIOS, ROCKVILLE CENTER, L.I.
NEW YORK, U.S.A.

The Secret of Making Money will not be a Closed Book to You if You Book —

THE RED CIRCLE

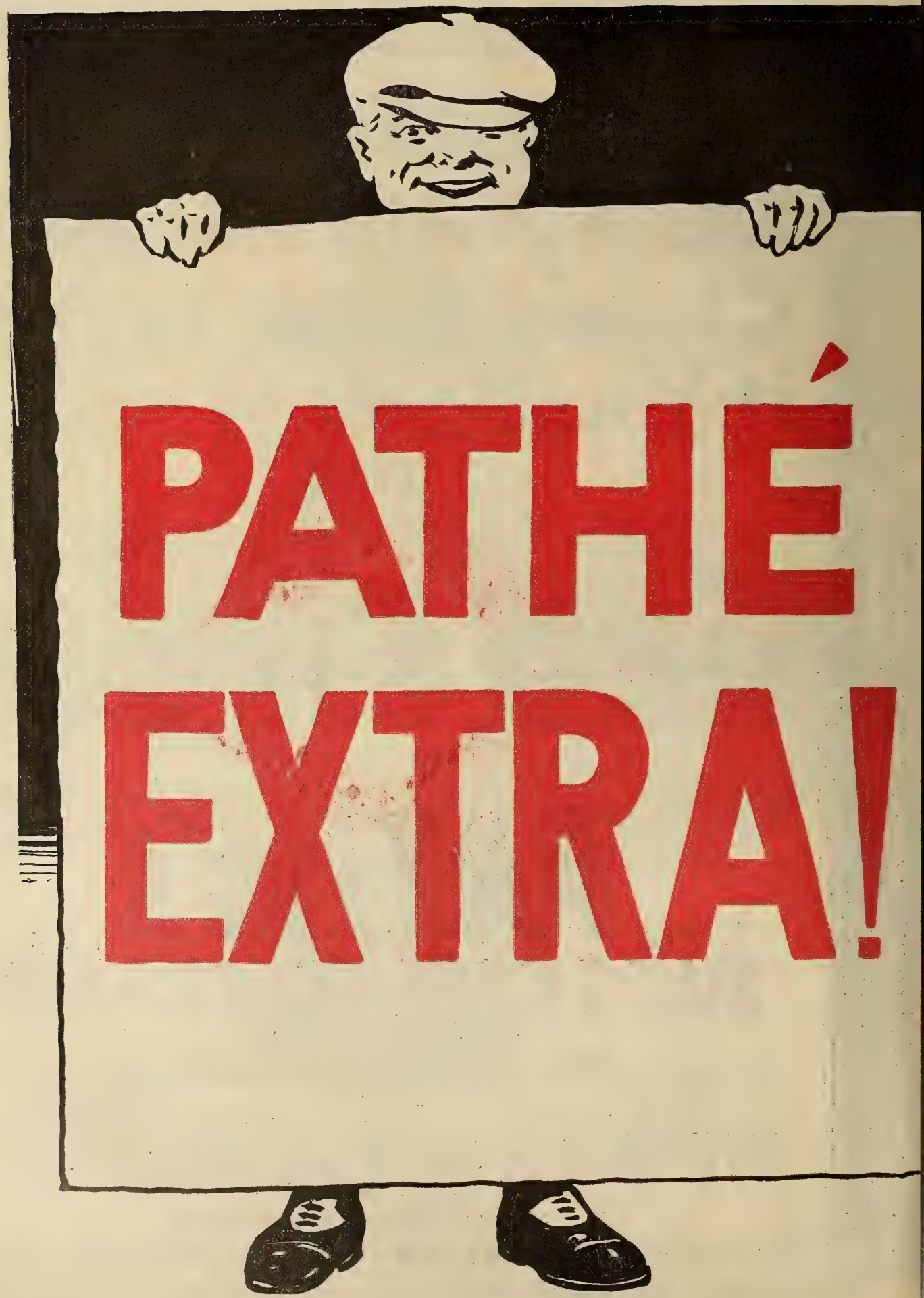
$500,000 IN 15 WEEKS MOTION PICTURE ACTORS FUND MAY 15TH NATIONAL TRIBUTE DAY

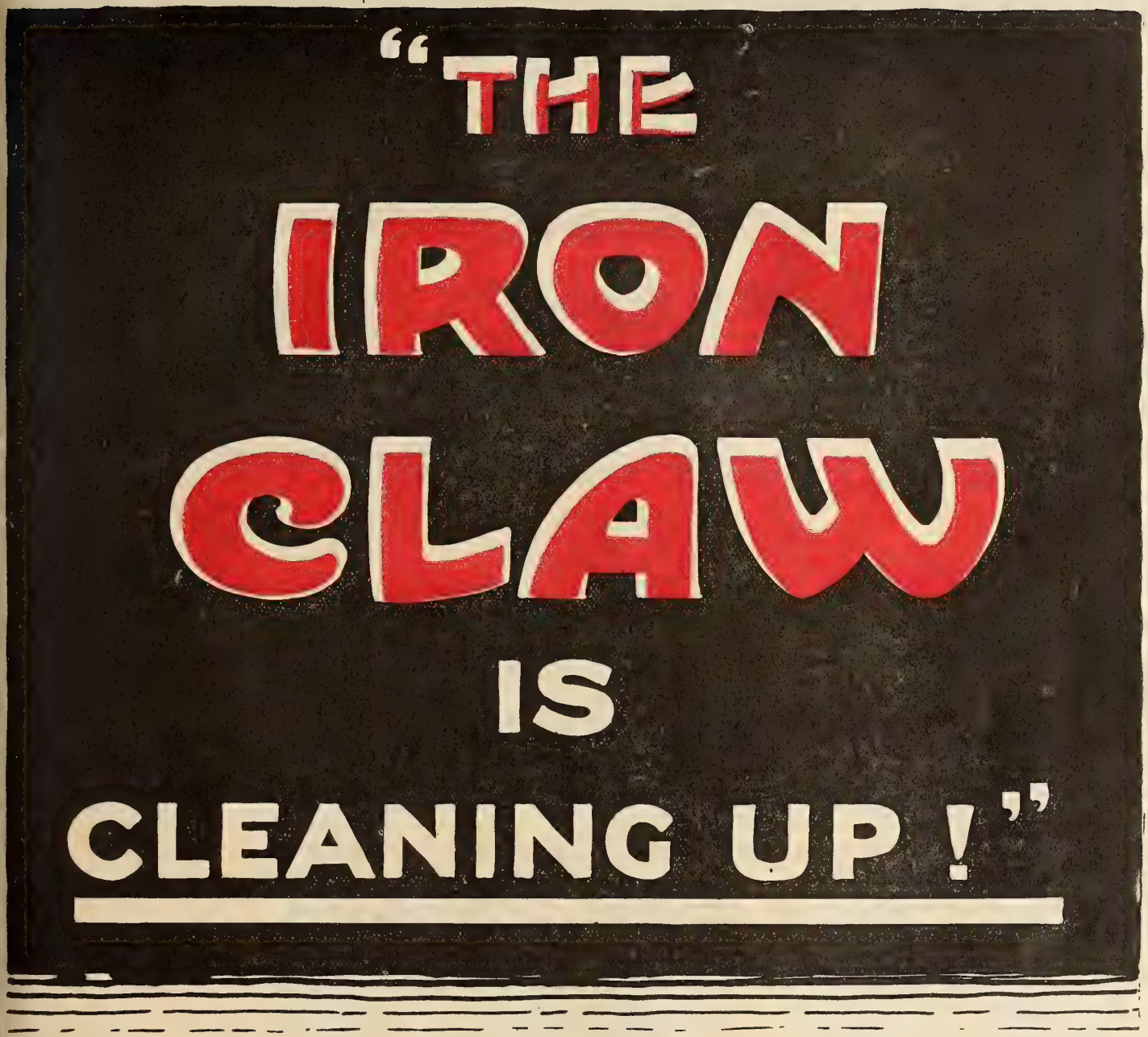
PATHÉ'S SUCCESSFUL SERIAL

Produced by BALBOA

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK


PATHÉ
EXTRA!



PRODUCED BY THE
FEATURE FILM
CORPORATION
COMPLETE IN 14 INSTALLMENTS

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

How can an advertiser continue advertising? By giving YOU value.

PATHÉ Presents

MISS

FLORENCE REED

IN THE FIVE PART GOLD ROOSTER PLAY

The Woman's Law

"A woman's first instinct and highest law is the protection of her offspring. For it she will stop at nothing."

$500,000 IN 15 WEEKS MOTION PICTURE ACTORS FUND MAY 15th NATIONAL TRIBUTE DAY

Produced by the ARROW FILM CORPORATION. Adapted from the novel by Mrs. Maravene Thompson by A.S. LeVino and Harvey S. Thew.

Released March 21st

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

This is a picture that will burn its way into your consciousness.



The Social

It's Unanimous!

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The KISS of HATE

By Madame de Grissac - Directed by William Nigh

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COLUMBIA PICTURES CORPORATION



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March 27	THE WALL BETWEEN	FRANCIS X. BUSHMAN *and* BEVERLY BAYNE
April 3	THE KISS OF HATE	ETHEL BARRYMORE
April 10	THE HALF MILLION BRIBE	HAMILTON REVELLE *and* MARGUERITE SNOW
April 17	PLAYING WITH FIRE	MADAME PETROVA
April 24	THE MAN WHO CAME BACK	HAROLD LOCKWOOD *and* MAY ALLISON
May 1	THE ROSE OF THE ALLEY	MARY MILES MINTER
May 8	A MILLION A MINUTE	FRANCIS X. BUSHMAN *and* BEVERLY BAYNE
May 15	THE SNOW BIRD	MABEL TALIAFERRO
May 22	THE SCARLET WOMAN	MADAME PETROVA
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* * *

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* * *

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Bryant Washburn,
Elizabeth Burbridge,
John Junior,
John Lorenz.

Released through General Film Co.

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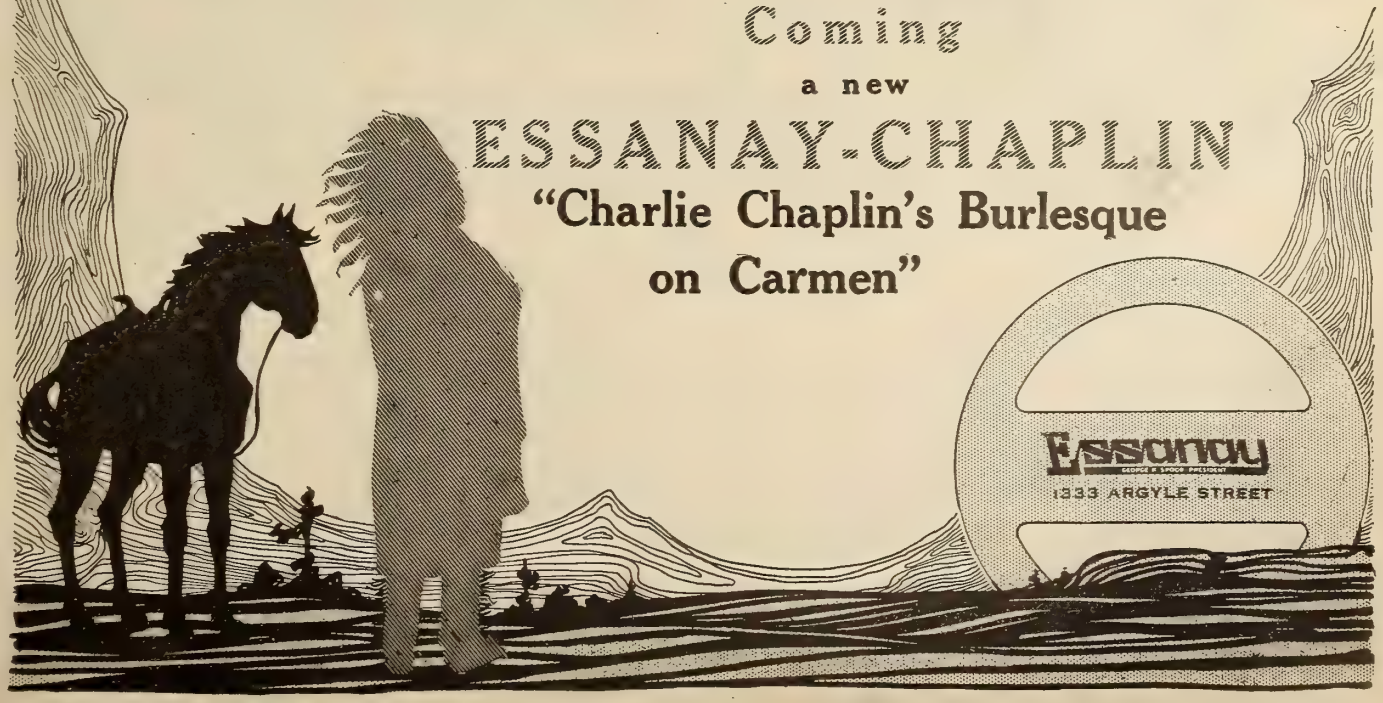
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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Volume XIII | APRIL 1, 1916 | No. 13

Let Us Have Unity!

THE following expression of opinion is so timely and so fully in accord with the views of this publication that we give it without further comment.

We wish only to preface it with a news fact: *The Board of trade has tendered to the Motion Picture Exhibitors' League an offer of twenty-five per cent. of the net proceeds of its trade show to be held in New York City May* 6-13; *also, the Board of Trade has given its unqualified endorsement of the national convention of the M. P. E. L. of America, to be held in Chicago July* 11-16.

And now we let an exhibitor speak:

My Dear Mr. Johnston:

I am pleased to give you herewith my opinion why it is the best policy, good business, very urgent and necessary that every State Exhibitors' League, the National Exhibitors' League and the Motion Picture Board of Trade co-operate in every way. It seems to me, in view of past experiences, for the sake of doing a service for all, those little petty differences that come up should be eliminated. As long as we keep going to the mat there is no hope of any real progress. Very cordially yours,

(*Signed*) F. J. Rembusch,
Pres. Indiana Exhibitors' League, Exhibitors' Vice-Pres.
Motion Picture Board of Trade.

"ABOUT six years ago the first organization of motion picture interests on a national scale was brought about by the formation at that time, in Cleveland, Ohio, of the Motion Picture Exhibitors' League of America

"Those of us who were present were at once inspired with the wonderful possibilities of a national motion picture organization. We felt that the power, the profit, the betterment and uplift to ourselves and the entire moving picture industry, to be gained by an organization of exhibitors, would be well worth the necessary labor and sacrifice. We can still see all of this today, but in looking back we certainly must realize that we have *failed to do many of the big things* we then hoped for and anticipated doing.

* * *

"LET me say the motion picture industry owes a debt of gratitude to those who first worked for motion picture organization. *The Lord only knows what might have happened without this pioneer work.* These men spread the idea of organization; encouraged the thought of co-operation; laid the foundation which we should benefit by. Their work should never be forgotten, and it is for us to lend a helping hand and go on with it.

"WHY HAVE WE FAILED TO DO THE BIG THINGS? First, last, and always because that organization, and all other organizations of motion picture interests since, have been too clannish and narrow in their views.

"*It is not practical or feasible that exhibitors shall dictate, nor manufacturers and exchanges command.* Nothing but chaos can result in either event.

"If either proposition were possible when exhibitors had the upper hand they would arbitrarily ruin the film manufacturers and exchanges, and the manufacturers and exchanges would ruin the business of exhibiting if they had command of the situation.

"BUT, IT CAN'T BE DONE. It is as impossible for any branch of the industry to control itself completely, or other branches of the industry, by means of force or command, as it would be for one man to control the air we all breathe. The reason is this—*it is so very, very easy to break into the business either as a producer or exhibitor.*

"Look the fact straight in the face. Any hod-carrier, butcher, undertaker, high-brow or low-brow, can go into either end of the business without the least bit of previous experience and knowledge. Take a camera and go to it, and you are a producer—put up a machine and a screen and you are an exhibitor.

"Let me give you two concrete examples. A little over a year ago most of us ran regular service, and we believed that regular service companies had the business sewed up forever. Almost over-night there was enough multiple reel feature service to go around, and regular service went begging. Who can tell—six months from today feature service may be begging and regular service in great demand.

"Here is another instance that has happened a thousand times or more to my knowledge. Mr. Exhibitor has a nice business; making money; has hopes for the future rainy day. A new show shop opens in his town, and over-night he is deprived of a living and is digging in his pocket. There is no business in the world so easy to get into and so hard to get out of.

* * *

"OUR GREATEST EVIL IS SENSELESS COMPETITION IN EVERY BRANCH. Manufacturers of film are making less money, in fact it would be better stated by saying they are *losing more money,* than any time in the history of the business. And so are the exhibitors.

"On one hand the manufacturers are bidding for performers and elaborating on productions until they must raise the price of film service where it is prohibitive for the exhibitor to pay the price.

"On the other hand, the exhibitors are increasing in number; there are so many shows who run so many reels of film that the public is overfed with pictures. We are up against the most potent factor of any business, *'the law of supply and demand.'*

"People spend as much money, and even more, for pictures than they did, but they don't spend enough to keep up with the prices for service, the much larger investments in the business everywhere, the increased number of theatres and seating capacity.

* * *

"THE CURE IS STOPPAGE OF WASTES AND HIGHER EFFICIENCY. If the terrific waste in the business could be eliminated millions and millions could be saved. If there were greater efficiency in handling and marketing film, and if exhibitors would run their shows with a view of good business policy, and to satisfy the natural demand of the people for pictures, and quit trying to put their competitor out of business—by running so many reels one day that the people don't want to see pictures for several days after—there would be more business and more money for everybody.

(*Continued on page* 1868.)

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Reg. U. S. Pat. Off.

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WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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VOL. XIII April 1, 1916. No. 13

Let Us Have Unity!

(*Continued from page* 1867.)

"Can an organization of exhibitors do this alone? No. Neither can an organization of manufacturers alone accomplish much good for the business as a whole. Both must work together in perfect harmony.

* * *

"THE WAY TO WORK TOGETHER IS TO WORK TOGETHER. Now, inasmuch as it is impossible to control this business by force or command (a silly idea that should be forever thrown into the scrap heap), our only hope remains in education; in exchange of ideas; in organization on the very broadest lines.

"Our only hope to down censorship; to uplift and better the business; to cut out senseless competition; is for all parts of the industry to work together in harmony, but somehow motion picture interests are the hardest to organize and stay put after they are organized.

"Bakers, candle-stick makers, bill posters, all have organizations that are strong and work together. *But we don't because we won't.*

"We fail to see farther than the end of our own nose, when prosperity is within the reach of a fraternal hand clasp. If we could only get the idea that any and every kind of organization of motion picture interests is a stepping stone to the progress and best interest of all when working together, *the big things we want to do would soon come about.*

* * *

"THE big things we want to do can only be accomplished in one way—'BY THE MOTION PICTURE BOARD OF TRADE AND THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA WORKING TOGETHER.'

And why not? Give one reason why they shouldn't! There are a thousand reasons why they should. Look at the facts! Gaze on past history! Every time trouble comes up in the way of a censorship fight, on every occasion of the betterment and uplift of the business, every branch of the industry had to work together.

"Our interests are so identical that we can't solve any of the problems that ail us without all branches working together. *We have been coming to it for years—why not go right up to it now?*

"Being a member of both organizations (President of the Indiana State Exhibitors' League and Exhibitors' Vice-President of the Motion Picture Board of Trade), I know that both stand for the same thing—the betterment and good of the business. Why scatter our forces when we could, like a great army and navy branch of the same industry, defeat the outside enemy and quiet the inside turmoil?

* * *

"AT the hearing of the Federal Censorship bill before the Congressional Committee on Education and Labor, Mr. Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, and Mr. J. Stuart Blackton, president of the Motion Picture Board of Trade, stood shoulder to shoulder fighting this great evil.

"Here were two men, representing the two great branches of the industry, working together for the common good of all. If we had all been thoroughly organized, and every part of the industry worked together in harmony, I believe Federal censorship would now be a thing of the past.

"It seems that at least on censorship we should all see alike and I had begun to believe that at last we had found one common idea where the entire force of all motion picture interests could be united. But our dreams were shattered because on the last round some of the film companies who are new in the business, for some unaccountable reasons, came in with a counter proposition in favor of Federal censorship. Here we have real progress retarded by misapprehension.

* * *

"LEGALIZED CENSORSHIP IS MISUNDERSTOOD. Motion picture censorship at first glance seems to be all right, but the more you study it the more you see the danger and the evil of it. Going back over the years since the inception of pictures I find that every year the pictures have been raised to a higher standard of morals, ethics, and cleanliness, so that the pictures today are of such a high standard generally that there is absolutely no complaint from our best citizens or from moral welfare people who are *really and truly sincere.* This has not occurred through force or legalized censorship but entirely through the efforts of motion picture interests themselves.

* * *

"AT the Federal hearing I heard Dr. Craft say '75 per cent. of the pictures are bad and 25 per cent. are very bad.' He criticized pictures because they had smoking scenes in them, as if it was immoral to smoke. He said all motion pictures should be suppressed.

"He then slips right around and tells us that just as soon as the Federal censorship law is enacted he is going into the motion picture business. We will then have his kind of pictures and the pictures will be in the schools, the Y. M. C. A.'s and the churches on Sunday, and Dr. Craft will have everything to say, presumably, —what shall go over and what shall not. *Only Craft pictures can be shown.*

"The above is no exaggeration—it is a matter of record—then, why in the name of *good business sense alone,* can anyone connected with the business line up with Dr. Craft who tells you openly he is going into the film business at both ends? If he could have the power of controlling the film situation we had just as well all go out of business.

"I am not saying that this will come to pass because I am more optimistic in the good sense of people. *I am positively in favor of no censorship.* If there are any pictures unfit or unclean we must be the judge as we have been in the past.

* * *

"TO DO THE BIG THINGS WE NEED BROAD VISION ON THE PART OF EVERYONE. Individually and as organizations we must get away from our selfish, clannish ideas because individually we don't amount to a row of pins. Collectively, with all of the motion picture industry working together, we are the mightiest force in the universe. Collectively we can command, we can educate. We are more potent, powerful and influential than pulpit or press. Alone we are just five or six feet of dust, to be blown about and trampled on by every grafter or fanatic that comes along the line.

"It is time we are doing the big things and quit dreaming about them. Mr. Big Exhibitor, who won't take any part in organization work—you are the one that is holding us back. Mr. Manu-

(*Continued on page* 1922.)

Hearing on Towner Bill May be Held in Few Days

Judge Hughes, Not Favoring Measure Approved by Motion Picture Board of Trade, and Keeping an Eye on Necessity of Providing for Political Henchmen, Employs His Waking Moments in Framing Bill Designed to Give Needy Politicians $8,000 and $7,500 Salaries

Special to Motion Picture News

Washington, D. C., March 18.

HEARINGS on the Towner bill amending Section 245 of the Federal Penal Code as suggested by Motion Picture News to place motion pictures plainly within the scope of the present law forbidding the mailing and interstate shipment of objectionable printed matter and pictures may be held within the next few days by the Judiciary Committee of the House of Representatives.

J. W. Binder, secretary of the Motion Picture Board of Trade, has conferred with the chairman of that committee and the author of the bill, and an effort will be made to have it reported to the House of Representatives with the recommendation that it be enacted into law.

Mr. Binder told these gentlemen that the film manufacturers of the United States are in favor of the Towner bill and will endorse the measure.

An effort is being made to substitute this bill for the Hughes measure which would establish a Government bureau of censorship.

As has often been pointed out, this would be far more desirable than the censorship of films and would readily bring about the same results that would be obtained by Congressman Adamson's proposed board.

Judge Hughes is hard at work getting his committee into line to favorably report within the next few days what is to be termed a "committee bill" providing for the appointment by the President of five men to serve as censors.

Censor Chairman at $8,000 a Year

One of these will be selected as chairman at $8,000 a year, while the others will receive compensation at the rate of $7,500 per annum.

These salaries are somewhat higher than those proposed in the original Hughes bill, which also provided for but three censors, and the change is to conform to the opinions advanced by the advocates of his measure.

The term of office of these men is to be for six years, except when the board is first constituted, one of them will serve the entire period, two will remain for four years and the other two will serve two years before being reappointed or their successors chosen.

To meet this and other expenses that will occur in the formation of the board, the sum of $90,000 is to be appropriated, but thereafter the board will be self-supporting for the manufacturers are to be charged at the rate of two dollars per thousand feet of film, with twenty-five cents for each copy of an original.

Probably to appease the manufacturers there is a clause that this fee may be reduced at the expiration of six months after the law gets into working order, if this is deemed desirable by the commission.

But if it is like the usual Government activities, the probability is that the cost will go up, regardless of the sum it may be paid.

Naturally, the members of the commission will not be allowed to engage in any other business—they will not have to with the salaries they are to receive—and they may be relieved from their duties if found unfit.

Washington is to be honored as the headquarters of the proposed commission for as a division of the Bureau of Education of the Department of the Interior, its main office will be in the National Capital.

But the commissioners may, in their discretion, establish branches in other cities, under the supervision of one of their number or of deputy commissioners. At each of these offices it will be possible to secure licences.

Objectional Methods Loom Up

The bill is to go into effect thirty days after being signed by the President and if application is made within a stated time thereafter, such films as are already in existence, probably subject to certain restrictions, will be licensed without charge.

Department store methods of an undesirable type are to be employed in the conduct of the business of the commission. Where there is a refusal to license a film the two dollars per one thousand fee which must accompany the application will not be returned to the depositor but a "due bill" will be granted cashable in connection with the next application.

The Court of Appeals of the District of Columbia will be greatly overworked with film cases should this bill be enacted into law, judging from the outcome in some of the states, for it is to that judicial body that appeals from the decisions of the commission are to be taken.

An appeal may be taken from the decision of a single commissioner to the full commission, the decision of a majority of the commission being final with respect to it, and then, finally, to the court designated.

Each film passed will be given a serial number and this must be shown as a part of the principle title of such film. No film or films will be allowed to be shipped in the District of Columbia or the territories of the United States or from one to the other, or from or to any state in interstate commerce unless the same shall first have been reviewed by the commission, except in the case of positives sent from one point to another by the manufacturer, probably for reprinting or to the commission for review, and failure to live up to this provision means fines and imprisonment for the guilty persons, and the confiscation of the films. The fines go up to as high as $1,000 and the prison term is a year.

Where a permit is refused, it may later be granted if it is made to conform to the ideas of the commission by the elimination of the part or parts to which objection has been raised.

Bull and prize fights are to be barred; no other mention is made of action that will be deemed to be objectionable, that being left to the commission in the formulation of rules and regulations.

The making of these latter will not be accomplished overnight and should the bill be passed chaos would result while the members of the commission were endeavoring to arrive at what would be "safe" to pass.

Of course, there is the provision that obscene, indecent, immoral, inhuman, or films that will incite to crime and lower the morals of the people shall be licensed.

Copies of the bill that the committee is working upon are not yet obtainable, but it is known that the above facts are covered therein.

There is a great deal of satisfaction in knowing that even this bill has slight chances of being enacted into law.

President Wilson, it is reported, has mapped out the course which he desires Congress to pursue and with several very important bills not yet acted upon, and a large number of other bills also pending, in all probability Congress will adjourn without giving more than a passing thought to this weighty matter with which Judge Hughes is so badly involved.

It is generally conceded that Judge Hughes is very earnest in his endeavors to cleanse the country of immorality insofar as motion pictures at least are concerned, but there are those of our people who have often wondered why the Judge voted against the passage of the child labor bill, which will have its effect largely in the South, they believing that the conservation of morals is more largely involved in this. Children in the mills is a blot on the South.

"H-V" WEEKLY SHOWS MURDERED AMERICANS AT COLUMBUS, NEW MEXICO

The Hearst-Vitagraph News Pictorial, No. 21, contains views of incidents in connection with the recent Villa raid on Columbus, N. M. A portion of the town is shown in flames, and the dead and wounded, as they lay in the streets, are disclosed.

The cameraman also obtained a view of the American troopers in pursuit of the enemy, and an engagement of the opposing forces.

OVEY PLAYS A CHINAMAN IN "THE SMUGGLERS"

The Horsley Cub Comedy Company is filming "The Smugglers," in which George Ovey appears in a new characterization—that of a Chinaman. In this disguise he aids the revenue officers to discover opium smugglers.

Harry Brown, formerly electrician at the Universal and Keystone studios, has been engaged in that capacity by David Horsley.

MABEL NORMAND WILL REMAIN WITH TRIANGLE

Mabel Normand will continue as one of the players producing pictures for the Triangle Film Corporation.

Miss Normand, March 17, affixed her signature to a contract with the New York Picture Corporation, one of the corporate factors of the Triangle Film Corporation.

For the present, Miss Normand will continue as a member of the Keystone company, producing this unique class of comedy at Fort Lee, N. J.

Whether or not Miss Normand's activities will take a larger field later in the season has not yet been determined.

There have been rumors to the effect that the popular comedienne would be found a member of another organization. Miss Normand has definitely set at rest these unauthorized rumors in the manner noted above.

Miss Normand will in all likelihood be seen with Roscoe (Fatty) Arbuckle in a new comedy the latter is preparing for in the Fort Lee studio.

LEON GAUMONT HERE TO CONFER WITH MUTUAL PRESIDENT

Desiring to confer with John R. Freuler, president of the Mutual Film Corporation, and also to inspect his American properties, Leon Gaumont, head of the Societie des Etablissements Gaumont, Paris, France, arrived in New York March 15.

Before the war it was Mr. Gaumont's custom to visit America annually. This is his first visit since the beginning of hostilities.

As the Gaumont company has begun to release through the Mutual Film Corporation since Mr. Gaumont was last here, he wished to meet President Freuler and other officials of the company with which he is now affiliated.

When asked for an interview Mr. Gaumont replied that he preferred to make no statement until he had visited his winter studio at Jacksonville, Fla., and also had had the opportunity to acquaint himself with American conditions at first hand.

HUTCHINSON DIVIDES TIME BETWEEN STUDIOS IN SANTA BARBARA AND LOS ANGELES

Special to Motion Picture News

Los Angeles, March 17.

President S. S. Hutchinson of the American Company, who is now on the Coast, is dividing his time between the studios at Santa Barbara and Los Angeles.

A number of innovations and improvements are being introduced at both places, and the semi-weekly trips enable the president to keep in close touch with all producing organizations.

GAUMONT ASKING FOR THREE-REEL SCENARIOS

George D. Proctor, scenario editor of the Gaumont Company, announces that he will gladly consider strong three-reel scenarios. These must be modern in theme and with unusual dramatic interest. The scenario department is at the Gaumont headquarters, Flushing, N. Y.

Northwest Canadian Exhibitors Form Circuit

Each Theatre Manager Is Quoted Price for Franchise Covering His City and the Figure Is His Pro Rata Share of Total Expense Regardless of Revenue from the Service

Special to Motion Picture News

Vancouver, B. C., March 17.

W. P. DEWEES, manager of the Rex theatre in Vancouver, B.C., returned recently from a trip to Montreal, taken for the purpose of settling details with E. A. Fenton, Triangle distributor for Canada, regarding the distribution rights in the four Western provinces, which are now to be taken over by the National Film Service, in which Mr. Dewees is also interested.

Mr. Dewees outlined to the News correspondent the details of the plan on which the new exchange is to be conducted, and which are believed here to be unique in their application to the film business.

Mr. Dewees, Mr. Nichols, of the Globe theatre, in Vancouver, and Mr. Schuberg, of the Province, in Winnipeg, the three men forming the distributing company, have simply elected to form a circuit, conducted for the mutual benefit of all houses embraced by it, including, of course their own.

One house in each town is to be awarded the Triangle franchise, with the preference given to exhibitors who are now using V-L-S-E service, which is also being handled by the same agency.

Each exhibitor is to be quoted a price for the franchise covering his city, and this price will simply be his pro rata share of the total expense of handling the film throughout the territory without regard to the possible revenue to be derived from the service.

This, says Mr. Dewees, is not the object of the combination, and no effort will be made to induce one exhibitor to bid against another house in the same city.

If the house already associated with the National Film Service, through its V-L-S-E productions, desires to put in the Triangle program as well, it will receive the franchise, notwithstanding the fact that a competing manager might offer a much higher price for it.

The advantages to be gained from such a combination, condutced in such a manner as to bind the houses as closely together as possible, and as permanently as possible, will easily be seen.

The organization will be in a position to handle big productions and even other programs, in a big way, and on a definite cash basis, with at all times an exact knowledge of just what the circuit can afford to offer for anything it desires to use.

Mr. Dewees reports that exhibitors are quick to see the advantages to be gained through such a combination, and first-class houses in all the Western territory are being taken in.

The houses at present comprised in the circuit are as follows: Rex, in Vancouver; Globe, in Vancouver; Royal Victoria, in Victoria; Strand, in Calgary; Empress, in Edmonton; Province, in Winnipeg; Bijou, in Winnipeg; Rose, in Regina, Sask.; Savoy, in Moose Jaw, Sask; Daylight, in Saskatoon, Sask.; Empress, in Prince Albert, Sask.; Empress, in Kamloops, B. C.; Edison, in New Westminster B C.; Empire, in Brandon, Man.

Want Lower Freight Rates on Picture Machinery

Tariff on Shipments from the East Is from Two to Two and a Half Times Higher Than First Class Freight Rate for All Kinds of Other Machinery

Special to Motion Picture News

Los Angeles, March 17.

PLANS for a nation-wide campaign to secure reduction in freight rates on motion picture machinery and accessories shipped from eastern cities to Pacific Coast points, were made at the regular bi-weekly meeting of the California committee of the Motion Picture Board of Trade of America, held Thursday evening, March 9, at the Stowell Hotel.

Reports submitted to the committee showed that the tariff on motion picture machinery to be from two to two and a half times higher than the first class freight rate, which applies to all kinds of machinery, and almost three times as high as that granted for phonographs and similar machines.

Thorough investigation of the discrimination and the gathering of data regarding rates is being taken care of by a committee composed of J. C. Jessen, representative, Motion Picture News; M. G. Jonas, publicity department Universal City; and Kenneth McGaffey, head of publicity department of the Lasky studio.

Reports will be made at the next meeting, then steps will be taken to induce the manufacturers to take part, and the matter will be turned over to the executive secretary J. W. Binder, who will then refer it to the Interstate Commerce Commission.

Plans for a membership campaign were discussed and a contest will be participated in by the fifteen members of the California Committee, and a prize consisting of a fifty dollar loving cup will be awarded the member securing the greatest membership.

The committee also made plans for the protection of coast members of the board with regard to various solicitations for charity advertising, etc.

A committee was appointed composed of William E. Wing, Kenneth O'Hara, Kenneth, McGaffey, Bennie Ziedman, and Carlyle Robinson to act as censor on all propositions put up to members of the board that are referred to the committee.

This was the first meeting of the California Committee since it was enlarged from one of five members to one of fifteen. All the new members took an active part in the matters of the board, and the increase will materially benefit the organization.

J. C. Jessen.

LYONS RESIGNS FROM PATHE

B. F. Lyons, manager of the Pittsburgh exchange of the Pathé company, has resigned. He will shortly become associated with another company in that city.

He has a host of friends in Pittsburgh who wish him all kinds of good luck.

Los Angeles Free From Danger of Censorship Menace

Five of the Nine Members of the City Council Go On Record in Favor of Abolishment of Censor Bugbear—This Practically Means Passage of Ordinance Giving Relief Sought by Film Interests—Arguments by Ministers Make Men of the Cloth Ridiculous

Special to Motion Picture News

Los Angeles, March 17.

FIVE of the nine members of the Los Angeles City Council publicly went on record as being in favor of the abolishment of censorship of motion pictures Tuesday, March 7, when the entire regular session was devoted to a public hearing on the subject of censorship.

Those for and against censorship were given two hours by the council to voice their sentiments regarding the pending ordinance recommended by the Public Welfare Committee of the council, which provides for the annullment of the present ordinance establishing a board of censorship of seven members, and substitutes an officer to be known as a film commissioner, whose duty it will be to see that eliminations recommended by the National Board of Censorship are taken from the film shown in Los Angeles, and that only pictures passed by this board be permitted to be shown.

The council chamber of the city hall was crowded to the doors and fully ninety per cent. of those in attendance were people connected with either the producing, renting or exhibition of films.

The pro-censorship representatives with but one exception, were men of the cloth, while the anti forces were represented principally by the Reverend Thomas Dixon, chosen as speaker for the Producers' Association and others of the industry.

Ministers Display Ignorance of Films

After the reading of the proposed ordinance by the city attorney, the arguments against the passage of this were given by the several ministers.

The principal argument was that a censor board would be beneficial to the police department in preventing the showing of pictures that were in violation of the penal code, and thus would serve to prevent unnecessary prosecution.

The speakers in more ways than one displayed the fact that they were not familiar with any phase of the making, marketing, or showing of pictures, or for that matter, acquainted with the provisions of the censorship ordinance now effective, which gives the board of censors the power to prevent the showing of any picture and the confiscation of the picture if it is shown.

They displayed a dislike for depending upon a censor board of another city, and repeatedly claimed that there were people in Los Angeles fully as competent to censor pictures as those of New York, who are members of the National Board.

The claim on which special stress was laid was that it would be impossible to bring proof to court after the picture is shown, citing the fact that any citizen or officer could take a newspaper, book or photograph to court, but none could take the shadow that is projected on the screen, they evidently believing that once a film was projected it went out of existence when the last shadows appeared on the screen.

The rebuttal by Reverend Thomas H. Dixon was a masterly address, which convincingly answered every argument presented by the opposition. He flayed the clergyman unmercifully by pointing out that they were of a censoring birth reared in an atmosphere of censorship, and censoring was inherent in the clergy since the early ages.

His illustrations were taken from the pages of history and pertained to the coming of pilgrims and persecuted worshippers of Europe to America.

He explained that the National Board was a creature of the film industry, organized originally by the producers for the protection of the better element against wild-cat and unscrupulous manufacturers.

Los Angeles Fight Only the Beginning

The fight in Los Angeles, Mr. Dixon told, is merely the beginning of a national campaign for the eradication of censorship from the nation, and he made it clear that inasmuch as Los Angeles is the hub of the industry, it likewise sets precedent for other cities.

Replying to the claim that motion pictures create criminals, Mr. Dixon said that crime must be shown in every successful play as well as in stories, and if there is no crime or the portrayal of sin there is no play or story.

He made the claim that more than fifty per cent. of the news of the daily papers consisted of details of crime or sin. The speaker was very frequently interrupted by applause, participated in occasionally by members of the opposition.

Frank E. Garbutt, president of the Pallas Pictures Corporation, cited numerous instances where films had been censored here, and the censoring was of the nature of a judgment which compelled the exchange to eliminate certain sections of the film before it was shown, thus showing that those who argued for censorship were in error when they claim that the censor board was purely an advisory organization.

Jesse L. Lasky, of the Paramount producing organization, which bears his name, briefly enumerated the troubles caused producers by the elimination of scenes by the censors, the cuts destroying the continuity of the photoplays' plots.

Three of the city councilmen voiced their sentiments in stating that municipal censorship had proved wholly unsuccessful, as in every instance in the history of censoring films in Los Angeles where a subject was condemned by the censors, this condemnation had been overruled by the court.

Improved Pictures Need No Censorship

One speaker repeated the remarks of a former chairman of the municipal board who resigned because she believed the quality of motion pictures had been so greatly improved that censorship was unnecessary.

The chairman of the meeting, Estelle Lindsay, scoffed at the argument of one minister, that he could make criminals of any high school boys if permitted to show them pictures for six months, the claim by the chairman being that the criminal instinct is inherent.

Eight of the nine councilmen composing the board were present. Two declined to express their opinion until a further reading of the proposed ordinance, and five were warmly in favor of the ordinance, which literally means that it will be passed at the second reading in the near future.

J. C. Jessen.

HILLER WILL SAIL FOR SOUTH AMERICA FOR CLARIDGE FILMS

L. L. Hiller, president of the Claridge Films, Inc., is planning to leave within two weeks for South America, with a view to establishing a branch of his company in the South American metropolis, Buenos Ayres.

Many inquiries for rights to the Claridge Films productions have come to their office, and, instead of having the films handled through the customary channels, Mr. Hiller thinks it best to look over the ground, with a view toward establishing a South American office for the Claridge Films.

Although she planned on leaving several weeks ago, Mrs. Agnes Egan Cobb, general manager of the Claridge Films, just left Monday on her trip, as far west as St. Louis.

Because of the many western and foreign buyers in town, Mrs. Cobb has been delayed in starting from time to time. She will visit the various exchanges which have bought the state rights of the Claridge Films' first two releases, Robert Haines in "The Heart of New York," and the William Courtleigh production, "The Birth of Character." The Claridge Company reports gratifying results in these features, and within a few days the third release of Claridge Films will be announced.

CHICAGO PRESS CLUB INVITES SELIG STARS TO BANQUET

The Chicago Press Writers' Club, on Saturday, March 25, in the Gray Room of the Hotel Sherman, will entertain motion picture stars and others at a banquet.

Headed by Mrs. Maude Moore Clement, a well known Chicago literary worker, the entertainment committee has issued invitations to Colin Campbell, Thomas Santschi, Bessie Eyton, Eugenie Besserer and other Selig directors and stars, who are at present in Chicago working on "The Crisis."

Gilson Willets, scenario writer, has also been invited to attend and speak. It is said that the Press Writers' Club has issued over a hundred invitations.

The club is composed of all classes of workers in the Chicago literary field.

NATIONAL AFFAIRS RECEIVE ATTENTION OF CARTOONIST PALMER FOR GAUMONT

In the first release of the Gaumont Animated Cartoons, for which the Mutual Film Corporation reports large bookings, Cartoonist Harry Palmer dwells upon national affairs.

President Wilson, Col. Roosevelt, and W. J. Bryan are featured. The second release gives attention to the superstitions surrounding Friday, the Thirteenth.

Viola Dana Is Added to Galaxy of Metro Stars

Actress Who Made Hit on Speaking Stage in "The Poor Little Rich Girl," Belasco, Was Starred in "The Blind Fiddler," "The Slavey Student" and Other Screen Successes

Viola Dana, one of the most winsome and accomplished young actresses in motion pictures, has signed a long-time contract with the Metro Pictures Corporation, to be starred exclusively in Metro plays.

She has already begun work on her first production which is as yet unnamed.

Until recently Miss Dana was the principal star of the Edison Film Company. She had the principal role in "The Poor Little Rich Girl," produced by David Belasco. This play had a successful run on Broadway and was presented in every city of any prominence in the United States and Canada.

After receiving an attractive offer from the Edison Company Miss Dana decided to make one feature production as a personal experiment. This was "Molly, the Drummer Boy." It proved such a success that she was induced to sign a contract for other features.

Miss Dana was then starred in "The Blind Fiddler," "The Slavey Student," "The Stone Heart," "The Stoning," and the role of Thelma in "The Portrait in the Attic," and "The Innocence of Ruth."

While Miss Dana usually essays the role of a child or young girl, she is capable of playing other parts, as was evidenced in her artistic delineation of the role of the young mother in "Gladiola." She is a tiny mite of a girl but a powerful actress for one measuring but four feet eleven inches.



VIOLA DANA

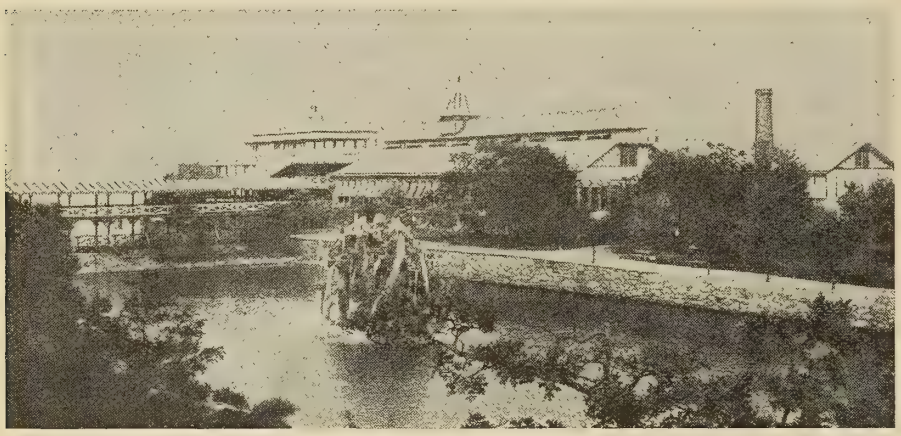
Miss Dana made her professional debut when she was but five years old, doing a solo dance at a theatrical entertainment given by a well known New York club. In several motion pictures Miss Dana has danced before the camera, adding an interesting feature to the production.

Miss Dana had the important role of Little Hendrick in "Rip Van Winkle," playing with Thomas Jefferson for three seasons.

Miss Dana was also a member of "The Squaw Man" company, in which Robert Edeson was starred. She was also a member of the Union Hill Stock company with Jane Cowl. Miss Dana also played in "The Littlest Rebel," the successful play which brought into fame little Mary Miles Minter, another Metro star.

She next appeared in "The Model," attracting the attention of Mr. Belasco, who engaged her for her first real starring role in "The Poor Little Rich Girl."

Glen Island Sold to Peerless for Studio Location



PANORAMA OF GLEN ISLAND, BOUGHT AS A STUDIO SITE BY PEERLESS

GLEN ISLAND, which for a quarter of a century, has entertained pleasure seekers of New York and vicinity, has been purchased for motion picture purposes by the Peerless Pictures Corporation, of New York, at a price which, together with the personal property and exhibits on the Islands, is said to have involved one million dollars.

A complete studio and laboratory will be built by the Peerless Corporation on Island Wild, the most southerly of the group, while the other four islands will be continued as an amusement park.

There are more than a hundred acres in the five islands, which are located about four hundred feet off the New Rochelle shore and are completely surrounded by the waters of Long Island Sound.

The parked grounds, with their spacious lawns, shade trees, flower beds, lakes and grottoes, furnish excellent settings for motion picture photography.

The group contains a number of picturesque buildings in the amusement concessions, which can be used as backgrounds in photoplays requiring foreign atmosphere. Chief among these are "Little Germany," "Nippon" and Morro Castle and fort.

Just adjacent to Glen Island is Traver's Island, the summer home of the New York Athletic Club, and on David's Island, is Fort Slocum, the United States Army reservation, so that the adjacent surroundings provide athletic and military settings for picturization.

The officers of the Peerless Pictures Corporation are Albert Clark Case, president; Howard C. Griffiths, vice-president and general manager; Emil Offeman, treasurer, and Temple Scott, secretary.

The British Isles have been organized by Albert Blinkhorn, of London, in conjunction with Kineco, Limited, of Cardiff, and the foreign market will be handled by the Anglo-Peerless Pictures Corporation, of which Mr. Blinkhorn is vice-president and foreign manager.

"Tangled Hearts" Is First Bluebird for April

FOR the third month of Bluebird Photoplays the April showings arranged by General Manager M. H. Hoffman promise to easily maintain the standard that has thus far marked the progress of the newly-established program of features.

Louise Lovely, in "Tangled Hearts," will start the month with a society problem play in which she is supported by Agnes Vernon and Marjorie Ellison, Lon Chaney, Haywood Mack and Jay Belasco.

Tyrone Power, in "John Needham's Double," makes his debut as a Bluebird star, April. The play was used to first introduce the late E. S. Willard to American theatregoers. The Smalleys directed.

Violet Mersereau joins the Bluebird family to appear as star in the release for April 17—"The Great Experiment." Rex Ingram furnished the scenario and has directed the production of a psychological problem play which approaches criminology from a new angle.

The feature released April 24 will be "The Gay Lord Waring" with J. Warren Kerrigan the star. This is from the story of Houghton Townley, the scenario by F. McGrew Willis. Otis Turner directed.

William Fox Pictures Take Sydney by Storm

His First Exhibition of Pictures in the Antipodes at the Tivoli, Sydney, February 4-5, Brings Out 1,200 to See "Carmen," and "Samson" the First Day—Prominent Editors and Civic Dignitaries at Banquet Given by Anderson at the Hotel Australia.

Special to Motion Picture News

Sydney, N. S. W., Feb. 10.

AN important event for motion picture interests in Australia and New Zealand was the first exhibition of William Fox films at the Tivoli theatre, Sydney, on Thursday and Friday afternoons, February 4 and 5.

Invitations, with admittance cards, were despatched to the motion picture exhibitors of the country, theatrical managers, the press, all members of Parliament, the Lord Mayor, and other political dignitaries.

On Thursday afternoon an audience of about 1,200 people gathered in the Tivoli theatre and witnessed a program consisting of the Fox production of "Carmen," featuring Theda Bara, and the Fox production of "Samson," featuring William Farnum.

In the intermission between these two pictures "The Toreador" song from Bizet's opera "Carmen" was rendered by Monsieur Goosens, accompanied by the Belgian String Quartette of Brussels, while tea and refreshments were served to the guests.

On Friday the productions shown were "The Kreutzer Sonata," with Nance O'Neil, Theda Bara and William Shay, and "The Plunderer," featuring William Farnum.

A special orchestral accompaniment to the pictures was arranged and selected by Will Quintrell of the Tivoli Theatre Symphony Orchestra, who, by the way, is a brother to one of the leading conductors of New York City, Fred Quintrell, conductor at William Fox's Academy of Music, New York.

Public Crowds Theatre

A tremendous ovation was given Fox films by the public later, and the effect upon the audience was so great that the Tivoli theatre was swamped by the huge crowds attempting to see the two other Fox subjects.

All three foyers of the theatre were crowded, and many hundreds of standees endured the crowded conditions, wrapped up in the photoplays.

The most conservative newspapers in Australia, the *Daily Telegraph, Sydney Morning Herald, Sun* and *News,* together with the *Sunday Sun* and the *Sunday Times,* were enthusiastic in their praise of Fox films, devoting as much as half a column each, gratuitous with glowing tribute to the quality of the productions and to the enterprise of the Fox Film Corporation in maintaining its own organization so far away from its headquarters.

On Friday evening, February 4, in the banquet hall of the Hotel Australia, Lieutenant Jim P. Anderson and Carey Wilson, respectively, the Australian manager and foreign agent of the Fox Film Corporation, tendered a banquet to the leading theatrical lights, and the proprietors and editors of the newspaper publications of Australia gathering together one of the most representative bodies of men ever crowded around a table.

An elaborate dinner was served, and specially designed menus, bearing photographs of William Fox, Theda Bara and William Farnum, were placed at each place.

Among those in attendance were: Hugh J. Ward, representing J. C. Williamson, Limited, the premier theatrical organization of Australia; Hugh D. McIntosh, governing director of Harry Rickards' Tivoli Theatres, Limited; George Marlow, proprietor of the Adelphi and Palace theatres, Sydney, and a prominent Australian producer; R. L. (Snowy) Baker, the father of the boxing and sporting interests in Australia; J. D. Williams, who was probably responsible for the entire growth of the picture business in Australia, together with the editors of the following newspapers:

Daily Telegraph, Sydney Morning Herald, Sun, Sunday Sun, Sunday Times, Evening News, Times, Referee, Bulletin, Mirror, Worker, Theatre, Newsletter, Greenroom, Variety, Footlights, Bystander.

At the conclusion of the dinner Hugh J. Ward, who acted as toastmaster, called upon several members of the party for toasts, and later made a lengthy speech. Mr. Ward paid many compliments to the Fox Film Corporation for their productions. Hugh D. McIntosh complimented the Fox Film Corporation on the achievement in being established here in the short space of five weeks. All other speakers, including the representatives of the press, at some point in their remarks spoke of the sensation caused by the Fox Film Corporation's trade show, the superlative compliments shown to Fox films such as had been witnessed here.

Anderson Responds to Toasts

Lieutenant Jim P. Anderson, the Australian manager of the Fox Film Corporation, and Carey Wilson, foreign agent, in responding to toasts, laid great emphasis on the splendid hospitality with which they had been received, and were explicit in their denial of the many published statements in America to the effect that Americans were unpopular in Australia.

The J. C. Williamson, Limited, closed the Theatre Royal for alteration and remodeling, and will open it on February 19 as a picture house, with the William Fox "Carmen." It will be a revelation to Australian picture goers.

A magnificent stage setting is being prepared in the Williamson scene shops, and there are to be many electrical effects ,including several fountains and a huge waterfall.

The Williamson Company carried half-page advertisements in the Sunday papers of February 6, and has started a campaign in newspapers and billboards, so that there is little doubt that the opening of the Theatre Royal as a photoplay theatre will mark a new epic in the theatrical industry of Australia.

The Fox Film Corporation has opened up beautifully appointed offices, occupying the fourth and fifth floors of the Symonds Building, 194 Pitt street, Sydney, in the heart of the city. The two floors include private and general offices, stock rooms, and a nicely appointed projection room.

A furore has been created in local picture circles by the securing of the Williamson houses by the Fox Film Corporation.

Hal H. Carleton.

OMAHA SCREEN CLUB ORGANIZED MARCH 13

Special to Motion Picture News

Omaha, Mar. 18.

The Omaha Screen Club, having for its purpose the promotion of sociability and acquaintance among the exchangemen and exhibitors of Omaha, was organized the evening of March 13, following a luncheon in the grill room of the Fontenelle Hotel. Permanent officers for the ensuing year were elected as follows:

F. A. Van Husan, Jr., manager of the Laemmle Film Service, president; S. H. Goldberg, proprietor of the Empress theatre, first vice-president; C. W. Taylor, manager of the General Film Company exchange, second vice-president; J. E. Kirke, manager of the Pathé Film Exchange, secretary, and J. A. Schlank, proprietor of the Hipp theatre, treasurer.

Meetings will be held every Monday at the Commercial Club dining halls. The following committee on organization and by-laws has been appointed by the president to report at the next meeting:

H. M. Thomas, of the Strand theatre; M. J. Weisfeldt, of the Mutual Film exchange; James Nickerson, exhibitor; Henry Watts, of the Rolff theatre; Philip Goldstone, manager of the World Film exchange.

E. AND R. JUNGLE SELLS STATE RIGHTS FOR EASTERN AND MIDDLE WEST TERRITORIES

The E. and R. Jungle Film Company, producing one-reel comedies featuring Napoleon the Great and Sally His Mate, the clever pair of chimpanzees, has disposed of the state rights on its one-a-week products as follows:

Greater New York, New York State and northern New Jersey to Greene's Features, 110 West Fortieth street, New York City; Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut to the E. W. Lynch Enterprises, Boston and Worcester, Massachusetts; eastern Pennsylvania, Maryland, Delaware, District of Columbia, southern New Jersey and Virginia to the Electric Theatre Supply Company, Philadelephia; Kansas, Missouri, Nebraska and Iowa to the Monarch Feature Film Company, Kansas City, Mo.; western Pennsylvania, West Virginia to the Liberty Film Renting Company, Pittsburgh.

VIOLET MERSEREAU SWAMPED BY LETTERS FROM MARRIAGE ASPIRANTS

Since the Universal started its Handsomest-Man-in-America contest, Violet Mersereau has seen her daily mail grow to considerable proportions.

It all started when she promised she would add a little interest to the contest by proposing to the winner of the competition.



VIOLET MERSEREAU

Now, it is said, she can scarcely read all the communications she receives from aspirants for her hand.

The contest started on January 1 and closes on April 15. The winner will be announced at the Motion Picture Exposition in Madison Square Garden on May 12, and the lucky man will be present.

MYLES MAKES DEBUT WITH SIGNAL IN GRAFT PLAY

Norbert Myles made his debut with the Signal Film Corporation's feature company in the Mutual Masterpictures, De Luxe Edition, "In the Web of the Grafters," a five-reel drama of politics and graft.

In the role of Bruce Kerrigan, a brave police officer, Mr. Myles undergoes some exciting and dangerous adventures.

Mr. Myles, who recently was a star with the Universal, will be seen in many forthcoming Masterpictures, De Luxe Edition, from the Signal Company directed by Murdock MacQuarrie.

STEINER OFF TO JACKSONVILLE FOR 16 EPISODE SERIAL IN 2 REELS EACH

William Steiner, general manager of the Serial Film Corporation, left New York March 8 for Jacksonville, Fla., with a company of seventy-five people to begin, under the directorship of A. M. Kennedy, the production of a serial containing sixteen episodes of two reels each.

The Photo Drama Company, which will market the serial, announces that eight reels will be ready for screening within thirty days.

Spoor Is Host to 500 Advertising Club Members

President of Essanay Marks Opening of His New Studio in Chicago with Luncheon, Followed by Inspection of the Plant on St. Patrick's Day

PRESIDENT GEORGE K. SPOOR, of Essanay, marked the opening of his large new studio, the third in Chicago, by entertaining five hundred members of the Advertising Association of Chicago at a luncheon, followed by an inspection of the plant, on St. Patrick's Day.

It is the custom for the advertising men to make visits at regular intervals to the centers of various industries of the city, and this trip was "Little Journey No. 4" of the itinerary.

The club members marched from their rooms on Clark street in Chicago to the Green Mill Gardens, where luncheon was served.

Mr. Spoor gave a talk, saying it was his faith in Chicago which prompted him to increase his studio space there.

He said that Chicago now had the largest artificially lighted studio space given over to pictures in the business.

At another point in his remarks he discussed the possibilities of pictures in their relation to advertising.

He is confident that pictures will ultimately be the greatest moulders of public opinion ever conceived.

President Dewitt Clough, of the advertising men, responded. The association quartette gave several numbers.

The party then proceeded to the studios and inspected the three big floors. All were particularly impressed by the massiveness of the latest studio, which is large enough in itself to permit of a dozen average sets being erected at once.

Mr. Spoor and his aides explained "how the movies are made," and when the inspection was ended, a film showing the parade and luncheon was projected before the guests left the plant. It was then presented to the association.

T. S. Mead.

George Ovey in Four Cub Comedies for April

"Winning Punch" Is First—Director Fahrney Puts Spectacular Effects in the Subjects—"Leopard's Bride" Is Horsley 5-Reeler for 15th

THE output of David Horsley productions to be released through the Mutual Film Corporation exchanges during the month of April comprises four one-reel Cub Comedy subjects and two five-reel Mutual Masterpictures, de Luxe Edition.

The Cub Comedies are scheduled for release April 7, 14, 21 and 28 and feature George Ovey in each case.

Director Milton Fahrney, in charge of production of this brand, has lately been introducing an element of the spectacular and thrill in the Cubs.

The first of the Cubs of this nature to come along in April is called "The Winning Punch."

Of the two five-reel subjects the first to be offered is "The Leopard's Bride," the release date of which is April 15.

Margaret Gibson and William Clifford have the leading roles and feature positions. Their supporting company is made up of Brooklyn Keller, Nan Christy, Frederick Montague, Fred Goodwins, Edward Gordon and Paul Machette. Several trained leopards of the Bostock animal collection appear.

"The Conscience of John David" is the title of the month's second five-reel feature. The release date is April 24.

Crane Wilbur is featured in "The Conscience of John David," which is said to be in every way as big a photoplay as his preceding subject, "The Love Liar." The star is also the author of the play.

In the leading role of a spendthrift millionaire later reduced to a menial position and then rising above his first failure, Wilbur appears and has in his cast such players as Mae Gaston, Alice Rinaldo, Frederick Montague, John Oaker, Louis Durham and Francis Raymond.

Selznick Will Film "War on War" Pictures

Series Is Planned in Connection with National Peace Forum's Campaign—President of Clara Kimball Young Company Intends to Pose Relatives in Subject

Special to Motion Picture News

Cleveland, O., March 18.

LEWIS J. SELZNICK, president and general manager of the Clara Kimball Young Film Corporation, has paid a flying visit to Cleveland to make preliminary arrangements for the filming of a series of "War on War" pictures here in the summer in connection with the National Peace Forum's peace campaign.

Cleveland is Mr. Selznick's old home, and he intends to use his two young sisters, Rose and Lottie, and Mrs. Phil. Selznick, wife of his brother, in the pictures.

The series, Mr. Selznick stated, will cost several thousands of dollars to produce. Old lake ships are to be refitted and used as warships. All the water scenes are to be taken on Lake Erie.

Employment will be given to hundreds of extra people in the ensemble scenes. Already there has been a rush of Cleveland amateurs anxious to get into pictures to take part in these scenes.

While in Cleveland Mr. Selznick took the opportunity to express his belief that motion picture balls and popularity contests for screen actors have had their day. He also stated that it was not good business for producers to permit stars to appear at motion picture theatres.

It is stated, however, that Mr. Selznick has requested that Clara Kimball Young lead the procession at a motion picture ball exhibitors are planning to hold in Cleveland in the near future. The date is yet to be decided upon.

E. Arthur Roberts.

Brisbane's Tirade Shown to Be Based on Ignorance

Manufacturers Controvert Statements Made by *Evening Journal* Editor at Board of Trade Dinner to the Press—Had He Taken the Trouble to Investigate He Would Not Have Made Wild Statements Unfounded on Fact, Blackton and Freuler Point Out

THE attack on the motion picture industry delivered by Arthur Brisbane, editor of the New York *Evening Journal,* at the recent dinner given at the Hotel Astor, New York, by the Motion Picture Board of Trade to the press, has called forth a broadside of replies from persons prominent in the industry.

Mr. Brisbane, it will be remembered, admitted that he had seen but three pictures in his life. He assigned the astonishing vogue of the photoplay to the "stupidity and lack of intellectual development of the human race," and declared his indifference to the menace of legalized censorship.

Commodore J. Stuart Blackton, of the Vitagraph Company, in a speech made at the dinner, declared that Mr. Brisbane's remarks "showed a profound and appalling ignorance of the subject upon which he discoursed so learnedly."

"'The greatest editor in the world,'" said Mr. Blackton, "would probably never have coined that epigram, 'the success of the modern moving picture is based upon the stupidity and lack of intellectual development of the human race,' if he had taken the trouble to investigate, in even the most cursory manner.

"He would have found that every play that Shakespeare wrote, all the great works of the world's greatest writers—Dickens, Thackeray, Moliere, Hugo, Dumas, and from them down to the modern, such as Rex Beach, Jack London, Robert W. Chambers, Hall Caine, and hundreds of others, had all been translated into picture form and presented on the screen in a manner far outshining any dramatic production on the speaking stage.

Facts Contradict Brisbane

"He would have discovered that the 'stupid movies which just exploit man's lack of brains' possess sufficient intellectual charm to cause the greatest theatrical stars to forsake the stage to devote their time and talents and to give their names to this art so despised by 'the greatest editor in the world.'

"Sarah Bernhardt, E. H. Sothern, William Gillette, Sir Herbert Beerbohm Tree, Forbes-Robertson, Wilton Lackaye, Robert Edeson, and others have committed the indiscretion of appearing in the photo drama."

John R. Freuler, president of the Mutual Film Corporation, points out that Mr. Brisbane is in the position of a woman who appeared before the House Committee on Education during the Federal Censorship hearings in Washington.

"This dear lady," says Mr. Freuler, "after uttering a long tirade against motion pictures, was asked if she had ever seen a motion picture.

"'No,' she answered, 'but I have heard about them and I know they're awful.'"

Mr. Freuler also reminds Mr. Brisbane that "the same people for whom he (Brisbane) is writing advice on every subject from baby food to war are patrons of motion pictures.

"Probably it is true that the motion picture is the greatest amusement and exerts the greatest influence in the lives of the people who read Mr. Brisbane's editorials.

"He owes it to himself, and to the millions of persons for whom he writes, to find out something about motion pictures.

Brisbane a Member of Human Race

"He said, among other things, 'I don't care in the least whether the motion picture is censored or not,'" continues Mr. Freuler.

"It is painful to be forced to believe that Mr. Brisbane is so wholly indifferent on so vital an issue, and one which concerns so deeply the fundamental rights of the human race, of which he is a member, and in which he professes to be so much interested.

"If Mr. Brisbane would or could recognize without a biased and distorted view the identity of the rights of the motion picture and the newspaper he would probably be more interested in the menace of censorship.

"Among other amusing things, he indicated that he felt the motion picture industry ought to produce such matter as the life of George Washington and Abraham Lincoln, and similar subjects.

"Since Mr. Brisbane has seen only three pictures, he has probably overlooked the fact that all these, and scores more, were produced and released in 1906, 1907 and 1908."

Leon J. Rubinstein, publicity director of the Thanhouser Film Corporation, also takes out a bill of exceptions to the Brisbane speech, as follows:

"In his opening remarks he expressed his surprise at discovering that the film men about him did not readily give him a list of six big film works of which they could boast.

"He indicated that they could not agree on six, and, therefore, he assumed that six great works do not exist.

"Remarkable logic! Let him name his own exemplary eight-foot book shelf and I will show him thousands of scholars who will not agree with him.

"Is it because there are so few good books—or so many?

"Even on the printed page of Mr. Brisbane's own publications the most conspicuous appeals to the understanding of the reader are made through cartoons and photographs and not type.

"The daily for which he writes is famous for the wealth of pictures with which it catches the reader's eye on every occasion, going even out of the range of reality in picturing the progress of tragedies by means of series of pen sketches.

"The editorial page over which his facile pen spreads itself is seldom less than sixty per cent. picture matter. How, then, in all consistency, can Mr. Brisbane so decry picture appeal?

"If it is only to the ignorant that the screen holds attraction, then Mr. Brisbane may thank the screen for inspiring enough imagination in these people for them to be able to read his writings later."

"Doesn't Believe His Own Words"

Arthur James, Chairman Publication Committee Motion Picture Board of Trade, said concerning Mr. Brisbane's speech:

"The Publication Committee of the Motion Picture Board of Trade owes a debt to Mr. Arthur Brisbane for giving to its Hotel Astor dinner more publicity than was anticipated and for attracting extraordinary attention to the question of motion picture censorship.

"When Mr. Brisbane said that motion pictures owe their success to the stupidity and lack of intellectual development of the human race he spoke as an editor whose success has been builded on precisely that foundation. I fancy, therefore, he intended to compliment the motion picture makers for being as wise as himself, and Mr. Brisbane could not imagine a higher compliment.

"It must have been that Mr. Brisbane, feeling as he himself said the years coming upon him, spoke his valedictory and bequeathed his mantle as the greatest editor in the world to his younger successor, the motion picture.

"Treat Him Kindly, Boys"

"We younger men must not be too harsh with this great editorial figure, for on Sunday evening he was not in the best of health and it was for this reason, and at his own request, that he was called upon first on the program instead of last, as was the schedule.

"All his life Mr. Brisbane has been a brilliant performer. Experience and self-training have brought his remarkable powers so sensitive to command that they operate instantly, even at the impetus of a whim. Mr. Brisbane has for many years been a highly organized mental machine that operated from a switchboard. He could turn on the current at will and the result has always been brilliant.

"It is not fair to expect that with such development and such brilliancy there should also be profound conviction or deep sincerity.

"The effect of Mr. Brisbane's speech upon his hearers was similar to the effect produced by Mr. Brisbane's editorials upon those who are intelligent among his readers. Those who heard it appreciated the charm and skill of the performance, but they didn't believe what he said and they didn't believe that he believed it.

"It is not necessary to discuss Mr. Brisbane's abysmal un-information of motion pictures. He himself admits it and his words proved that this particular part of his speech was entirely sincere.

"The only fear was that Mr. Brisbane might used his great editorial powers to give aid to the enemy—the censor. This fear has since been dissipated by the sound editorial spanking administered by Mr. Hearst's direction (no other could have ordered it) in the New York *American* the second day after the dinner."

Aitken Returns to New York from West Coast

"Capacities for the Preparation of the Highest Class Motion Picture Play Are Unsurpassed," Declares Triangle President—Ince Moves Studios to Culver City

H. E. AITKEN, president of the Triangle Film Corporation, has just returned from an extended visit to the Pacific Coast studios of that organization.

Mr. Aitken's tour extended over a period of five weeks, during which time he made a most careful investigation into the corporation's facilities for the production of its plays. In commenting upon his survey, Mr. Aitken said:

"I believe our capacities for the preparation of the highest class motion picture play to be unsurpassed, and I have found the situation in Los Angeles most satisfactory in every respect.

"The three directors, Messrs. Griffith, Ince and Sennett, are in frequent conference with a view to the improvement of plays. I found them most enthusiastic over the outlook.

"Thomas H. Ince, when I left, was busy superintending the removal from his former studios at Inceville, just outside Santa Monica, to the new $250,000 plant at Culver City.

"Mr. Ince is making this transfer without any loss of time. It is being done gradually and the Santa Monica studios will probably be vacant within the next three weeks.

"The new Culver City studios were used for the first time about three weeks ago and today all companies are working there. The Inceville plant is being used for special work to which it is adapted.

"Under Mr. Ince's guidance H. B. Warner, the well known dramatic star, has enacted the principal role in several plays.

"At the Keystone plant on Allessandro avenue I found greater activity than at any time in the history of the Keystone product.

"Mr. Sennett is now working thirteen companies in Los Angeles, and these, with the company under the direction of Roscoe Arbuckle at Fort Lee, N. J., will be able to turn out the Keystone comedies at a rate never before equaled.

"The Keystone plant has also been enlarged and now occupies two square blocks. A new steel and concrete administration building has been erected and added facilities for stage and field work supplied.

"At the Fine Arts studio I found affairs in a most satisfactory condition. There, too, additional facilities have been supplied.

"The activity of Mr. Griffith in supervising the product of this studio in unquestionable. I found his energy manifest everywhere in speeding up production.

"Just before I left, Mr. Griffith, with his aids, had been doing some big battle scenes in which 2,500 people were employed.

"The Fine Arts studio has in preparation some excellent material and Mr. Fairbanks' new picture, 'The Good Bad-Man,' is a play distinctly different in character from anything this new picture star has attempted.

"At the present time I consider the whole production end of the Triangle Film Corporation is in a most satisfactory condition.

"I do not believe that any organization is better prepared to furnish the highest class material and this I think is a conservative statement in the light of what I have witnessed in Los Angeles during my recent trip.

"The task of having had to supply nearly 1,500 separate and individual theatres with Triangle plays has been no small one, and when it is considered that the list is growing at a rate that makes it reasonably certain that we will be supplying 10,000 within the year, I feel that we have indeed reached a most satisfactory situation."

MANILA NEWSPAPER MAN REPORTS DEMAND FOR "U" FILMS IN PHILIPPINES

William H. Lee Howard, formerly of New York, who has been living for seventeen years in the Philippines, and who for the past six years has been associated with the Manila *Times*, visited Universal City with Mrs. Howard this week. Howard is on his way to Washington, where he will act as the correspondent of the *Times*.

"Universal films have become very popular in Manila and other cities in the islands," said Mr. Howard to Vice-President and General Manager Davis.

"The demand seems to be growing constantly among the exhibitors for the films of your company, and wherever they are shown they attract crowded houses."

"Unwritten Law" Gets Trade Showing in Chicago

Beyfuss Makes Quick Jump from New York with the Film for Special Exhibition of California Motion—Beatriz Michelena Subject to Western State Rights Buyers

"THE UNWRITTEN LAW," with Beatriz Michelena, first of the California Motion Picture Corporation's "Better-than-program" pictures was given its Chicago trade showing at the Ziegfeld Theatre, Chicago, last week.

General Manager Alexander Beyfuss left New York with the print, and, after having personally directed the show at the Ziegfeld, took an afternoon train the next day for New York City, arriving at his headquarters at the Ritz-Carlton on the evening of the third day.

The exhibition in Chicago, Mr. Beyfuss explains, was given solely for the purpose of playing fair with the states right buyers of the Middle West. On the strength of the New York showing at Wurlitzer Hall some weeks ago, offers, Mr. Beyfuss says, for practically all of the United States were made.

However, a number of big buyers who make Chicago their centre of operations were unable to attend the showing in New York, and yet insisted that they be given the privilege of seeing the picture and bidding on it before the territories in which they are interested were sold.

All of the well-known Chicago buyers, representatives of Chicago daily newspapers, and prospective buyers from St. Louis, Kansas City, Omaha and points even farther west were in attendance at the Ziegfeld trade showing.

Palm Beach Watches Billie Burke Act Before Camera

Society Leaders Crowd Around the "Locations" Daily to See the Winsome Star Play in Scenes for Hughes Film Novel for Kleine Release

THE curiosity of crowds anxious to watch the making of a motion picture has been satisfied at Palm Beach, Florida, where George Kleine's company of players, headed by Billie Burke, is working on a number of society scenes for the forthcoming film novel by Rupert Hughes.

Society leaders have crowded about the "locations" daily, to watch Billie Burke play before the camera. Billie Burke is delighted with the place. Almost every day she can be found bathing in the surf or attending a social function.

Mr. Kleine, who was in Chicago recently, said: "The Billie Burke company will remain at Palm Beach for about ten days, when I think we will have secured all of the necessary material for the new picture.

"We have obtained some wonderful scenes on the Seminole Indian Reservation, in which full-blooded Indians play natural parts.

"You can imagine that these scenes will be effective when you think of Miss Burke's beauty set against a background such as is found among the Seminoles.

"We will use these scenes in order to carry out the plot of the story, which provides for a great variety of appeal. We have made only a few scenes in which the Indians play a part, as most of the time of the company has been devoted to the making of scenes showing the fashionable society environment of Palm Beach.

"Mr. Hughes has laid out a number of interesting incidents, particularly suited to the locations and I am confident that this novel will strike a new note in serial productions."

STUDIO DIRECTORY NUMBER GIVES HIM FUND OF FILM INFORMATION

Lynchburg, Va., March 11.
Motion Picture News,
New York.
Gentlemen:—

At this late hour, permit me to offer my congratulation on the excellent example of your enterprise in preparing such a work as the Studio Edition of MOTION PICTURE NEWS.

It is a valuable reference book and I have already found it handy in supplying information to photoplay fans who come to me, thinking that I know each player personally!

Very truly yours,
JULIAN T. BABER,
Motion Picture Editor, *The News*.

Universal Masque Ball Brings Out Five Thousand

Grand Central Palace, New York, Shines with Brilliant Costumes in All Conceivable Designs—Violet Mersereau, Perched on a White Horse, Leads the Grand March and Later Wins First Prize for Most Attractive Costume—Betty Lawson, Thanhouser, Captures Second Prize and Edith Roberts Gets Third

"MY, how you've grown," remarked the fond parent to his youngster as he returned to the home door mat after a year's absence.

Carl Laemmle, he who guides the course of the Universal Film Manufacturing Company, was heard to mutter just such a sentiment at the annual Universal ball, given at Grand Central Palace, New York City, Saturday, March 18.

When last seen around these parts, the Universal ball was younger by three hundred and sixty-five days and it was given at the twin Gardens, Palm and Terrace.

Rumors are now afloat to the effect that Mr. Laemmle, Joe Brandt, Nat Rothstein and R. H. Cochrane are figuring as to whether Madison Square Garden can accommodate the ball when next it makes its appearance.

Mr. Rothstein believes that the overflow will fit in the park outside, but the others have been unable to reach a conclusion.

The most conspicuous thing about this 1916 ball, aside from its monstrous proportions, is the fact that it was a masque and costume affair.

The costumes in turn were spectacular, pretty, funny, incongruous, breath taking and eye opening. Imagine Mr. Laemmle masquerading as an old woman with a baby! Instead of Little Father he was Little Mother.

Variety of Costume

Nat Rothstein as a ring master cracked his whip somewhat after the fashion in which he whips up those cracking advertisements of his.

Joe Brandt was last seen as a cavorting cossack, although he played foul and doubled for Pat Powers once or twice.

And there was Herbert H. Van Loan, trying to deceive people into thinking he was Count Dun Dorsay or something like that. Perhaps Count is not good enough for Van, for he has been known to insist that H. H. stands for His Highness.

Paul Gulick in powdered wig and silks and satins went Van a few centuries better and Bob Doman, Disciple of Peace and Henry Ford, was a shriek.

But Carl, Nat, Joe, Herbert, Paul and Bob all sink into oblivion when the costumes of the feminine portion of the attendance come into notice.

Mrs. Rothstein might have escaped from a Harem, that is judging from her costume, unless we have slipped up on our knowledge of Haremology.

Mrs. Van Loan, or rather Gertrude Cameron, had peacock feathers in her hair and wore a ravishing costume, patterned after Gaby Desly's "Stop, Look and Listen" gown.

After the grand march which Violet Mersereau led, perched on a white horse, came the prize contest for the twelve best costumes worn.

The judges, who were members of the trade papers and the *Morning Telegraph*, excluded male entrants from the contest, thus incurring the undying enmity of the gentleman who pranced about in a Bluebird costume.

This gentleman claimed that the race was fixed, but then there was a prize of thirty dollars for the best costume and his motives were suspected.

Violet Mersereau Captures Honors

Miss Mersereau as Little Lord Fauntelroy walked off with highest honors.

It will be remembered that Violet has promised to propose to the winner of the Universal Handsome man contest, so Tracey Lewis and Lynde Denig thought they'd put one over on the contestants and subsequently attempted to inveigle a proposal from the prize winner.

Miss Mersereau, however, acting on the advice of a MOTION PICTURE NEWS representative, turned them both down.

Betty Lawson, a Thanhouser beauty, who was conveyed to the ball by someone called Leon J. Rubenstein, gathered unto herself second prize, fifteen dollars in cold gold. Miss Lawson was a Pocohontas which in the language of the Universal means Indian girl.

Little black-eyed Edith Roberts, Universal star, blushingly accepted the third prize of ten dollars. Miss Roberts was seen as a page and there never was a prettier one.

The remaining nine winners, Gertrude Cameron, Helen Adams, Violet Mack, Mrs. Rothstein, Clarice Drexler, Laura Gately, Florence Roberts, little Lois Alexander and Dorothy Hirsch were awarded a prize of five dollars each.

Opera Dance Adds to Gaiety

There were other notable events besides, including a spritely toe dance by Helen Coyne of the Metropolitan Opera House, which received great attention. Ida Schnall was introduced in her role of Undine and created something of a sensation.

Those present included everyone in the home office of the Universal from President Laemmle down. The costumes worn by these Universal boosters were enough to start a separate ball. One office boy came as Billie Ritchie or Charlie Chaplin or Ray Griffith or H. Pathe Lehreman.

Jack Animated Weekly Cohn was there to film views of the Grand March and judging from the number of feet he exposed this week's Weekly will run about three reels.

Pat Sullivan, Universal cartoonist, was seen to sketch violently at one time of the evening, getting local color for a coming "Sammie Johnsin" picture.

Naming those present would be naming about five thousand persons and as space forbids that, the names can be left to the imagination.

Another Organization Trip Is Herrington Plan

President of National League Will Arrive in Cleveland on March 28; Detroit, March 29; Chicago, March 30; Indianapolis, March 31; and Washington, April 4

FRED J. HERRINGTON, president of the M. P. E. L. of America, starts next week upon another organization trip in the interests of the national body of exhibitors.

He arrives in Cleveland on March 28 and thereafter his itinerary will follow as closely as possibly these dates:

Detroit, March 29; Chicago, March 30; Indianapolis March 31; North Carolina (State League Headquarters) April 2; Baltimore April 3; Washington, D. C., April 4.

From Washington President Herrington strikes into New England and will meet the organizations of each of these states. He will also attend the convention and exposition of the Motion Picture Exhibitors' Association of the Northwest to be held in Minneapolis May 2-5, the week preceding the big National Exposition to be held by the Board of Trade in New York May 6-13.

Through MOTION PICTURE NEWS President Herrington calls attention to the dates of his itinerary and asks that preparations be made in advance by the different state leagues to meet him.

"The National League," says President Herrington, "has never been so strong in membership and so undivided in purpose as it is today. New charters have been granted to the State League of Indiana, Illinois, Pennsylvania, New York, Oklahoma.

"Maryland's application for National membership has been received and Wisconsin's is expected. The total membership of the National organization," says President Herrington, "is now between 4,500 and 5,000."

NEW YORK LEAGUE ELECTS OFFICERS

At the regular meeting of the Motion Picture Exhibitors League of America, Local No. 1, held March 14 at the Wurlitzer Theatre building, election of officers was held and the following were elected:

Lee A. Ochs, president; M. Oestreicher, first vice-president; I. Hartstall, second vice-president; Benjamin Lyons, secretary and financial secretary; Louis F. Blumenthal, treasurer, and August Koenigswald, sergeant-at-arms.

Finance Committee: Charles Haring, chairman; William Hilkemeier, Otto Lederer, Charles Steiner, S. Rhonheimer.

The League has leased for a term of years the fourth floor of the Candler Theatre building annex, at 218 West Forty-second street, where it is fitting up meeting rooms, seats now being installed by the American Seating Company. There will also be executive chambers and private offices for the various committees.

BLACKWELL SIGNS LONG CONTRACT WITH WORLD FILM

Carlyle Blackwell, recently seen in a visualization of Samuel Hopkins Adams' "The Clarion," whose future was rather undetermined owing to the rumors that after his short-term agreement with Equitable expired he would join another concern, set at rest all rumors this week when he signed a three-year contract with the World Film Corporation for appearance in features of that concern and its ally, the Equitable Motion Pictures Corporation.

Mr. Blackwell's contracting with the Equitable-World concerns is attributable to his experience while working in "The Clarion."



CARLYLE BLACKWELL

Mr. Blackwell completed his second World-Equitable feature, "The Shadow of a Doubt," last week, and left immediately for Saranac Lake, N. Y., where he will begin work at once on "The Woman Of It," in which Ethel Clayton and Paul McAllister will appear with him.

Another important engagement entered into by the World Film Corporation was the securing of Arthur Ashley for a long period. Arthur Ashley, like Carlyle Blackwell, is of and from the screen. He has appeared in no less than eighty film productions, including "Sealed Lips," in which his work stamped him as a heavy man of more than ordinary ability, and his work in "The Struggle," another Ince picture, procured his World contract. Arthur Ashley will be seen next in "The Grubstaker" opposite Alice Brady.

OMAHA PLANS BALL FOR FIRST WEEK AFTER LENT

Special to Motion Picture News

Omaha, Neb., March 18.

While no officers have been elected and no formal organization formed, the exhibitors and exchange people of Omaha have united to form a Screen club, and will give their first annual ball during the first week after the close of Lent.

Regular meetings, with an occasional banquet or other affair, will be held.

"Molly Make-Believe" for Famous Players

Story Selected for Marguerite Clark Starring Vehicle Appeared in Prominent Magazine and Later in Book Form—Picture Is Set for Release Through Paramount in April

"MOLLY MAKE-BELIEVE," by Eleanor Hallowel Abbott, which first appeared in one of the national magazines, and later was published in book form, is being adapted to the motion picture screen by the Famous Players Film Company, with Marguerite Clark in the stellar role. It will be released on the Paramount program in April.

Though the details of the story cannot yet be divulged, it can be said that the obvious method of visualizing the letters forming the basis of the story has been carefully avoided and that the scenario, while preserving the spirit of the book, is a good example of the producer's art.

Miss Clark, herself, is delighted with the prospect of presenting little Molly on the screen. In support of the star there will appear J. W. Johnston, Clarence Handysides, Mahlon Hamilton, Helen Dahl, Gertrude Norman, Master Dick Gray and several others who are well known on the stage.

Then there is Merry, the dog, "whose first name is the same as Molly's last name." Merry is admirably portrayed by Mike, who in private life, as they say of his biped contemporaries, is the boon companion of J. W. Johnston.

"Molly Make-Believe," though it is adaptable to the purposes of the screen, has never been presented on the stage.

This is largely due perhaps to the fact that, in order to weave the story into dramatic form, the characters must of necessity be transported to many different points.

This would require too many changes of scenes on the stage, but can be very easily managed on the screen by means of the flash-back and the short scene.

J. Searle Dawley, who has directed Miss Clark's more recent appearances, is in charge of the production.

Spoor Tests Innovation in Essanay Studio

Construction of the Building Gives Sufficient Floor Space to "Make Entrances and Exits Match"—Two Cameras Are Required, but Effect Is a Revelation

THE new studio just opened by Essanay has given President George K. Spoor the opportunity to test an idea which he has long desired to put into effect as a permanent method.

There is now sufficient floor space to make entrances and exists match. No longer will there be any bursting out of a door in one set one day and taking the relative entrance into the adjoining room perhaps a week later.

The plan was tested with pleasing results in the filming of "The Havoc," five-reel feature released through the V-L-S-E. A complete suite of offices, a duplicate of a general manager's headquarters of one of the Chicago railroads, was constructed in full detail on the floor of the studio.

Six private offices and the large main office with its dozens of clerks were constructed at once.

So it was later in the same piece when the scenes in a home were taken. A complete seven-room apartment was constructed on the floor.

Naturally two cameras are required when making the exits match the entrances, but the effect is a revelation. So successful was the test that it has been ordered adopted as a fixed rule of Essanay.

The great floor space now permits of close attention to these details and this is only one of the advances which have been contemplated.

Variety Is Promised in "Sis Hopkins" Comedies

Plots of "When Things Go Wrong," for Release on 24th, "Almost a Heroine," 31st, and "The Fickle Fiddler's Finish," April 7th, Make Laughable Stories

KALEM'S plans to work far in advance of release date on the "Sis Hopkins" comedies to avoid hurried productions are now bearing fruit.

Titles and release dates for productions over a month in advance are now ready to be announced, and many other subjects are in shape for release, awaiting the selection of a permanent title.

Plenty of variety is evidenced in the plots for the productions announced for the next three weeks, which include "When Things Go Wrong," issued on March 24; "Almost a Heroine," on March 31, and "The Fickle Fiddler's Finish" on April 7.

Kalem executives, who were pleased at the remarkable number of advance bookings on the "Sis Hopkins" subjects, are more than enthusiastic over the increase in bookings that has followed the early releases.

"It shows that we have the real thing," said one Kalem official last week.

"While the advance bookings caused even experienced exchange men to marvel, they might have been attributed solely to the big drawing power of the star, famous throughout the country.

"The fact that the bookings are soaring still higher after the early releases shows that the pictures themselves have convinced even the skeptics."

RAILROAD PRESIDENT CALLS SIGNAL PLAYERS GENIUSES

Helen Holmes and J. P. McGowan are being showered with letters these days from railroad men all over the country, who have been to see the succeeding chapters of the great Mutual railroad feature, "The Girl and the Game."

"We give you credit for being geniuses, both of you," writes the president of a prominent western railroad. "No one who did not know the railroad and its system thoroughly could do what you are doing."

DAUGHTER OF ARAB SHEIK IS CHIEF DANCER IN KELLERMANN SUBJECT

Zubaydah Zourna, a young woman whose career as a globe trotter has included appearances in music halls and theatres in practically every part of the world, will be seen as the chief dancing girl in William Fox's Annette Kellermann spectacle now nearing completion in Jamaica.

Miss Zourna comes naturally by her skill in depicting the wild, langorous dances of



ZUBAYDAH ZOURNA

the desert, having been born at Beja, Tunis. Her father was of a tribe of wandering sheiks, and her early associates were people of the desert.

She was educated in Paris, became an artist's model there, and subsequently a stage and screen actress.

When Director-General Brenon was canvassing the Fox forces in Jamaica for some one who could interpret the mystic dances of the East, he discovered Miss Zourna's ability, and entrusted to her the task of drilling and rehearsing the other dancers, as well as leading them in performances before the camera.

TEN REEL FEATURE PRODUCTION IS PLAN OF GREAT SOUTHERN, IN NEW ORLEANS

Special to Motion Picture News

New Orleans, March 18.

The Great Southern Film Company, a concern that will produce pictures in New Orleans, has been incorporated under the laws of Louisiana with an authorized capital stock of $150,000, and has rented a suite of offices in the Audubon Building, New Orleans.

George J. Sailer, until recently with the Thanhouser Film Company, is president, George Walters, vice-president, and B. D. Agnew, secretary-treasurer.

According to a statement by Sailer, the company will not erect a studio, but will produce pictures in natural settings.

Mr. Sailer says that several other new wrinkles will be inaugurated, among them a musical time sheet which allows the orchestra to play a picture correctly without glancing at the film.

The productions of the company are to be marketed by the state rights method about May 15. They will be in ten reels.

Clara Kimball Young to Head Own Company in July

Selznick Makes Denial of Rumored Vaudeville or Stage Engagements for Star—Plans Perfected for Maintenance of Completely Equipped Studio

IN order to clarify the situation as to the plans of the Clara Kimball Young Film Corporation, the following statement is issued this week over the signatures of Miss Young and Lewis J. Selznick, president and general manager of the organization:

"So many misleading statements and rumors have been circulated that we desire to call the attention of all exhibitors and others interested in the motion picture industry to these incontestable proofs.

"Miss Young's contract with the World Film Corporation will terminate on the 15th of July. Immediately upon the conclusion of her services with that organization Miss Young will begin work in her own studio on the first production, in which she is to be presented by the Clara Kimball Young Film Corporation. This will be released in October.

"Our plans have been perfected for the maintenance of a completely equipped studio of our own, and the production of our pictures will be pursued without reference to or connection with any other organization in the film business.

"The studio will be a modern structure in every detail, embodying all the latest innovations in equipment that have proved themselves of value and will include also numerous new features.

"We wish it distinctly understood that any persons or organizations desiring to do business with Miss Young or our organization should communicate directly with Lewis J. Selznick.

"The Clara Kimball Young Film Corporation is not affiliated with any other film organization, and we urge all our friends in the business to pay no heed to any utterances or announcements concerning Miss Young and the activities in which she will be engaged subsequent to July 15, except those statements having their source in the Clara Kimball Young Film Corporation offices.

"Miss Young desires further to make it clear that she has no intention of accepting any of the numerous and flattering vaudeville or theatrical offers which she has received.

"She feels that her entire duty is toward the millions of devoted admirers she has won through her various screen presentations.

"Her public is essentially the motion picture public, and she intends to devote her energies and talents solely in the direction of offering herself to that public in the finest pictures that money and brains can produce.

"Each of the Clara Kimball Young Film Corporation productions will present Miss Young in a distinct characterization and a story of an original theme written by the most brilliant scenario creators in the country.

"We wish to emphasize the fact that our output will be marketed and controlled exclusively by our organization and that exhibitors desiring to avail themselves of our service should make immediate application.

"We are extremely gratified by the tremendous response our previous announcements have aroused, and wish to express our thanks for the many evidences of goodwill and friendship that have poured in from all parts of the country.

(Signed) Clara Kimball Young.
Lewis J. Selznick.

THOUGHT-DOMES OF CENSORS IN OHIO ("NOBODY HOME!") EVOLVE WONDERFUL "SPLIT" DECISION

The Ohio censors have set a precedent in their attitude toward "Race Suicide," the state rights to which are owned in Cleveland.

After ordering numerous eliminations, the censors still declined to give the new Farnham picture their ordinary certificate of approval.

Instead they gave it a kind of qualified approval and reserved to themselves the right to recall the picture if there is a public outcry against the film.

"Race Suicide" is the "motherhood" picture in which Ormi Hawley and Earle Metcalfe are starred.

"WOMAN'S LAW" GIVES MISS REED EMOTIONAL OPPORTUNITIES

In "The Woman's Law," the first Gold Rooster play made by the Arrow Company for the Pathé program, Florence Reed, the star, has a role which calls for the fullest exercise of her emotional powers.



FLORENCE REED

Her part is an exacting one. She must play the unhappy wife, whose husband is of fickle temperament and whose ways are such to cause her constant worry and sorrow. Only at the end, after her husband is dead, a victim of his own folly, is she enabled to come into her rightful heritage.

"The Woman's Law" was adapted for the screen by Harvey F. Thew and Albert S. LeVino, and staged by Director McGill.

KEENAN PICTURE SET FOR RELEASE IN APRIL FOR TRIANGLE

Frank Keenan's absence from the Triangle screen is soon to come to an end.

A Keenan feature is scheduled for release in April on the Triangle program, and the actor, after a vacation of six weeks, is at work on a new picture at the Ince studios.



MARY BOLAND, FRANK KEENAN, AND ROBERT McKIM IN "THE STEPPING STONE"
(Triangle-Kay-Bee)

He has a long contract, and "The Stepping Stone" is the first of a new series of frequent releases of the Ince-supervised variety.

"The Stepping Stone" presents as Keenan's leading woman Mary Boland, who served John Drew in the same capacity for many years. Reginald Barker directed the picture from a scenario by C. Gardner Sullivan.

More Time to Lesser for His Other Interests

Film Magnate Who Was Compelled to Make Releasing Arrangements with V-L-S-E to Fill Orders Quickly for "Ne'er-Do-Well," Gets Foreign Rights to Big Productions

IN an interview, discussing his reasons for releasing "The Ne'er-Do-Well" through V-L-S-E, Sol. L. Lesser, who two months ago purchased this picture from Colonel W. N. Selig for $150,000, said to MOTION PICTURE NEWS.

"After six weeks' campaign the offers for bookings on 'The Ne'er-Do-Well' came in so fast that I was compelled to seek the assistance of a national organization for distribution.

"While my plan of marketing direct to the exhibitor would have been a success, and brought big results, I was here afforded an opportunity for quick returns of my investment through V-L-S-E, as I feel that its policies are the right policies and the lasting ones, and its system of booking is the most wonderful it has been my experience to observe.

"Then, besides, the deal takes a great deal of work from my shoulders, and releases me for other activities I now have in progress. Had I handled 'The Ne'er-Do-Well' by direct booking it would have been months before I could have turned to my other propositions.

"From the inquiries received, and the enthusiasm shown in 'The Ne'er-Do-Well' in the past two months, I can unselfishly say that the production will make a record wherever it plays, and I do not consider it second to any motion picture on the market today.

"I had opportunities to market 'The Ne'er-Do-Well' through the various programs, but during my two weeks' negotiations with General Manager Irwin, of the V-L-S-E, I became thoroughly conversant with its practical policies and fair manner of treatment of the exhibitor, and decided with its open market policy and eighty live wire representatives in the field, and fifty prints in immediate action, that the exhibitor would have the opportunity of getting 'The Ne'er-Do-Well' for his theatre more quickly.

"Then besides, with its open booking policy, every exhibitor, regardless of his connections, will have an equal opportunity of securing the attraction.

"I still have my interests in the film business, including my exchanges in California, and interests in other pictures that are playing in various territories throughout this country.

"Besides, I have just acquired foreign rights on some big productions, which, together with other propositions which I now have pending, will take up most of my time."

MARY CHARLESON PLAYS OPPOSITE CHERRY IN "PASSERS BY"

Mary Charleson, who has been seen in a number of photoplays since she left the "legitimate" several years ago, has the part of Mary Summers in the Equitable's production of "Passers By," in which she co-stars with Charles Cherry.

Miss Charleson has been featured with and starred opposite some of the best known of screen actors, Maurice Costello and John



MARY CHARLESON

Bunny having shared their glories with her for more than a year in Vitagraph pictures, to say nothing of the prominence she attained in her association with the Lubin, Eclair, Reliance, Republic and other concerns.

Her appearance in "Passers By" was her second lead part under the direction of S. E. V. Taylor, the first having been back in her connection with the Reliance Motion Picture Corporation when Mr. Taylor was also associated with that company.

William Fox Makes Entry Into British Markets

General Manager Sheehan Opens Offices in England and Scotland—Corporation Also Operating in Australia, Canada, Brazil, Argentine, with Other Countries Under Consideration

THE arrival of Winfield R. Sheehan, general manager of the Fox Film Corporation, in England this week and the immediate opening under his direction of a chain of offices in England and Scotland, means that this film company attains a new stage of its expansion into the world markets.

Entry into the British market makes the sixth country to be invaded by William Fox in less than twenty-four months. His big corporation is now operating in Australia, England, Scotland, Canada, Brazil, Argentine and is reaching out in other directions.

Two years ago William Fox was operating the Box Office Attraction Company and the Greater New York Film Rental Company. The latter concern was not a film manufacturer in any sense.

It bought film wherever it could find it and marketed it through its own small chain of exchanges. His success with the Greater New York organization resulted in the production of his own films through his Box Office Attraction Company.

Last September the Fox Film Corporation inaugurated a regular contract service of a five-reel feature each week, and the few exchanges that had been marketing his product expanded into a chain of thirty domestic branches and sub-offices dotted all over the North American continent. Entry into foreign lands followed soon thereafter.

It is noteworthy that the expansion of the Fox interests has been marked by no alliances of any sort. The Fox Film Corporation owns its entire producing and marketing structure, shares quarters with no other concerns and employs no men jointly with other organizations.

General Manager Sheehan will be in England for several months.

SELIG-*TRIBUNE*, NOS. 23-24 SHOW RAID SCENES

Latest scenes from the Mexican border are presented in Numbers 23 and 24 of the Selig-*Tribune*, released Monday, March 20, and Thursday, March 23.

The Selig-*Tribune* presents news pictorials showing the results of the raid at Columbus, N. M.

John Boggs and Nicholas McDonald, cameramen on the Selig-*Tribune*, are directing a staff of news photographers along the border.

Antipodes Take Kindly to Metro Pictures

"Notwithstanding Feature Oversupply Metro Is Going Strong in Australian Centers," Is Cablegram Received by President Rowland from Agents There

SINCE Metro invaded Australia and New Zealand, a few weeks ago, nothing but commendatory reports have been received from the antipodes by President Richard A. Rowland of the Metro Pictures Corporation. The first Metro plays have just been shown there, and Metro has received a cablegram from Vogel and Howells, its distributors for that section of the world, which reads:

"Notwithstanding feature oversupply, Metro is going strong in Australian centres."

Benjamin F. Howells, the New York representative of Vogel and Howells, when seen in the Metro offices, in the Longacre building, made some observations on motion picture conditions in Australia.

"Australia is a wonderful motion picture field," he said, "and the evident belief of some American manufacturers, that it can be used successfully as a dumping ground, is absolutely erroneous.

"Our audiences are made up of as discerning and discriminating people as may be found anywhere, and they are more like Americans than any other nationality Consequently, they have the same tastes in many matters.

"Although we are seemingly located in a far and out of the way place, still we are not behind the times, as some persons are inclined to think.

"For example, it might surprise many people that we have theatres down there, erected and devoted exclusively to the presentation of motion pictures, on a far more elaborate and luxurious plan even than your Strand theatre on Broadway.

"And more than that, we have had them several years before you had them in this country.

"We have the best class of people there for our patrons. It is not unusual to find most of the parquet filled with people in evening clothes. The Australians are good motion picture fans.

"We do not have the many counter attractions there as you have in the states. For instance, we do not know anything of your modern cabaret. The Australians like, above everything else, a good clean feature.

"They thoroughly enjoy a good story. Then, too, they know all your American stars. For these reasons I am sure that Metro plays are going to storm the country, for they have in them all the elements that the Australian appreciates.

"It is true the field for feature productions is crowded in Australia, but like anything else, there is always room for the best. And that is why we came to America to get the Metro productions.

"Our first contract calls for twenty of Metro's first features, and the others will be used as fast as the demand is created.

"Our advertising in Australia is pretty much the same as in America, only it is probably carried out on a more extensive plan, not being quite so costly as here.

"Of course it goes without saying that we like American pictures better than any other. In fact, any American commodity has the preference there.

"The average Australian considers it a compliment to tell him he is doing anything 'like the Yankees.' I understand there is a system in America considered illegal and unethical, which concerns a double or triple distribution of pictures by a combination of theatres.

"That is where three theatres, for instance, have each rented a different film for the night and arrange to exchange them with each other—'bicyling' I think you call it here. I know you regard it as quite dishonest.

"In our country this is considered quite legitimate and fair, only we call them 'the motorcycle squad.'

"The admission prices in our various motion picture theatres range from six to twelve and twenty cents, according to location, etc."

HUTCHINSON MAKES BRIEF VISIT TO SAN FRANCISCO

Special to Motion Picture News

San Francisco, March 17.

S. S. Hutchinson, of the American Film Manufacturing Company, was in San Francisco this week for a brief visit at the local branch of the Mutual Film Corporation.

Splendid weather is now being experienced at Santa Barbara, as well as at San Francisco, and the various producing companies are very busy.

STARS SEE "MAN AND HIS ANGEL" AT LOEW'S

A large gathering of film stars assembled at Loew's New York theatre last Thursday night, when Gail Kane, Robert Warwick, Alice Brady, Carlyle Blackwell, Frances Nelson, Gerda Holmes, Arthur Ashley, Mary Charleson, Mollie King, Holbrook Blinn, Doris Kenyon, and Chester Barnett witnessed a performance of "Man and His Angel." Jane Grey was hostess.

"Yo' Pays Yo' Money and Takes Yo' Choice"

Pallas Pictures Company, Introducing an Innovation, Offers a "Happy Ending" and a "Tragic Ending" for "The Heart of Paula," with Lenore Ulrich

FOR the first time in the history of motion pictures, a photoplay with both a happy and a tragic ending will be supplied to exhibitors on April 3, when Pallas Pictures will release on the Paramount Program, Lenore Ulrich in "The Heart of Paula."

In producing "The Heart of Paula," the novelty of putting out a photoplay with two endings to meet the requirements of the exhibitor according to the liking of his patrons, was conceived purely by accident.

Upon preparing the final scenes of the production, Lenore Ulrich, the Morosco film star, who was "loaned" to Pallas Pictures for this subject, stated that she was not in favor of the climax as called for by the scenario.

On the other hand, upon consultation on the matter, George Broadhurst, the author who has become associated with Pallas Pictures, agreed that the ending of the photoplay was a logical and desirable conclusion to the story.

Other authorities were consulted, and the expressions varied to such an extent that it was thought best to produce both endings and then decide which would prove the most effective.

Upon completion of "The Heart of Paula" with two endings, the decision was made all the more difficult because of the excellence of both, in the eyes of the company's officials. One, presenting the tragic death of the heroine, offered an exceptionally dramatic finis, they thought, while the other displayed the happy conclusion, preceded by a fight in the moonlight, in addition to qualities they considered dramatically artistic.

It was then decided to exploit the production with the original ending, together with additional film presenting the other.

Thus each exhibitor may either have the opportunity of selecting the ending which he feels his patrons like the best, according to the tastes of his locality, or he may exhibit both endings and leave it up to his audiences to decide for themselves which they think the most appropriate as a denouement.

Several exhibitors who have been consulted on the matter have received the information of the two endings with enthusiasm, and are planning contests among their patrons in connection with the showing of this photoplay.

In addition, Pallas Pictures have cooperated with the *Picture Play Magazine*, the Street & Smith publication, in the presentation of an article on "The Happy Ending Vs. The Tragic Climax," which will allow its readers to decide which is the most desirable.

Autographed photographs of Miss Ulrich will be awarded for the most intelligent replies on the subject.

A comprehensive publicity campaign has been arranged for the presentation of "The Heart of Paula," including the exploitation of a song "Paula," taken from the music score especially prepared for the release. Special slides, newspaper cuts, cut-outs and other publicity material are at the disposal of the live exhibitor using Paramount service.

Supporting Miss Ulrich in her latest film are such players as Forrest Stanley, Howard Davies, Herbert Standing, Jack Livingstone and Velma Lefler.

LOUISE HUFF IN FIRST PEARSON-FOX RELEASE

Louise Huff, who has played in a number of Lubin, Famous Players and other feature films, has been engaged by William Fox as one of the supporting players in the first Fox release starring Virginia Pearson.

She is widely known as one of the prettiest of screen ingenues, and has an attractive role in "Blazing Love," which is the title of the first Pearson picture. Louise Huff is a Georgia girl, having been born in Columbus.



STARS WHO APPEAR IN WORLD-EQUITABLE PHOTOPLAYS: (Below, left to right) EDWIN AUGUST, FRANCES NELSON, ROBERT WARWICK.

(Above left to right) MOLLIE KING, ALICE BRADY, HOLBROOK BLINN, MURIEL OSTRICHE AND GAIL KANE.

E-K-O FORMED BY WOMAN TO EXPLOIT EDUCATIONAL, "INVISIBLE ENEMY"

The E-K-O Film Company, 729 Seventh avenue, New York, was recently organized by Emma K. Oswald of Los Angeles, for the direct distribution of a five-reel feature film, entitled "The Invisible Enemy," which was produced by her some time ago in California.

The picture presents in story form the supreme combat of man against tuberculosis. The motion picture play has received the endorsement of the highest medical authorities, and it is going to be presented throughout the country under the auspices of several national organizations engaged in social welfare work.

The general manager of the E-K-O Film Company, George Szirmay, will inaugurate an entirely new policy of distribution, either on a rental or state right basis, which will insure the exhibitor effective co-operation. While Mr. Szirmay is practically a newcomer in the motion picture field, his long and varied experience as press and publicity man here and abroad give promise of achievements in the field of educational photoplays in the near future.

"The Invisible Enemy" is the first release of a series planned by Mr. Szirmay.

CHICAGO PLANS $100,000 FOR ACTORS' FUND

Special to MOTION PICTURE NEWS

Chicago, Ill., March 18.

Of the $500,000 the motion picture industry has sent out to contribute to the million dollar fund for actors, Chicago hopes to match New York's $100,000 pledge with another $100,000.

On May 15, which is set for Actors' Day, some 118 houses already have volunteered to contribute a portion of their receipts to the fund.

Every motion picture interest is joining hands. Those serving actively on committees being William N. Selig, president of the Selig Polyscope Company; George K. Spoor, of the Essanay Company, and others.

"Ramona" Date in New York Set for April 5 or 6

Fourteen Reel Feature Based on the Helen Hunt Jackson Classic of Californian Life in the Early Days Will Open Almost Simultaneously in Other Cities

PLANS are rapidly being completed by Clune and Brown for the presentation of their fourteen-reel feature, "Ramona," in the principal cities of the United States.

The picture will first be presented in the east at the Forty-fourth Street Theatre, New York, on April 5 or 6, for an indefinite run, and almost simultaneously will open at the Auditorium in Chicago, the Hippodrame in Cleveland, and at one of the largest Boston theatres.

"We have leased the Forty-fourth Street Theatre from April 2," said W. H. Clune this week, "but so elaborate are the lighting effects required that it will take several days to get them installed and working to our satisfaction. This work will be done under the personal direction of Lloyd Brown, general manager of the production.

"'Ramona' will combine the picture and stage setting; it represents three different episodes, and these are divided by stage settings on which great care and expense have been lavished.

"For this reason we call our production a cinema-drama, as it combines the highest type of cinema features with strong dramatic effects.

"The picture has been playing to capacity in Los Angeles for the last six weeks—that is, if you call a business of $12,000 to $13,000 a week 'capacity.'

"We are now negotiating for theatres in the largest cities, and our opening will be practically simultaneous. Theatres at Brighton Beach and Atlantic City also want the feature for summer runs, but we have not decided as yet just what will be done in this direction.

"The picture was produced at the Clune studios in California by our own company, under the direction of Donald Crisp. We have broken all records for picture runs out there already, and expect to do the same in the East and Middle West.

"Our next picture, 'The Eyes of the World,' is now nearly completed. We plan to put it before the public in the same manner as 'Ramona,' and expect to have it ready about September 1."

First April Release from Gaumont Is Set for Third

"The Haunted Manor," a Mutual Masterpicture, Features Ivy Shepard, Supported by Schenck and Pemberton—Second Subject Is "Quality of Faith"

THE Gaumont Company has announced that its first April release of a Mutual Masterpicture will be on the third. On this date "The Haunted Manor" will be given to the screen. Ivy Shepard is starring in this production.

Prominent parts are taken by Earl O. Schenck and Henry W. Pemberton. It is a story of an American adventuress who fascinates an East Indian Rajah.

Miss Shepard, who appeared to advantage in a similar role in Gaumont's "The Drifter," will have the part of the adventuress.

The second Mutual Masterpicture of the month which Gaumont will release is "The Quality of Faith." The co-stars in this are Gertrude Robinson and Alexander Gaden.

They have not appeared together in a Gaumont photodrama since they played "As a Woman Sows," "The Quality of Faith" will be released by Mutual April 17.

It was previously announced that Marguerite Courtot would be seen on the screen in April in "Feathertop," the unusual photoplay being filmed at the Gaumont winter quarters, Jacksonville, Fla., under the direction of Henry J. Vernot. The rearrangement of releases brings "Feathertop" to the screen the first of May.

FLASHES FROM "MARIA ROSA": GERALDINE FARRAR'S THIRD PHOTOPLAY FOR LASKY



KALEM SIGNS NORMA NICHOLLS FOR COMEDY ROLES

Norma Nicholls, a pretty comedienne, well known in West Coast circles, is the latest addition to the Kalem comedy forces.

Miss Nicholls will be seen in the "Ham" comedy subjects, her beauty and bewitching personality making her an able successor for Ethel Teare, who has now reached the heights of stardom at the head of her own Kalem company.

The comedienne makes her Kalem debut in "For Sweet Charity," a "Ham" single-reeler, released on March 21.

Other "Ham" productions in which she will be seen soon are "Ham and the Hermit's Daughter" and "From Altar to Halter," another "Ham" burlesque.

VILLA MURDER SCENES OBTAINED BY GRANVILLE FOR UNIVERSAL

The Universal announces that Frederic Granville, the cameraman who accompanied the Steffanson Arctic Expedition and brought back a collection of motion pictures of life within the Arctic Circle, has expressed back to New York. scenes showing the massacre at Columbus, N. M., by Francisco Villa, the Mexican bandit.

These views will be shown in the Universal Animated Weekly.

Geraldine Farrar Soon Seen in Her Third Lasky

"Maria Rosa" Is a Story of Spanish Peasant Life, Directed by Cecil B. De Mille—Wallace Reid Is Leading Support of Diva

GERALDINE FARRAR will appear soon in her third Lasky production entitled "Maria Rosa," according to announcement made this week by the producing company.

This is the third of the photoplays Miss Farrar made for the Lasky company when she was at the studios at Hollywood last summer. In the order of their release the productions are "Carmen," which created international interest; "Temptation," something of an expose of grand opera conditions in America, and "Maria Rosa," founded on the successful stage play of the same name by Guido Marburg and Wallace Gillpatrick.

There is a point of exceptional interest about the release of "Maria Rosa," coming soon after Miss Farrar's marriage to Mr. Lou-Tellegen.

It was while Miss Marrar under the direction of Cecil B. De Mille, was making this production at the Lasky studios that she first met Mr. Lou-Tellegen.

Curiously enough, Lou-Tellegen, who was also at the Lasky studios appearing in "The Explorer" and "The Unknown," had made his English-speaking debut on the American stage two years ago in a dramatic version of "Maria Rosa."

In the conference between the star and producers which prefaced the making of this picture, Lou-Tellegen joined the discussions and gave to Miss Farrar and Mr. De Mille the benefit of his experience with the dramatic version.

The friendship between Miss Farrar and Mr. Lou-Tellegen began with these discussions.

"Maria Rosa" is a tragedy of Spanish peasant life. The leading role in support of the star will be played by Wallace Reid, who has come rapidly to the front as one of the leading younger men in the photoplay world.

The supporting cast also includes Pedro de Cordoba, Ernest Joy, Anita King, Horace B. Carpenter and James Neil.

Maria Rosa, the Spanish peasant girl, loves Andres. Ramon, a rival for her affections, one day kills a fishmonger to avenge an insult to Maria Rosa.

He flees and Andres is accused of the crime and sentenced to life imprisonment. Then Ramon lays siege to Maria Rosa's heart, and brings her a letter alleged to have been written by the prison authorities, announcing Andres' death.

Even then Maria Rosa refuses to wed Ramon until he compromises her by gaining admittance to her home at night, and leaving just as several townspeople pass the door.

The wedding is then arranged. Andres, pardoned, reaches Maria Rosa's house a few minutes before the wedding party returns from the church. Realizing that a terrible mistake had been made, she persuades Andres to leave with all haste and bring the village priest.

Then she wins an admission from Ramon that it was he who killed the fishmonger and allowed Andres to suffer. Enraged, she kills him and as he dies members of her family rush in to learn from Ramon that his mortal injury was caused by himself as the result of an accident.

Maria Rosa and Andres are at last freed from the evil machinations of Ramon.

Four Widely Dissimilar Plays from Fox in April

Vivian Martin Will Be Seen in "A Modern Thelma," 3d; Doris Pawn in "Blue Blood and Red," 10th; Virginia Pearson in "Blazing Love," 17th

ANNOUNCEMENT is made by William Fox that during the month of April the Fox Film Corporation will release four widely dissimilar productions in which will be seen stars and supporting players well-known to photoplay audiences. The stars, productions and dates of releases are:

Vivian Martin in "A Modern Thelma," April 3; George Walsh and Doris Pawn in "Blue Blood and Red," April 10; Virginia Pearson in "Blazing Love," April 17, and William Farnum in "A Man of Sorrow," April 24.

"Blue Blood and Red," written and directed by Raoul Walsh, the first real outdoor Western play produced by Fox, is redolent of the prairies and the round up. The scenes of "A Modern Thelma" are laid in Norway.

"Blazing Love" presents Miss Pearson in the first William Fox photoplay, a society drama, while the William Farnum subject, based on the stage success, "Hoodman Blind." This deals with the drink problem and mistaken identity.

HARDING LEAVES UNITED PHOTO PLAYS

W. H. Harding, who has been sales manager for the United Photo Plays Company, of Chicago, for the past year, has severed his connections with that company.

A FEW OF THE STARS SEEN IN MUTUAL PLAYS FROM THE AMERICAN-SIGNAL STUDIOS



MADGE KIRBY VIVIAN RICH HELEN HOLMES WINIFRED GREENWOOD HELENE ROSSON

KALEM'S NEWSPAPER MATS FOR "HAZARDS" MAKE EFFECTIVE PUBLICITY AIDS

Some of the most popular of Kalem publicity aids are the two-column newspaper mats supplied each week with the single reel "Hazards of Helen."

The mats are not a general publicity feature in the sense that they are sent to all newspapers on a chance of their being used.

Instead the "Hazards" mats are a direct aid because they are supplied only to those newspapers and exhibitors who have requested them. At present, close to five hundred newspapers are on the list, and under the advance request" plan the percentage of returns is unusually high.

The success of the "Hazards" mats is attributed to the fact that in each episode of the railroad series there is at least one big thrill, thus supplying a striking and unusual photograph, welcomed by any newspaper. A two hundred and fifty word news story is built around the illustration and the particular release.

LESSER AT WORK ON ANOTHER BIG DEAL

Sol. Lesser, who recently completed a deal by which the Selig production, "The Ne'er-do-Well," will be handled by V-L-S-E, slipped into Chicago last week and then slipped out again, leaving motion picture circles conjecturing as to what will be his next move.

Mr. Lesser was non-committal regarding his future plans, but urged his friends to keep "their eyes peeled," as he expressed it.

It can be stated that Mr. Lesser is working on another motion picture transaction which will create interest when the details of the deal are divulged.

MacQUARRIE CAST FOR OLD MAN CHARACTER ROLE IN FILM FOR SIGNAL

Murdock MacQuarrie, the actor-director, is at present playing in a typical "MacQuarried" part—the type of role which has made him famous. He is cast for Bill Jenkins, an old man character in a Western drama, which has not yet been titled.

The picture is being produced by the Signal Film Corporation, to be released as a Mutual Masterpicture, De Luxe Edition.

Ethel Clayton Is Now a World-Equitable Star

Actress Who Will Play Opposite Blackwell and McAllister Has Sixteen Feature Productions to Her Credit, Following a Stage Career Including Many Successes

ETHEL CLAYTON, for the past four years one of the leading feature stars with the Lubin Company, with sixteen feature productions to her credit, has become a permanent member of the World-Equitable Corporations, and within one hour of signing was allotted the principal female role in "The Woman Of It."

Carlyle Blackwell and Paul McAllister will appear opposite her, and it will be staged at a point somewhat distant from Saranac, in the Adirondacks.

Miss Clayton's contract with World and Equitable was signed twenty minutes after she arrived in New York.



ETHEL CLAYTON

When Henry B. Harris was in the height of his dramatic triumph, and "The Lion and the Mouse," "The Traveling Salesman," "The Chorus Lady" and "Children of Destiny" were running on Broadway, Ethel Clayton was creating her first impression as a dramatic actress in "The Lion and the Mouse."

Later Mr. Harris assigned Miss Clayton to the principal role opposite Wallace Eddinger in "The Making of Bobby Burnitt." She made an excellent personal hit, although the show itself was not a financial success.

Later when "The Country Boy" was produced, Miss Clayton was taken from the cast of "Bobby Burnitt" by Mr. Harris and Mr. Selwyn, the author, and given one of the most important roles in what proved to be one of the biggest hits of the season, "The Country Boy" showing to big patronage both in New York and on the road.

It was while Miss Clayton was playing in "The Country Boy" that she attracted the attention of the film makers. A short while after "The Country Boy" completed its engagement in New York Miss Clayton made her appearance in the first three-reel production ever made, entitled "When the Earth Trembled."

Miss Clayton appeared in no less than sixteen features during the past three years, the more important ones of which include "The Lion and the Mouse," "The Gamblers," "The House Next Door," "The Fortune Hunter" and "The Wolf," and recently completed her final appearance for her former company in "The Great Divide."

Miss Clayton left the screen two years ago to play the leading role in William A. Brady's production of "The Brute," and returned to the screen later, preferring the silent to the spoken drama.

World and Equitable have an ambitious program arranged for the screen player. Her appearance in "The Woman Of It" will introduce her to her great following on the World program.

Afterwards she will be seen about every ten weeks in either a World or Equitable production. "The Woman Of It" is now in the course of construction at the Premo studios.

HELEN HOLMES BACK IN LOS ANGELES FROM DESERT

Helen Holmes and J. P. McGowan, the heroine-star and the director of the Mutual Film Corporation's spectacular railroad feature, "The Girl and the Game," have returned to Los Angeles from Los Vegas, Nevada, where they have been at work on some of the scenes for the coming chapter in the serial.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City.

CHILDREN'S PERFORMANCES, AND A CERTAIN DUTY THE EXHIBITOR OWES THE INDUSTRY

IN the "Timetable" of the Empress theatre, Owensboro, Ky., we find this note in an advertisement of a photoplay:

"Children will hardly appreciate the extreme quality of this great picture, and it is not recommended for them."

It is gratifying to note this evidence of common sense on the part of an exhibitor. There is no reason on earth why every exhibitor should not do likewise. In fact, it is his duty to do so. He owes it to his patrons; he owes it to himself; he owes it to the industry of which he is so important a part.

Your patrons cannot know in advance precisely what is in the pictures you are to show each day, unless you tell them. This doesn't mean that you must reveal every single thing the picture contains. But it does mean that you ought to let them know, for instance, that certain pictures are not suitable for children.

Mind you, this is nothing against the pictures. Many books, many plays, many facts of life, are not suitable for children either. They are, however, entirely fit for mature minds. You should refuse to take any stock in the allegation of the reformers that the picture theatres are patronized largely by children. This is nothing more nor less than a misstatement. The best statistics aavilable indicate that children constitute about fifteen per cent of motion picture audiences. Can you afford to let the censor advocates hold the fifteen per cent over your head as a club?

This is exactly what the censor advocates are doing. They are attempting to reduce the standard of motion pictures to the level of children. They are attempting to set up the child's mind as a criterion. Of course this is a rank injustice. But what are you doing to counteract it?

You do not have to lose the child's patronage entirely. On the other hand you should cultivate it by setting aside a certain day each week for special children's performances, at which you show pictures of special appeal to the young.

In this way you will be doing your share toward removing the menace of the particular kind of censorship with which we are threatened at present. And let us remind you of this fact: If the censorship movement gets a stranglehold on the industry you will find that your own business will suffer, because the manufacturer will be forced to offer you pictures which will not command the patronage you are now enjoying.

BRIEF HINTS TO BUSY EXHIBITORS

The best trademark for any theatre is good pictures. When you have established your house as the home of good pictures, you have trademarked it in the most effective way possible.

Don't overemphasize stars in your advertising. Rather emphasize the appeal of the story, or the picture's wealth of natural settings, or some other of the hundred and one things that go to make up a picture.

See if you can't get your newspaper to set your ads. in a modern, lightface type. Keep away from heavy type. And, above all, you should avoid crowding your ads. with a mass of words.

BANNERS ON STREET CARS HERALD "BATTLE CRY OF PEACE"

In advertising "The Battle Cry of Peace," Manager Dan L. Sharits, of the Star theatre, Medford, Ore., placed banners on all street cars in his city. He also got permission to hang an eighteen-foot flag across the street, a new departure for Medford. He made liberal use of newspaper space, and decorated the theatre front in military style.

Sharits, in a letter to Manager Tom North, of the Seattle V-L-S-E, reports that he gave the picture more publicity than any he has ever exhibited and the result was splendid patronage.

DONATES 1,000 TICKETS TO AID PATRIOTIC CAUSE

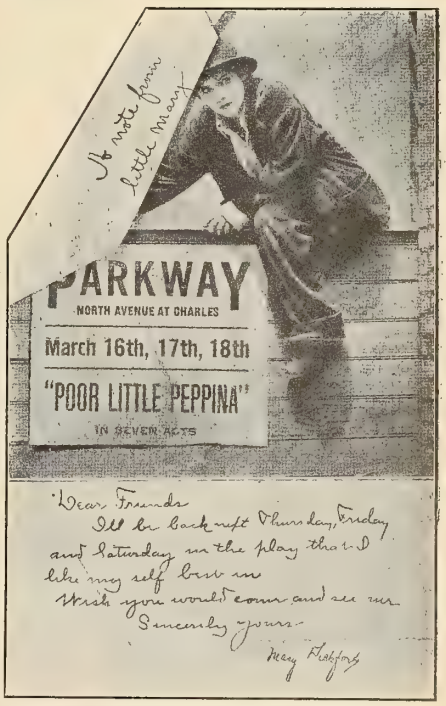
In line with many patriotic actions by Canadian theatre managers during the war, Manager H. L. Gage, of the Rex theatre at Regina, Sask., has presented to the Regina chapter of the Daughters of the Empire one thousand tickets to the theatre, good at any time until September 1.

These tickets will be sold by members of the society, and the entire proceeds devoted to their patriotic work.

A NOVEL IDEA FOR A "PEPPINA" HERALD

Here is something quite novel in the shape of a herald. Folded, it looks like a personal note from "Little Mary" to the recipient. When he opens it, he finds that the note idea is carried out also in the letter beginning "Dear Friends."

The personal appeal in a herald of this sort exceeds that of the stereotyped kind. The cut also adds to its attractiveness.



ISSUED BY THE PARKWAY THEATRE, BALTIMORE

Note how the theatre banner gives the appearance of having been tacked on the fence over which "Little Mary" is climbing, attired in one of the costumes she wears in "Poor Little Peppina."

The whole idea is novel, and shows originality, of which there is none too much in exhibitor advertising.

POSTAL CARD STRIP ADVERTISES GEORGIA THEATRE

A neat postal card strip, carrying cuts of the theatre exterior, lobby, auditorium and stage setting, is issued by the Dreamland Theatre, Augusta, Ga. This is an attractive form of advertising, which seems to be gaining favor among exhibitors.

CLASSIFY YOUR MAILING LIST, AND USE IT SYSTEMATICALLY

Paramount Progress for March 16 contains an excellent suggestion with regard to mailing lists, which we pass along.

"How Many Names Have You on Your Mailing List?" the article asks, and continues:

"Are these names classified as to what sort of pictures these people are interested in? Do you list them under Travel, Educational, Drama, Comedy?

"One picture, for instance, will have something of especial interest to musicians; another will be laid in a section of the country that is of particular geographical value; another will be written around the Civil War; another filmed in the Far North.

"Then there are the stars. Every man, woman, or child has an individual preference for some one star. Get these preferences and let them know especially when he or she is to appear."

It is suggested also that schools or other educational institutions are a big field for mailing list development. When the exhibitor is showing a film of especial interest in a historical or scientific way he can circularize the classes studying those subjects.

"Study your individual conditions and adapt your promotion schemes to these conditions."

HYMAN BELIEVES IN LIBERAL ADVERTISING FOR HIS THEATRE

Manager Edward L. Hyman, of the New Victoria theatre, Buffalo, N. Y., is a firm believer in advertising, and although the New Victoria is a neighboring house, Mr. Hyman is placing good-sized advertisements in the local newspapers.

He believes in letting patrons know what is being shown, and does not believe in letting people "guess" whether the show is a good one or not.

Mr. Hyman also gets out an elaborate program, which is presented in an attractive make-up.

William Rosenthal, former assistant of the Palace theatre, is assistant manager of the New Victoria. Mr. Rosenthal is a veteran theatre man, and knows every "inch of the way" in the operating end of the house.

NO MUNICIPAL COMPETITION FOR EXHIBITORS TO MEET IN ST. LOUIS

St. Louis motion picture exhibitors with theatres and airdromes near the parks and playgrounds where free motion pictures were shown last summer, have learned that no appropriation had been made for free pictures this year, from an announcement made by Mayor Kiel last week at a public hearing of the board of estimate.

A delegation of motion picture exhibitors appeared before the mayor last summer and protested against the unfair competition with the city which they were compelled to meet, the high license for a show for which they could only charge five cents admission.

After looking into the matter the mayor decided that the competition should be eliminated for the future, although the contract for the free entertainments was not broken last summer.

HOUSE ORGAN SERIES NO. 25

OUR RED LETTER DAYS

SHOWING THE FOLLOWING

FAMOUS PHOTO PLAYS

Showing the Celebrated PARAMOUNT METRO, EQUITABLE and PATHE GOLD ROOSTER Photo Plays

MARCH 1916

Su	Mo	Tu	We	Th	Fr	Sa
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

And MUTUAL MASTER PICTURES BIG FEATURE Every Day

AMPERE THE COZY HOME THEATRE

18th Street, between Fourth and Springdale Aves., East Orange, N. J.

	PLAY	STAR
1	The End of the Road	Harold Lockwood
2	The Upstart	Marguerite Snow
3	Her Great Hour	Molly McIntyre
4	Mr. Grex of Monte Carlo	Theodore Roberts
5		
6	Nedra	George Probert
7	The Cheat	Fanny Ward
8	The Reform Candidate	Maclyn Arbuckle
9	Dimples	Mary Miles Minter
10	The Ransom	Julia Dean
11	Battle Cry of Peace	All Star Cast
12		
13	At Bay	Florence Reed
14	The Immigrant	Valeska Suratt
15	The Other Side of the Door	Harold Lockwood
16	A Corner in Cotton	Marguerite Snow
17	A Circus Romance	Muriel Ostriche
18	The Old Homestead	Denman Thompson's Play
19		
20	The Greater Will	Cyril Maude
21	Temptation	Geraldine Farrar
22	The Buzzard's Shadow	Harold Lockwood
23	The Price of Malice	Hamilton Revelle
24	Loves Cross Roads	Marie Empress
25	Lydia Gilmore	Pauline Frederick
26		
27	The Beloved Vagabond	Edwin Arden
28	The Tongues of Men	Constance Collier
29	The Woman in Politics	Mignon Anderson
30	The Soul Market	Olga Petrova
31	The Woman in 47	Alice Brady

See Weekly Programs for Further Details.

This is a very attractive card printed in red and black, and extremely useful for ready reference. Week days in the calendar, and the names of plays and stars, are printed in red

A SMALL NOTE BOOK HELPS HIM BUILD PATRONAGE

F. Joseph Kohlberg's theatre, The Farnam, in Omaha, is not only in the downtown district, but it is between two of the city's largest hotels. Mr. Kohlberg noticed many of his patrons were from the traveling men who stopped over the hotels over night.

He struck up a speaking acquaintance with many of them. When he heard their names he jotted it down in a little red book. Now, when they come to Omaha and stop in at The Farnam, there is Kohlberg, ready to call them by name. They show their appreciation by always paying him a visit.

Kohlberg believes in efficiency, and the little red book is a part of his equipment. He has the names of many patrons who pay him regular visits.

PHOTOGRAPHS OF STARS PRESENTED TO BERKELEY PATRONS

The patrons of the T. & D. theatre at Berkeley, Cal., are being presented with real photographs of leading stars from time to time and many are attempting to secure complete collections of these. The first of the series was of Anna Held.

This theatre is proving to be one of the best attended of any in the circuit conducted by Turner & Dahnken.

BLIND MAN AND DOG FIGURE IN LIVE WIRE STUNT

When up in northern Iowa recently (he doesn't remember the town), W. D. Mitchell, on the road for the General Film Co. out of Omaha, saw a unique advertising stunt that he thinks is the best ever.

A blind man led by a dog, was going up the street. A blind man naturally attracts more or less attention, especially when led by a dog.

But on this man's coat was a sign which, instead of saying "Please Help the Blind," said:

"I would give $25 to see 'The Strange Case of Mary Page' at the ——— theatre tonight."

The exhibitor, according to Mitchell, declared it was a big paying stunt, besides being some needed financial help for the blind man.

POSTAL CARDS IN COLOR A NOVEL EXHIBITOR STUNT

The Rowland and Clark theatres, which include the Regent, The Belmar, The Arsenal, The Strand, The Oakland, and The Bellevue, in Pittsburgh, Pa., have recently sent Paramount Pictures Corporation postal cards reproducing various portions of their theatres. These theatres are among the most attractively decorated houses we have ever seen.

The advertising value of sending out high-grade colored postal cards such as these are, is undoubtedly great.

OMAHA BEE STARTS A PHOTOPLAY DEPARTMENT

The *Omaha Bee* is a new addition to the Omaha newspapers giving space to motion picture amusements. "Flashes from Filmland" the page is called. It runs more pictures of actors and actresses from filmland than any other Omaha paper.

While the *Bee* devotes only one page to this department, however, the *World-Herald,* which entered the field first, gives two pages every Sunday and a two-column department every Tuesday and Thursday.

FULL PAGE NEWSPAPER SPACE FOR THIS THEATRE

There is nothing small about the advertising plans of the Orpheum, Huntington, W. Va. It goes in for full page newspaper space in two newspapers—*The Herald-Dispatch* and *The Advertiser,* in announcement of its opening.

The house doesn't open until March 20, but it began right by advertising the opening date and house policy in the papers of the 13th.

KALAMAZOO MERCHANTS AID FREE TICKET PLAN

Twenty-one merchants in Kalamazoo, Mich., are co-operating with the management of the Fuller theatre, giving free admission tickets to their patrons. The free distribution lasts until April 3.

It is for the purpose of popularizing the Fuller and incidentally is a good thing for the retail merchants, who get the tickets at reduced prices.

Looking Ahead With The Producers

FIVE STARS IN THREE LASKY OFFERINGS FOR APRIL; "THE RACE" A MOTOR CAR THRILLER

FIVE popular stars in three big productions is what the Jesse L. Lasky Feature Play Company announces for release in the month of April.

The stars in the three plays will be Wallace Reid and Cleo Ridgely in "The Love Mask"; Victor Moore, supported by Anita King, in an automobile thriller entitled "The Race," and Marie Doro in her first appearance as a Lasky star in a photoplay entitled "The Heart of Nora Flynn."

"The Love Mask" will be the first of these releases. The date is April 6, and the appearance of Cleo Ridgely and Wallace Reid as co-stars is their second stellar attempt.

One of the scenes depicted in this play shows Miss Ridgely standing on top of a stage coach which is drawn by four frightened horses.

The horses and coach dash down a hill, and the camera reveals Miss Ridgely, reins in hand, bringing them into check.

Wallace Reid, who made his debut with the Lasky company as Don Jose in support of Geraldine Farrar in "Carmen," was seen recently at the Strand Theatre with Mae Murray in "To Have and To Hold."

"The Love Mask" was written by Cecil B. De Mille and Jeanie MacPherson, and is the first De Mille play not produced under his own personal direction. Frank Reicher was the producer.

"The Race," which will be released April 13, and in which Victor Moore appears as the star, supported by Anita King, was founded in part upon Miss King's transcontinental tour of last autumn, during which she crossed the continent from Pacific to Atlantic by automobile unattended. Clinton H. Stagg, and was directed by

"The Race" is by Hector Turnbull and George Melford. Victor Moore as a comedian is well known to motion picture fans by reason of his three previous Lasky successes, "Snobs," "Chimmie Fadden" and "Chimmie Fadden Out West."

Following a series of successes in production of the Famous Players Film Company, among them "The Morals of Marcus," "The White Pearl" and "Diplomacy," and a production by the Fine Arts Studio, "The Wood Nymph," Marie Doro, on April 24, will make her debut as a Lasky star in a photoplay produced by Cecil B. De Mille, entitled "The Heart of Nora Flynn."

As Miss Doro has signed a contract for a long term with the Lasky company, the former Frohman star's first production will be looked forward to with exceptional interest.

She recently left New York to remain for some time at the Lasky Studio at Hollywood, California, and the production "The Heart of Nora Flynn" will be followed by a number of other big feature photoplays.

Hector Turnbull is the author of the story and Jeanie MacPherson of the scenario.

The cast of Miss Doro's photoplay includes Elliott Dexter as her leading man, Ernest Joy and Mabel Van Buren. All of these players are familiar to motion picture audiences.

SEA PICTURE FROM APFEL-FOX COMPANY BY WELL KNOWN DRAMATIST FOR FARNUM

THE Oscar Apfel-Fox Company on the West Coast, which is headed by William Farnum, as star, upon advice from William Fox have postponed the making of scenes on a subject just started and will next film a sea story, scenario for which was written by a well-known dramatist especially for Mr. Farnum, and secured by Mr. Fox on condition that the author's name be kept secret until he saw the production on the screen.

Last week the company went to the Santa Cruz Islands, about one hundred miles north of Los Angeles, where they will spend two weeks filming exteriors. Director Apfel took approximately seventy-five people.

A fishing village similar to those seen on islands off the coast of Maine or Newfoundland will be built in Los Angeles and transported to the islands.

During the making of scenes members of the party will enjoy all the pleasures of a camping outing, as they will be accompanied by chefs and a number of aides who will conduct and improvise primitive boarding houses.

Aside from Mr. Farnum the only ones engaged are William Burress, Willard Lewis and Wheeler Oakman, who recently severed his connection with the Selig Company.

Dorothy Bernard, who played feminine leads opposite Mr. Farnum, has been recalled to the Eastern Fox studios and it is not known who will be her successor.

The R. A. Walsh-Fox company has practically completed the first subject, which is of a decidedly Western style, and this will be released under the title of "Blue Blood and Red." Most of the exteriors were made at the Western town of Newhall, Cal.

VIEWS OF THE AUTOMOBILE LEAP WHICH FORMS THE MOST THRILLING SCENE IN "THE RACE," LASKY



AFTER THE 72-FOOT PLUNGE IN MID AIR ANITA KING IN THE WRECKAGE

TERRISS COMPLETES "MY COUNTRY FIRST"

Tom Terriss has just completed a five-reeler entitled "My Country First." It is a most timely story, as it deals principally with the operations in this country of pernicious foreigners who are endeavoring to create disturbances here and foment trouble between the United States Government and foreign powers.

It deals with preparedness in a novel manner, coupled with a heart interest of a man and two women, together with some wholesome and patriotic action.

Mr. Terriss, who has both written and produced the picture, plays the principal role himself, that of a young American inventor. He is supported by a very excellently chosen cast, consisting of Helen Ziegfeld, a well-known theatrical name; Jill Woodward, a late Triangle star; Harold Vosburgh, who took the leading role in "Kick-In"; Jack Hopkins and Alfred Heming.

Frank Kugler the cameraman, who has been associated until recently with William Fox, had charge of the photographic department, and also assisted as technical director.

KALEM WILL CONSTRUCT RAILWAY TOWN

The Kalem "Hazards of Helen" company, in Glendale, Cal., is making "When Duty Calls." This is a single reel subject with the usual cast headed by Helen Gibson.

Plans are being made for the construction of a small town railway station, duplicating that along the Salt Lake Railway tracks at Slauson Junction, Cal.

This will be erected on railway property at Glendale, and will be known as Kalem station. The interior will be finished so that it can serve for both locations.

A property room will be built adjoining where the company may leave all props. This will greatly facilitate this organization in the making of future subjects.

Other improvements are being made at the Hollywood Kalem studio which will include the building of an 18 x 30 property building and the installation of a stage that may be raised or lowered by hydraulic pressure.

NANCE O'NEIL PLAY FOR LUBIN STAGED IN OIL REGIONS

Nance O'Neil has been engaged for the stellar role in a new five-reel photoplay from the pen of Dr. Daniel Carson Goodman, which Edgar Lewis will direct for the Lubin Company.

Dr. Goodman describes the theme as an adventure of love, oil and money in approximately equal parts. The action will be staged amid the oil regions.

"DOLLARS AND THE WOMAN," FROM LUBIN FILM MINT, IS COMPLETED

"Dollars and the Woman" is the photoplay title given to Albert Payson Terhune's story "Dollars and Cents," which has been made into a six-reel feature by the Lubin Company of Philadelphia.

The cast includes Ethel Clayton, Tom Moore, Craufurd Kent, Bartley McCullum and Herbert Fortier, under the direction of Joseph Kaufman.

VITAGRAPH WILL RELEASE IN WEEK OF MARCH 20 FIVE SUBJECTS DIVERSIFIED IN THEME

HEADING the list of Vitagraph releases for the week of March 20 is a five-part Blue Ribbon Feature entitled "The Supreme Temptation."

The four other subjects, "Mr. Jack Trifles," a one-part Daniels picture, another of "The Escapades of Mr. Jack"; "A Squared Account," produced by Vitagraph's Western division, is a single-reeler; "Freddy Versus Hamlet," the latest of the "Freddy Series" of comedies, and "Husks," a three-part Broadway Star Feature, make up the balance of a program that contains eleven thousand feet of photoplays.

"Mr. Jack Trifles," also listed for March 20, Number 5 of "The Escapades of Mr. Jack," shows Frank Daniels as his funny self.

Kate Price plays the part of the wife and Betty Howe is seen in the role of the maid. C. Jay Williams, well-known Vitagraph director, is responsible for its direction.

Director William Wolbert, with an all-star cast of coast members, headed by Otto Lederer, George Kunkel, Anna Schaefer and Jack Mower, photographed "A Squared Account," on the General Film program of March 20.

Another of the "Freddy Series" on Friday, March 24, "Freddy Versus Hamlet," taken at the Vitagraph Bay Shore Studio under the supervision of Frank Currier, features William Dangman, Tod Talford, William Lytell, Jr., and Daisy DeVere.

"Husks," from the pen of James Oliver Curwood, is a Broadway Star Feature announced for Saturday, March 25. Besides playing one of the leading parts, William Humphrey guided the action of this three-part dramatic subject, and was supported by Harry Northrup, Rose Talpey, Nellie Anderson and Carolyn Birch.

"DRIFTWOOD," "FORTUNATE YOUTH" AND "AUSTRIA AT WAR," RAVER, SHOWN TO TRADE

THREE forthcoming features from the Raver Film Corporation were given their trade showing in New York on March 17 at Wurlitzer Fine Arts Hall before a large audience of screen stars, state right buyers and exhibitors.

The first of these, "Driftwood," from the play by Owen Davis, presents Vera Michelena in the stellar role, supported by Charles Graham, Clarissa Selwynn and others.

William J. Locke's book, "The Fortunate Youth," was offered for the first time in picture form, with Wilmuth Merkyl, Lily Leslie, Charles Graham and John Smilev as principals. Five hundred people in all appear in the play, which is elaborately mounted.

"Austria At War," said to be the official Austrian war pictures taken by a staff officer with the sanction of the Emperor, was given in two parts.

The two reels which comprise this production are selected from the first ten thousand feet which reached this country.

Another subject, gleaned from twenty-five thousand feet of negative now nearing completion in the war zone, will follow.

The Raver Film Corporation is acting as sales agent for the Ocean Film Company in the marketing of "Life Without Soul," "The Fortunate Youth" and "Driftwood," besides marketing pictures of its own brand made from the plays of Augustus Thomas, and is also marketing the Austrian war pictures for the Austrian Government.

"DEVIL, SERVANT AND THE MAN" FROM SELIG THROUGH GENERAL ON APRIL 3

THE Selig Polyscope Company announces some interesting releases through General Film Company in the near future. "The Devil, the Servant and the Man" will be a multiple reel feature released on Monday, April 3.

This drama features Kathlyn Williams, supported by Guy Oliver and Lillian Hayward. Some scenes are laid in the snow-bound Northland.

"Wives of the Rich" will be released on Monday, April 10, and features Harry Mestayer, supported by Lillian Hayward and an all-star cast of players.

On Saturday, April 15, there will be released by the Selig company through General Film service "The Beauty Hunters," which the Selig company claims is one of the best short length comedies released in a long time. James Bradbury, who has won fame in the spoken drama in comedy roles, enacts the leading part.

The Selig company announces for release through General Film service on Monday, April 17, the multiple reel feature, "The Three Wise Men." This production was directed by Colin Campbell, and features Thomas Santschi and Miss Bessie Eyton.

There is a strain in this drama which will recall Dickens' "A Christmas Carol" to the minds of the spectators, but the story is in no way founded upon the Dickens' classic. Mr. Santschi and Miss Eyton are supported by Edith Johnson and other Selig stars.

LUBIN AND SELIG FEATURES FOR V-L-S-E

Bessie Eyton and Edith Johnson, supported by Al Filson and a strong cast, are starred in the next Selig feature "The Cycle of Fate," scheduled for release through V-L-S-E April 3. This is a five-reel drama of which Marshal Neilan is the author.

A new Lubin five-part feature, entitled "The Golden Highway," the release date for which has not yet been set, is now in course of preparation, and will shortly appear on the regular program.

Daniel Carson Goodman, author of "Souls in Bondage," "The Gods of Fate" and "Life's Toll" is responsible for the new drama.



STRIKING SCENES FROM "IN THE SHUFFLE" AND "THE CODE OF HONOR," AMERICAN-MUTUAL PRODUCTIONS

LE VINESS BEGINS "THE LESSON" BY KARL COOLIDGE FOR AMERICAN-MUTUAL

ACTIVITIES at the studios of the American-Mutual Company in Santa Barbara are concentrated on the production of some excellent Mutual Masterpicture, De Luxe Edition, shorter dramas and "Beauty" comedies.

Having just completed a three-reel drama by Karl Coolidge, entitled "Four Months," Director Carl LeViness has started upon another play by the same author.

This is entitled "The Lesson," and shows the remoulding influence of love upon a young butterfly girl, who marries a man simply to inherit money she could not have otherwise. Vivian Rich, Alfred Vosburgh and George Perilat are in the leading roles.

Director Thomas Ricketts is busy in the production of "The Pendulum of Chance," a story by Anthony Coldeway. The drama pictures the fact that the business efficiency which completely overlooks the personal element may be carried so far that it defeats its own ends.

A financial crash brings about a deeper understanding between a hard working husband and a frivolous wife. Lizette Throne and Edward Coxen have the leading roles, while George Field has the rather thankless task of playing the heavy.

Helene Rosson, E. Forrest Taylor, Harry Von Meter, Louis Lester and Harry McCabe are still working on the Masterpictures, De Luxe Edition, "April," a story of mountain folk, which is being produced under the direction of Donald Macdonald.

Good contrast in characterization is obtained by placing a young man of the "blue grass" region in the half primitive mountain country among the mountain folk, where he loses his heart to "April," a wild flower of the district. Helene Rosson has an opportunity for charming work in the role of the maid.

William Russell is directing, as well as playing the leading role, in a five-reel feature entitled "The Secret Mating," a picture in which the "Eternal Triangle" gives way to a four-cornered affair. Hylda Hollis, Charlotte Burton and Harry Keenan support Mr. Russell.

Art Acord, Nita Davis, Dick Le Reno and Lawrence Peyton are being featured in a three-reel drama which Director William Bertram is producing at the American-Mutual studios, entitled "Under Azure Skies."

At the same time, Jack Halloway is under way with J. Edward Hungerford's five-reel drama, "The Man From Manhattan," which will be released as a Mutual Masterpicture, De Luxe Edition. Director Edward Sloman is at work on his first picture for the American-Mutual entitled "None So Blind," a drama of modern feminism, and Frank Borzage is producing "Two Bits," a Western drama, featuring Mr. Borzage and Anna Little.

The "Beauty" comedies, "Pedigree, Pups and Pussies," an amusing comparison giving scope to Orral Humphry's eccentric abilities, and "Adjusting His Claim," a one-reel funny picture, featuring Carol Halloway, John Sheehan and John Steppling, are being produced at present. Archer McMackin is directing the latter picture.

BURTON HOLMES MAKES EVERDAY SCENES FARCE COMEDIES BY USE OF "SPEEDO" CAMERA

THE Paramount-Burton Holmes seventh release on March 20 is different from any Paramount travel picture ever shown, for, by using his peculiar "Speedo" camera, Mr. Holmes has made every-day scenes into farce comedies. The informative element is still present, however.

For instance the antics of a canal boat jumping up and down through a series of locks is shown, but the spectator also sees every detail of the opening and closing of the lock gates, the boat entering each lock, the flooding of the next lock and all the other details of how a boat "comes downstairs."

"Speedoing" across San Francisco Bay, Mr. Holmes lands at the foot of Market street, and from there goes to the Cliff House, Chinatown, up and down hill all over the town, finally reaching the Panama-Pacific Exposition.

In the eighth Paramount-Burton Holmes release for March 27 Mr. Holmes has written a near-drama, showing forest fire-fighting as it is.

The hero of the drama is a forest ranger who lives with his wife, the heroine, in a little camp in the Arizona forest.

The comedian, an Indian ranger, is his assistant, and the villains are the careless campers, who set the fire. Out of these elements Mr. Holmes has woven the thread of his story.

An actual forest fire, with its dangers and exciting incidents, is screened.

MACY, BELASCO LEAD, WITH IVAN

Carleton Macy, former Belasco leading man, will be seen in "The City of Illusion," a new Ivan feature now in course of production.

Mr. Macy's most recent screen work was the principal male role in "Destruction," opposite Theda Bara. The cast for "The City of Illusion" also includes Mignon Anderson, Bradley Barker, Paula Shay, Joseph Burke, Maxine Brown, Willard Case and Guido Colucci and several others.

The picture will probably be released as a special production in several thousand feet more than the usual photoplay feature length.

THE EASTERN STUDIOS

WITH "The Woman's Law," the first production of the Arrow Film Corporation, completed and out of the way, work at the Arrow studio in Yonkers, N. Y., is being concentrated on the new serial which Arrow is producing for Pathe: "Who's Guilty?"

The first and second episodes, "The Tight Rein," and "The Stroke of the Scalpel," have already been completed under the direction of Howell Hansel and "Larry" McGill, and work on the third is already under way.

"Tom" Moore and Anna Q. Nilsson are playing the leads in this series. Each episode is a complete story, of two reels length, and with the exception of the two leads, a new cast is being made up for each one.

There will be fourteen episodes in all. W. E. Shallenberger, president of the Arrow film, is giving his personal attention to the selection of the stories, and is spending a great deal of his time at the Yonkers studio.

Clifford Bruce has finished his first picture for Metro. It is "Souls of Flame," produced by Popular Plays and Players, at the Colonial studio in West Thirty-fifth street, New York, under the direction of Burton King.

Mr. Bruce has a sort of "fighting part"; he is called upon for a lot of strong work, and in several scenes he was obliged to handle Dorothy Green, who is playing opposite him, in a manner too rough to please anybody but the director.

It is rumored that Mr. Bruce will remain with Metro, and will begin work immediately on a new picture at the Rolfe studio.

Grandon Presented with Watch by Mme. Petrova

Francis J. Grandon, who has been directing Mme. Petrova in features for Popular Plays and Players, on the Metro, will take an extended vacation on the completion of his present picture. Mme. Petrova showed her appreciation of her director's work by presenting him with a handsome watch, this week.

The theatre scored a decided victory over the church this week when a large portion of "The Ziegfeld Follies" chorus invaded the Famous Players Film Company's studio at the moment that another group of players were doing a very solemn church scene in the Paramount picture "Audrey," in which Pauline Frederick is being starred.

With the chorus came an orchestra which tuned up and burst forth into the blatant strains of "Bom-Bom-Bay"—whatever that is—while Miss Frederick and her fellow parishioners were attempting to sing a hymn.

There was a deafening confusion of sound for a moment and then Church capitulated to Stage and the little paint-and-canvas chapel was emptied as the "congregation" rushed out to see what the noise was all about.

When the resplendent ladies of the chorus paraded across the temporary stage in the glare of the Cooper-Hewitts, still chanting blithely of "Bom-Bom-Bay," all thought of convening the meeting in the church was permanently dispelled and Director Vignola ordered the lights extinguished, while his solemn-visaged minister tangoed behind the scenes with one of the most prominent members of his congregation.

"The Saleslady," in which Hazel Dawn is to be starred, was the occasion for the appearance of the chorus girls in the studio. In the story Miss Dawn, after losing her position in a department store, joins the chorus and makes a hit in musical comedy.

Work on "The Surrender," a five-part feature to be released through Equitable, has just been finished at the Triumph studios. Jane Grey is being featured in the production, assisted by a large cast of people well-known on the screen. The subject will be released early in June.

Wear Genuine Whiskers for a Metro

In order to obtain real types attired in their native clothes and wearing genuine whiskers, William Nigh, the Metro director, who has just finished "The Kiss of Hate," a story of Russian romance and intrigue, with Ethel Barrymore in the stellar role, went to the Russian quarter in lower New York with four large automobiles and loaded them down with more than thirty Russians.

For the most part they were elderly men and women, and few of them had ever been north of Chambers street before.

The automobiles carried more than thirty persons and they made a strange appearing caravan as they whirled up the principal thoroughfares to the Rolfe-Metro studio at Central Park West and Sixty-first street.

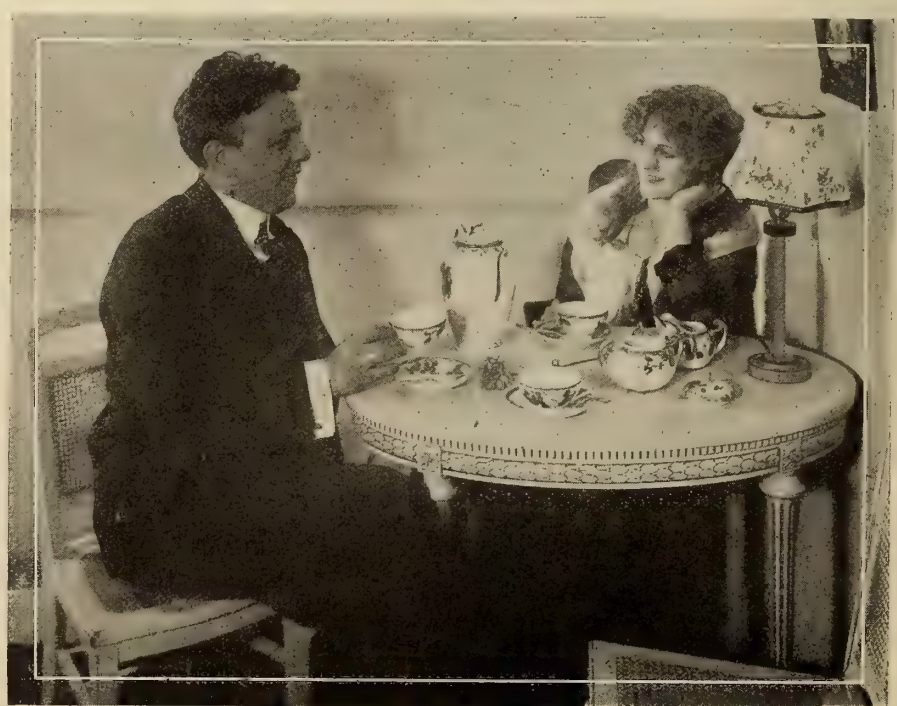
Everywhere pedestrians stopped to look after them and look on in wonderment. But it was in the studio that they created the greatest sensation.

None of the members of the party had any idea of just why they were there and what they were going to do. All they knew with certainty was that they were being paid five dollars each.

Mr. Nigh and his ssistant, David Thompson, put the final touches on them, making soldiers of a few and a plain mob of the others. The greatest difficulty came in directing them.

Mr. Nigh was obliged to employ an interpreter, and through him he gave his final directions. Some of them were quick to catch the pantomime. They became especially excited when they were working on the studio floor and saw a murder committed before their very eyes.

A hasty explanation on the part of the



MARY MILES MINTER ENTERTAINS MAXWELL KARGER AT A STUDIO TEA



ILLUSTRATING THREE CURRENT VITAGRAPHS (left to right) FRANK DANIELS IN "MR. JACK TRIFLES," NO. 5 OF "THE ESCAPADES OF MR. JACK."

OTTO LEDERER AND GEORGE KUNKEL IN "A SQUARED ACCOUNT"; WILLIAM HUMPHREY, HARRY NORTHRUP AND ROSE TAPLEY IN "HUSKS"

interpreter is all that kept them from stampeding and leaving the studio in disorder.

Lose Clothes in Fire

After losing all their clothing and luggage, when their hotel in northern Maine was destroyed by fire, Director Fred J. Balshofer, Harold Lockwood, Ray Allison and twenty other members of the Quality-Metro Company returned to New York in rough logging costumes which they wore while making the picture.

In their quaint costumes the players attracted no end of attention when they arrived at the Grand Central station and made their way to their hotels.

Mr. Balshofer piloted the company to a picturesque locale in the Maine woods, eight miles from Carabassett. They worked there for four weeks. While engaged in making what they thought would be the last dozen scenes in the woods, their hotel, the Lodge House, caught fire and was completely destroyed.

More than two thousand feet of film was also lost in the fire, which necessitated the company remaining over for re-takes.

Considerable raw material was also destroyed by the flames and the company's wardrobe was practically wiped out, save what they had on their backs. Mr. Lockwood lost three trunks full of clothing, and Miss Allison a like number.

Mitchell Lewis, one of the players, lost among other things a gold watch presented to him several years ago at the Players Club.

Mr. Balshofer declared that the company's loss was compensated for by the fact that he obtained some wonderful effects, and that they all came back in perfect health.

Mr. Balshofer said he intends to go back into Maine again for his next picture.

Tired Stars Back to City

A happy, tired and tanned bunch of stars got back to the offices of the Mirror Films, Inc., on East Forty-second street this week, headed by Nat C. Goodwin. In his wake were Flora Finch, Estelle Mardo, Mildred Manning, Lina D'Avril, Augustus Phillips, Charles Brandt, Eddie O'Connor and Billy Quirk, president of the Screen Club.

The company was in the South three weeks. During that time a record was made in the production of comedy films.

All but a few interiors of a five-part farce comedy had been made around a former stage success of Mr. Goodwin's.

McNamara has always had the happy faculty for putting out good comedy scenarious and he set forth to outdo himself in the Goodwin story.

DIXIE FILM COMPANY LOCATES IN JACKSONVILLE

Special to Motion Picture News

Jacksonville, March 14.

The latest resident company to locate here is the Dixie Film Company, who have taken over a building near the Gaumont studios in South Jacksonville. J. H. Harlow is president of the company and at present it has offices in Chicago, but expects to close them shortly and carry on all business at the studio.



FLORENCE REED, STAR, MRS. MARAVENE THOMPSON, AUTHOR, DUNCAN McRAE, SUPPORTING LEAD, AND DIRECTOR McGILL, OF "THE WOMAN'S LAW" (Pathé)

Carlton King, who has been connected with the Edison Company the past four years, is the director of the new company and is busy at present filming the popular old book "Tempest and Sunshine."

Besides directing this picture, Mr. King plays the part of Dr. Lacy, which is the most difficult portrayal in the book. Evelyn Greeley plays the part of Sunshine and Claudia Kornick plays Tempest.

Warren Hughes is Joe Dunne, and is making a decided success in the part. Patrick Carson, the well-known producer, lately with Selig, plays Uncle Juber. Mrs. Carson plays Mrs. Middleton. Wilmut and Miller, two popular parts in the book, have been combined into one and is being played by Earnest Ottke. Lou Foley, the original Gibson man, is also in the cast.

The photography is being done by Harry Keepers, who took the Vitagraph tour of the world series.

The company came to Jacksonville to make just the one picture and were so pleased with conditions here that they decided to locate permanently.

One of the local studios will be used for interiors while their new plant is being built. The first production will be in five reels and will be released on state rights.

The Vim Company is busy as usual and has been spending several days down at the beaches making some comedies with Elsie McLeod, Babe Hardy and Billy Rouge, under the direction of Mr. Louis.

Burns and Stull, creators of "Pokes and Jabbs," are working on a special entitled "Hired and Fired."

A new club is being formed by the motion picture people and newspaper men here in the city and will open within the next week or so. With the increasing number of players now in the city, a club of this kind is considered a real necessity.

Edwin Middleton, who will direct "The Isle of Love" at Gaumont's winter studio here, has selected the principals who will support Gertrude McCoy in this five-rell feature.

Earl O. Schenck will have the role of a young sea captain. Robert Clugston will enact a wealthy man of the world. Iva Shepard will portray the belle of a fishing village who is scorned by the sea captain.

Charles W. Travis will have a chance to show how theatrical managers once treated him, since he is cast for the part of a manager.

W. J. Butler has a part that smells of the sea, that of the captain of a schooner.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, March 18.

THE greatest scenes yet made for D. W. Griffith's next subject known under the working title of "The Mother and The Law," were filmed during the past week when on alternate days approximately three thousand extra people were used.

Director Griffith had as his lieutenants in the making of these scenes, twenty-eight experienced directors, photoplayers, and nine cameras were in operation practically all of the time.

The mammoth sets built on the vacant lots opposite the Fine Arts studio were used for these.

The warriors occupied positions at the foot of and on top of the walls, which stand about ninety feet in height.

During the making of the battle scenes, several men leaped from the top of the walls into a fire net below.

Approximately one thousand men defended the walls of Babylon using instruments of warfare appropriate to that period.

Below were approximately two thousand on foot and in chariots that assailed the city with storms of arrows and paper mache boulders.

During one day the ambulance made more than sixty trips to the company's hospital in charge of Dr. R. K. Hackett, and more than one hundred people were said to have been injured.

All were given the first aid. None of the injuries were of a serious matter and consisted mostly of scratches and bruises due to parties being hit with arrows. On another day about 75 were injured.

One day upwards of fifteen thousand feet of negative was exposed which ultimately will be trimmed to a few hundred. It was declared to be the most successful day in the history of the studio from the standpoint of securing good results in the making of mob scenes.

Biograph to Hold Auto Race

The first annual automobile road race given by the Biograph Company and members of its producing staff will held on Sunday, March 19, and the route selected is between the studio at Girrard and Georgia streets, Los Angeles, and Glenwood Inn, Riverside, a distance of approximately sixty miles.

The prize is a silver loving cup donated by William Grey, vice-president of the Biograph Company.

The race is the outcome of a number of claims made by auto owners of this studio, and is being arranged by Lee McDaugherty, general manager of the studio, J. A. Waldron, business manager, and Tom Walsh, employment agent. The first car is scheduled to leave the studio at nine o'clock, and following this at intervals of one minute, the others will be given their get-away.

Danny Grey will be judge of the race. The Motion Picture News' movable office has been engaged as the official press car for the race, and by a secret route known only to the press men, it will be possible for the car to leave the studio after all other cars have departed, and be the first to finish.

Those who have entered cars are L. E. Dougherty, J. A. Waldron, J. F. Macdonald, Charles H. Mailes, Walter V. Coyle, Bill Smart, Spike Robinson, Joe Kramer, Lew Kramer, Percy Higginson, Jack Drumier, Jack McKenzie, Jack Mulhall, Vola Smith, Claire McDowell, Vera Sisson and Gretchen Hartman, and the machines include practically every make from a Stutz and Packard to a Maxwell and Ford.

The filming of two five-reel subjects were taken up at the Horsley studio last week. One is "Nadje's Sacrifice," from a scenario by Theodosia Harris, with William Clifford as the lieutenant at a British army post in India, and Marguerite Gibson appearing in the name role, that of a native girl of the jungle regions.

Brooklyn Keller as the major of the army post is the heavy, and because an English girl, played by Nan Christie, shows a preference for his lieutenant, the major causes him to be sent to a distant point where the natives are suffering with an incurable fever.

In the jungle the lieutenant succeeds in preventing a fanatic priest from offering up Nadje as a sacrifice, and later when he becomes ill she nurses him back to health.

His letters to the English girl back at the army post fall into the possession of the major, and the lieutenant not receiving answer, accepts Nadje as his morganatic wife. Later when she learns her husband loves another, she offers herself in sacrifice as prescribed by her religion.

Gordon, Machette in Cast

Others taking part in this subject are Edwin Gordon, Paul Machette, Fred Montague, and Fred Goodwins. Many of the Bostock animals will be used in this subject, and the opening scenes depicting a ball at the army post are being filmed in Bush Gardens at Pasadena.

The other multiple reel subject is "The Conscience of John David." The principals of this are Crane Wilbur, who is the author of the story, and Mae Gaston, who appears in the part of a simple western girl.

The other members of the cast are Alice Rinaldo as the vampire, Francis Raymond, a crippled child; Fred Montague, the libertine; and John Oaker, juvenile.

An automobile trip from coast to coast carrying a message from the Fine Arts studio to the principals at the Triangle Film Corporation office in New York City,



GLIMPSES OF UNIVERSAL OFFERINGS: "A FOOL'S GOLD," "LADY RAFFLES RETURNS," "DRUGGED WATERS," "A SERPENT IN THE HOUSE," AND "THE MADCAP QUEEN OF CRONA"

has been arranged by Mrs. Ella Woods, wife of Frank E. Woods, manager for D. W. Griffith, and she will leave some time during the coming week accompanied by Mrs. W. E. Wing, wife of the photoplaywright.

The women will travel under the auspices of the Southern California Automobile Association, going over the southern route across the mountains.

En route they will visit Triangle exchanges of the principal cities. Both women are successful photoplay authors, and have a number of subjects to their credit.

The sixth episode of "The Social Pirates" is being made by Kalem Director James W. Horne. The title of this episode of the series is "Mona Vanna." Marin Sais and Ollie Kirkby continue in the name parts, and the supporting cast includes Barney Furey, Thomas Lingham, Frank Jonasson, Ed. Clisbee and Paul C. Hurst.

The plot of this pertains to the duping of a famous Raphael painting, the ultimate



ANNA LITTLE (Mustang-Mutual)

substituting of the duplicate for the original, and the theft and sale of the original.

The story has a number of surprising anti-climaxes, in that duplicates are made by two parties, and it is a question who secures the valuable original painting until the last few feet of the firm. The "Social Pirates" escape after selling the picture.

Auto Thrill in "The Race"

The big thrill for the Lasky subject "The Race," which pertains to an across-the-continent dash between drivers for rival firms, was successfully filmed when a car driven by Anita King ran off a broken bridge, and after sailing seventy-two feet through the air, alighted on debris consisting of brush, logs, and sand washed by the waters onto the broken section of the bridge.

When the machine alighted it struck a portion of the camera stand on which George Melford and Percy Hilburn were standing, crushing a 2x8 into splinters. The machine was badly damaged, but Miss King escaped without injury.

Three motion picture and several Graflex cameras were used in the making of this. The scene depicts the result of the heavy of the story removing a "road closed" sign so that the heroine took the wrong route.

The company in making numerous country road speed runs was continually harassed by country constables who insisted upon arresting the drivers regardless of the fact that they carried permits from the county authorities.

Director George Melford has made the last scenes for this photoplay in which Victor Moore is starred.

Settings are being completed for "The Heart of Nora Flynn," which will be the first Lasky photoplay starring Marie Doro, supported by Elliott Dexter as her leading man. Cecil B. deMille will personally direct this subject.

"The Sowers," the drama of Russian life filmed by William C. deMille, was completed early last week, and two days later shipped East.

The opportune interference of the employment agent at the Lasky studio prevented a possible riot Friday, when a Mexican greatly resembling General Villa, passed out of the studio.

This occurred the day following the troubles at Columbus, New Mexico, and a number of Mexicans in front of the studio started to attack the man.

It became necessary for the employment agent to partially destroy the make-up in order to prove the man's real identity.

DeWolf Hopper has found that work at the Fine Arts studio is just one thrill after another. He no sooner completed the scenes with a lion for his coming release known at the studio as "The Philanthropist," until he was introduced to the thrills to be made by the aid of automobiles and motorcycles.

One seven-passenger machine is totally destroyed by fire for the film, and there are a number of automobiles and motorcycle races of a thrilling nature.

"The Good Bad Man" is the title decided upon for the Douglas Fairbanks picture which has just been completed by Director Alan Dwan.

It is very probable that Fairbanks will be cast for a similar role, that of a young westerner, in future productions, because of the success he has made of the part in this subject.

It is his first appearance in a western role. Bessie Love plays opposite, and the



DOUGLAS FAIRBANKS AND BESSIE LOVE IN A SCENE FROM A COMING FINE ARTS-TRIANGLE

other principals of the cast are Sam DeGrasse, Mary Alden, George Barringer, and Joseph E. Singleton.

A number of scenes were made by a Fine Arts company at Santa Barbara for the coming production, "The Children of the House," which stars Norma Talmadge.

The eight-day trip was made to secure scenes of a fairy tale style, which served as a retrospect for the lover who tells the children of the woman he admired, and who happened to be their mother.

Principals of the party besides Miss Talmadge were William Hickley, Jewel Carmen, and Eugene Palette. A principal portion of the play is laid in the slums of San Francisco, settings having been reproduced to show a number of locations in the Bay City.

"Sold in Marriage"

Another Fine Arts subject finished during the past week is that made under the direction of Paul Powell entitled "Sold for



THE KALEM "HAM" COMPANY STUDYING A SCRIPT—HELEN GIBSON, OF KALEM'S "HAZARDS OF HELEN," AFTER A RECENT ACCIDENT

Marriage," by William E. Wing, which stars Lillian Gish.

Those who have seen the subject at the cutting rooms say the star does the best work of her career in this subject.

Miss Gish will next work under the direction of Alan Dwan, who has staged a number of Fine Arts plays, including three with Douglas Fairbanks.

"All Over a Stocking," is the title of a one-reel comedy by "Sheriff" Arthur Mackley, being filmed by Al. E. Christie with Eddie Lyons, the husband, Betty Compson, the stenographer, and Ethel Lynn, the wife. A near domestic feud arises when husband does not agree that wifey shall attend a hosiery sale. Then he relents and buys a pair of hose and wife sees him do it. The climax of the domestic war is reached when the Mistress sees the stenographer wearing a pair of the same style and shade.

Lee Moran is again doing a female impersonation stunt in "Her Hero Maid," a Christie Nestor comedy being directed by Horace Davey.

Lee, as an actor, first makes a hit with the girl, and then in order to gain her acquaintance, answers a want-ad and secures a position as maid in her home.

Billie Rhodes plays the feminine lead, and others in the cast are Stella Adams, Neil Burns, Harry Rattenberry, and Gus Alexander.

At the Vogue comedy shop, Director Jack Dillon has made "The Little Blonde Lady," in which the secretary of a spinster gives a prophesy in a story she writes of what might have happened had the maid been successful in the love affair she attempted by correspondence and counterfeit photographs.

The company will next film "A Seminary Elopement." The cast for each includes Rena Rogers, Arthur Moon, Paddy Maguire, and others.

The L-Ko has leased the balance of the old Universal studio at Gower and Sunset boulevard, and moved the offices to the buildings formerly occupied by the Universal Company, prior to moving to Universal City. The organization has four directors, and as three and five-reel productions are to be made additional space was needed. Work has started on one of these, and a big punch will be a flight by aeroplane over the business section of Los Angeles.

Harry Pollard, who has been in the East for the past several months accompanied by Marguerite Fisher, has returned to the West Coast, and will make subjects for the World Film Corporation.

It is the intention to locate at San Diego where the city organizations have made



HENRY P. CAULFIELD, SYD CHAPLIN, AND CHARLES CHAPLIN ARRIVING IN CHICAGO ON THEIR WAY TO THE COAST

very acceptable offers. He is now organizing a producing company and will begin work on first subject within a few days.

The Ford-Cunard Company has completed the first and second episodes of "Peg o' The Ring," the coming Universal serial, and are now working on the third.

Italian Types in "Purple Shadows"

Circus equipment is daily being added to the props of the company, and managers of production say that within a short time the Universal Company will be practically the sole owners of all equipment necessary for a circus.

"Purple Shadows" continues to call the attention of the Jacques Jaccard Universal Company, and the director has selected a number of exceptional types from the Italian quarter of Los Angeles to appear in this picture, which deals with the Italian society known as the Komarra. The subject will be in two reels.

"The Gambling Instinct" is a one-reel drama being made by the Lynn Reynolds Company, with Myrtle Gonzales and Fred Church in the principal parts, and Val Paul and Alfred Allen make up the cast.

The story is of a young woman attempting to reform the man she loves who has become a gambler. In this attempt she fails dismally.

He, after almost breaking his father financially, disappears and remains absent for years, returning on the day that his wife is to wed another. Realizing that he will destroy her future happiness he again disappears.

Directress Cleo Madison is engaged in filming a one-reel subject, entitled "Virginia," in which she plays the name part, supported by Marguerite Whistler, William Mong, Ed. Hearne and Ray Hanford. The story shows that there is opportunity for every girl, no matter to what class her parents belong.

The last picture for the Universal company in which Hobart Bosworth will appear, has been completed. This is the five-reeler "The Day of Atonement," in which Hobart Bosworth plays the role of the president and largest stockholder of a water company, who is a big man, morally, mentally, and financially.

One of his assistants when told to produce results, goes the limit in giving bribes, and in order to increase the dividends, cuts off the filtration system, which results in a typhoid epidemic.

The president's son and hundreds of others are stricken, and the owner's life is saved from the hands of the mob by the interference of the police.

Fully appreciating that he was responsible for the death of many, he seeks to atone by giving the water plant, which comprises practically all his wealth, to the city. Later, during a stormy season when attempting to prevent the walls of the reservoir from giving away, the former water company owner is swept away and drowned by the flood waters.

The supporting company includes Dorathy Davenport, as the daughter of the water company president; Emory Johnson as the doctor who discovers the cause of the epidemic; and others are Harry Mann, Alfred Allen and Mark Fenton.

Small School Taken to "U" City

An entire school was transported to Universal City several days last week from Monte Bello, a small village about fifteen miles distant, that the children could take part in the school room scenes for "A Lonesome House," a two-reel subject being made by George Cochran from scenario by Calder Johnstone.

This features Thomas Jefferson as an aged school master, who, by taking one of his pupils home when she is injured at the school playgrounds, finds his sweetheart from whom he was separated many years before.



MAMMOTH PLASTER OF PARIS SET BUILT AT INCEVILLE FOR A SIXTEENTH CENTURY SUBJECT STARRING WILLIAM S. HART



LOOKING AT "THE PARASITE," EPISODE 3 OF KALEM'S "THE SOCIAL PIRATES," WITH MARIEN SAIS AND OLLIE KIRKBY

Supporting Mr. Jefferson in the pri role is little Zoe Beck, Julia Jackson as the sweetheart, and Bessie Arnold ast the village gossip.

Director Robert Leonard and David Kirkland are filming "Their Wedding Night," a single-reel subject showing the dream of the groom, which gives sufficient theme for a thrilling melodrama.

Ernie Shields and Marcia Moore are the principals in this, while Gladys Brockwell appears as the heavy, and Juan de la Cruz, her lover.

The Richard Stanton "Graft" company is filming the seventeenth episode, the last scenes of which required a number of Oriental settings with such atmospheric qualities that none but the producing company were permitted to remain in the artificial light studio while the scenes were being filmed. Scenario for number eighteen is now ready, and the title for this is "The Hidden City of Crime," being written by Walter Wood. The story concerns the underworld.

A scenario, entitled "A Live One," is being adapted by Ben Cohn from a story by Edgar Franklyn, which recently appeared in a national magazine. This will be filmed by the William Worthington Universal company, with Herbert Rawlinson in the principal part.

Alice M. Otten, half-breed Pequot Indian who played in "Ramona," has been engaged by the Universal company, and is now working under the Smalleys in scenes for "The Eye of God." Miss Otten is a remarkable type of Indian beauty.

Mlle. Anna Pavlowa, Tamaki Miura, Japanese grand opera prima donna, and Mme. Rabinoff, together with practically all of the principals of the Boston Opera Company, playing in Los Angeles, were guests of the Universal company at Universal City, Saturday, March 11.

P. A. Powers, of the Universal Film Manufacturing Company, arrived in Los Angeles during the past week to spend some time at Universal City.

This is Mr. Powers' first trip to the Coast since the opening of Universal City in March last year, and since that time improvements costing $250,000 have been made.

Discussing the film market, Mr. Powers said:

"I am almost inclined to take a trip to the Orient because the Asiatic countries have taken an unusual interest in the photoplays, and the demand in that part of the world for our productions has increased fourfold.

"It is practically new territory for most of the film companies, although the Universal pictures have been going well in Japan and the Philippines for the past two years.

"China, also, is waking up in this connection, and Hongkong, Canton, Pekin and all the other large cities of the land of our Celestial friends are using a largely increased amount of American films in their theatres.

"It has greatly surprised me to note the popularity of the feature photoplays and the serials in the Orient. This popularity has helped the American companies wonderfully during these war times, the market in Europe naturally having suffered to a considerable extent since the beginning of the conflict."

"Gypsy Joe" for Jackson

"Gypsy Joe" is the title selected for the Joe Jackson Keystone comedy for the Triangle which was shipped east last week.

Jackson plays the part of a tramp in this who joins a gypsy band, proves the hero of several melodramatic incidents, including the lassoing of a barrel containing a kidnapped child which is in a blazing wagon being drawn by a runaway team.

The child is rescued, and the evil guardian is dashed over a cliff. The cast includes Baby Betty Marsh, Dora Rogers, Shorty Hamilton, Louise Morrison, Elizabeth Dewitt, and Marion Delaporel.

John S. Groarty, California poet and author of the "Mission Play," paid his first visit to Universal City during the past week, and while there was engaged to write photoplay stories.

The Signal Film Company, directed by Murdock MacQuarrie, will within the next few days complete the filming of "Nancy's Birthright" in five reels for the Mutual de Luxe program.

The theme of this photoplay differs widely from the usual underworld story, as it contains a philosophy of the nature of new thought.

The principals are Edythe Sterling, Norbert A. Myles, Millard K. Wilson, Belle Hutchinson, Francis McDonald, Walter Rogers and others.

"The Girl and the Game" Signal Company series under the direction of J. P. McGowan, is now working on the fourteenth episode, which in all probability will be finished by the first of the week.

The cast for this is the same as previous releases, and includes Helen Holmes as the star, Leo D. Maloney, George McDaniels, J. L. Farley, J. E. Perkins, Wm. Bruntin and others.

Upon the completion of this serial Director McGowan, with the same cast, will take up the filming of a screen adaptation of "Whispering Smith."

Preparations for the filming of this subject are under way. A big street scene to represent "Medicine Bend" is now under construction, a number of saddle horses have been purchased, and changes about the Signal station in the Los Angeles yards of the Salt Lake railway are being made.

Helen Holmes will be the featured player in this subject.

Negotiations for motion picture rights on novels and books published by Bobbs-Merrill, Scribners, Harper Brothers and others were begun last week by the Signal Film Corporation.

Only late stories will be bought, and these will be filmed immediately following the making of "Whispering Smith."

Several Hundred Extras as Aztecs

Several hundred extras were taken to Chatsworth, fifty miles out of Los Angeles, last week, where for several days they worked as Aztec Indians in the filming of the last scenes for the Triangle Kay-Bee production with William S. Hart as star of the film.

The time of this is the sixteenth century, and Hart plays the part of a Castilian. The extras represented the marching armies of Indians. With the completion of this subject, Hart will next take up the filming of a Kentucky feud story in which he takes the role of a young clergyman who brings hostilities to an end after much gun play and numerous thrillers.

All of the mountain scenes needed for this story by Monty Katterjohn will be made on the eighteen hundred acre NYMP ranch.

Garbed only in a breech cloth, sandals and a smile, to appear in the role of a down-and-outer suffering all the torments of a delirium, Willie Collier has been getting a continuous laugh at the Ince studio

JUST TO MAKE TALK

By LONGACRE

J. C. JESSEN, our genial and popular Los Angeles correspondent, got into the Keystone studio on a borrowed pass last week. He arrived at the same time as did Adam Kessel, who was making a visit of inspection from the East. Mack Sennett had fitted up a luxurious office for Mr. Kessel to occupy during his stay, and Mr. Jessen, who writes very fair shorthand, when he has fresh cuffs on, reports this dialogue:

Kessel (After giving the new office a searching glance)—"Well—what—whose forgoshsake office is this?"

Sennett—"Why, Mr. Kessel, we had this office especially prepared for you."

Kessel—"Yes ya did? Waddaya giving me?"

Sennett—"We did, indeed."

Kessel (Glancing around the assembled group)—"Well, who's looking for a raise now?"

Virginia Pearson, actress, author, adviser to young girls, and amateur champion cream-bather, occupies her spare time delving into palmistry, the history and theory of silhouette-making, the causes of the decline of the Roman Empire, critical researches among the ruins of Baalbeck, the ethnology of the lower Tremadoc period, translations of the sixteenth satire of Juvenal and critiques on the works of the earlier poets of Greenland. She is on the Fox payroll.

Under the heading, "Use Will Be Appreciated by Pete Schmid, Pallas Pictures," we read this: "Director William Taylor had a too efficient actor when he 'shot' the castle gates in 'Davy Crockett.' He instructed the player, who was especially adapted for the part, to dash out of the castle with the maiden in his arms and to break his way through the men-at-arms to liberty. The player appeared in his black armor with the girl, all right, but immediately began to slaughter the poor supers, even the ones at the edge of the scene, and would have trimmed the whole crowd but for the imperiously shouted commands to stop. When brought back he mumbled something that sounded like 'I was just putting a little action into the scene.'" All right, Pete; we used it.

On the right of the curio hall we have some half reel of local color. This local color was obtained in large pails at Ellis Island by the Equitable studios for "The Other Sister," in which Gail Kane is appearing under Frank Powell's direction. We have here what hirsute experts pronounce seven almost perfect specimens of barberophobia, which are described as follows: No. 1, counting from the upper left, is the Hirsutus Radius, commonly known as the Burst o' Flame; it grows wild and is greatly prized in many regions on account of making possible great economy in neckwear. No. 2 is the ordinary mine-sweeper, used chiefly in temperate latitudes to clear croutons from cream of asparagus soup. No. 3 does not figure. No. 4 is the feather duster type, born of a hatred for King C. Gillette and all his works. No. 5 is known as the Dismal Swamp; it is the terror of mosquitos, rabbits and field mice. No. 6 is the most convenient and generally useful brush known to science, as it permits the face to be worn either side up with equal facility. No. 7 is the genus Election Bettorum; it is composed of small wisps of wire-grass, radiating from a common center, each home with an ungovernable tendency to point at the dying moon. No. 8 is the Bleached Portiere, useful for many things, especially sifting sand for the manufacture of the finer grades of stucco.

All these types, we are promised, will appear in unison on the screen when the new picture is released.

"Yes," said Arthur Brisbane, "I never saw Mary Pickford, or Charlie Chaplin, or Theda Bara. I know nothing of motion pictures. They probably should be censored." Upon such profound remarks is the censorship propaganda built.

Or as Lewis Carroll might have had it:

"The time has come," the Brisbane said;
"To pump some heated air,
On censorships and Charlie Chaps.,
And wicked Theda Bar.
And what the thing is all about
I little know—nor care."

Ella Hall, of Universal, is the original "harp" of Ta-ra-ra's halls. She was born on March 17, 1897, and has stuck to the same birthday ever since. She celebrated in a bower of green at the Hollywood studios last week.

Last week, while the two houses of Congress were joining hands over the armed merchantman proposition, and thousands of patriotic Americans were joining the army, E. Richard Schayer up and joined the Clara Kimball Young Film Corporation. He suddenly severed his connection with the publicity department of Equitable, and a careful examination of the premises leads the police to believe some blunt instrument was used. Details of how it happened have not reached the public. Everything was quiet around the Equitable offices, until Frances Nelson, who was taking her just-about-lunch-time stroll up and down the north corridor, heard a sudden outburst of voices to the left, followed by a chorus of "God bless you!" "God bless you!" Being familiar with cabinet methods at Washington, she immediately exclaimed: "Somebody has resigned!" The alarm was quickly given, but by the time the police reached the publicity offices, there was no trace of E. Richard. The left sleeve of a coat and a part of the rim of a derby hat were the only signs of life.

Mr. Schayer, who has been known in the New York newspaper world as "Dick" for many years, is now in charge of advertising and publicity for Lewis J. Selznick, president of the Clara Kimball Young company.

"Pop" Lubin has one actor whom he is paying at the rate of $7,200,000 a year. This makes the chink of Charlie Chaplin's money sound like three ripe grapes in a coal bunker. The actor in question was used in one scene of the Sudermann play, "The Fires of St. John," in which Nance O'Neil is appearing. His sole duty was to herald the dawn. As a matter of fact, he is a rooster, and to train him to crow when wanted in a "close-up" cost $25. It took thirty seconds to do the scene, so Mr. Lubin, or some of his bright young men have figured out that this comes to $7,200,000 a year. Well, a rooster who can crow for a year steadily ought to be worth *something*.



LOCAL COLOR FROM ELLIS ISLAND FOR "THE OTHER SISTER," EQUITABLE PHOTOPLAY; DIRECTOR FRANK POWELL AT LEFT

Two echoes of yearnings from Americans, exiled by the film business in far-off Australia, were wafted to us from across the Pacific this week. One is from J. D. Williams, with Crick and Jones, in Sydney. He says:

"Dear Mr. Johnston: I received your most beautiful card with the Christmas greetings, and certainly thank you very much for remembering me. I expect to be



LIEUT. ANDERSON AND CAREY WILSON OF THE FOX FILM CORPORATION PICKING BANANAS AND CONTRACTS IN SYDNEY, AUSTRALIA

in New York again within the next four or five months, and hope to see a great deal of you while there. I receive your paper regularly every week, and notice with pleasure the progress and advancement you are making with same."

The other is from Carey Wilson, representing the Fox Film Corporation at Sydney. He enclosed a photograph of himself amid tropic surroundings, and writes:

"Dear Mr. Johnston: If you want foreign views, here we have the first 'still' from our Australian office. It shows Lieut. Jim Anderson, manager of our Australian office, and myself, gleefully contemplating the film forests of Sydney."

The talk about Germany being in desperate straits for food is 92.67 per cent. bosh. We have just received a post card, with an attractive picture of a cluster of apples from Albert K. Dawson, of the American Corresponding Film Company, in Berlin, which bears the inscription: "Starving? Not while we have eats like this. Got some wonderful film this trip." On the obverse side is this message:

"Schadowstr., 2, Berlin, Feb. 16, '16. Greetings, M. P. N. Life would not be livable over here without you. You know me, I think; I have just come back to civilization after a two months' campaign with the Bulgars down in Servia, dodging bullets in the daytime, and bugs in the night. I don't mind the bullets, but the bugs are——.* So long."

Thus we see what is the greatest supporter of life in the war stricken interior of Europe.

*Missing word will be mailed in plain, sealed wrapper on receipt of postage.

Miss Holmes Still Athletic in Railroad Films

Chapter Seven of "The Girl and the Game" Series, Signal, Enables Her to Continue to Display Her Physical Activities—Other Players in Strenuous Stunts

HELEN HOLMES, J. P. McGowan, Jack Dillon, William Russell, Helene Rosson, Madge Kirby, Charlotte Burton, Winnifred Greenwood, and Millard Wilson, of the American and Signal forces, are among those prominent in the making of recent attractions for the Mutual Program.

Miss Holmes, the star of "The Girl and the Game," continues to display her recognized athletic abilities in Chapter Seven of the Signal Serial.

Like her husband, J. P. McGowan, who is directing the serial as well as playing a prominent part in it, Miss Holmes numbers, among other accomplishments, cleverness with boxing gloves.

Jack Dillon, Vogue Comedy director, conceived the idea of showing the public just how a picture is produced, and the result is "More Truth Than Poetry," an instructive as well as an amusing reel, featuring Russ Powell, Priscilla Dean and Arthur Moon.

William Russell, lead in "The Craving," a Masterpicture de Luxe, recently accepted severe punishment at the hands of a bar room mob during the filming of the picture.

A poorly controlled blow from one of the ruffians landed squarely on Russell's mouth, causing it to bleed profusely.

Director Charles Bartlett was entirely satisfied in his efforts to stage a realistic fight.

Charlotte Burton has the lead opposite Mr. Russell in "The Craving." The cast also includes Helene Rosson.

In "Flooded With Trouble," a Vogue, directed by Rube Miller, Madge Kirby is seen as a quick-tempered housewife, with Miller as the husband.

"The Happy Masquerader" presents Winnifred Greenwood and Edward Coxen in the leading roles, while Millard Wilson, a recent recruit from Universal, will be seen, with Edythe Sterling and Norbet A. Myles in "The Web of the Grafters," an underworld story, directed by Murdock MacQuarrie.

"GIRL AND GAME" COMPANY NEAR COMPLETION OF MUTUAL SERIAL

"The Girl and the Game" company is going steadily on to the completion of the fifteen chapters of the Mutual's railroad special feature. The company has been at Los Vegas, Nevada, for the past two months, where the hilly, unsettled region makes a splendid background for the thrills of railroad building.

After the completion of "The Girl and the Game," the same company will produce two Mutual Masterpictures, De Luxe Edition, taken from the story "Whispering Smith," by Frank H. Spearman, the author of "The Girl and the Game." Helen Holmes will continue to play the leading role, and J. P. McGowan to direct.

In and Out of West Coast Studios

(*Continued from page 1895.*)

during the past week, and were it not for the hot rays of the sun these warm days, he would appreciate this type of wearing apparel.

Collier in this subject imagines himself carried back to the early days, and elaborate settings to show this are being built. A large number of extra people will play in this subject.

Frank Keenan has been cast to play the part of a Southern colonel, and other leads of this Kay-Bee subject will be Louise Glaum and Charles Ray, with George Fisher, Joseph J. Dowling, and Mary McKivor being the principals of the cast.

The latter is a protege of Bessie Barriscale, and this is her first important part in any film.

A photoplay dealing with the spy system, and having many scenes of modern warfare, has been selected as the next Ince-Kay Bee vehicle for H. B. Warner, and sets are being built for this under the direction of Reginald Barker, who will be director of the production.

Many local automobile dealers came to the aid of the Kalem "Hazards of Helen" Company last week in the loaning of new automobile tires which were used in a story dealing with the theft of such accessories. This film will show a greater number of tires than perhaps ever photographed at one time before. One of the thrillers is a leap from a fast moving box car to a runaway engine which was successfully performed by Helen Gibson.

To serve as part of a target for the guns of a warship was the nerve-racking experience of members of the Kalem "Ham" Comedy company who went several miles out to see off the shore of Coronado during the past week, using a twenty-foot raft.

It was while they were on the raft that the gunboat spotted it and turned the guns upon them. This story deals with "Preparedness," and is the first made under the direction of Harry Edwards.

The title has not been selected for this subject. The principals are Lloyd Hamilton, Bud Duncan, Norma Nichols and Al. Edmundson.

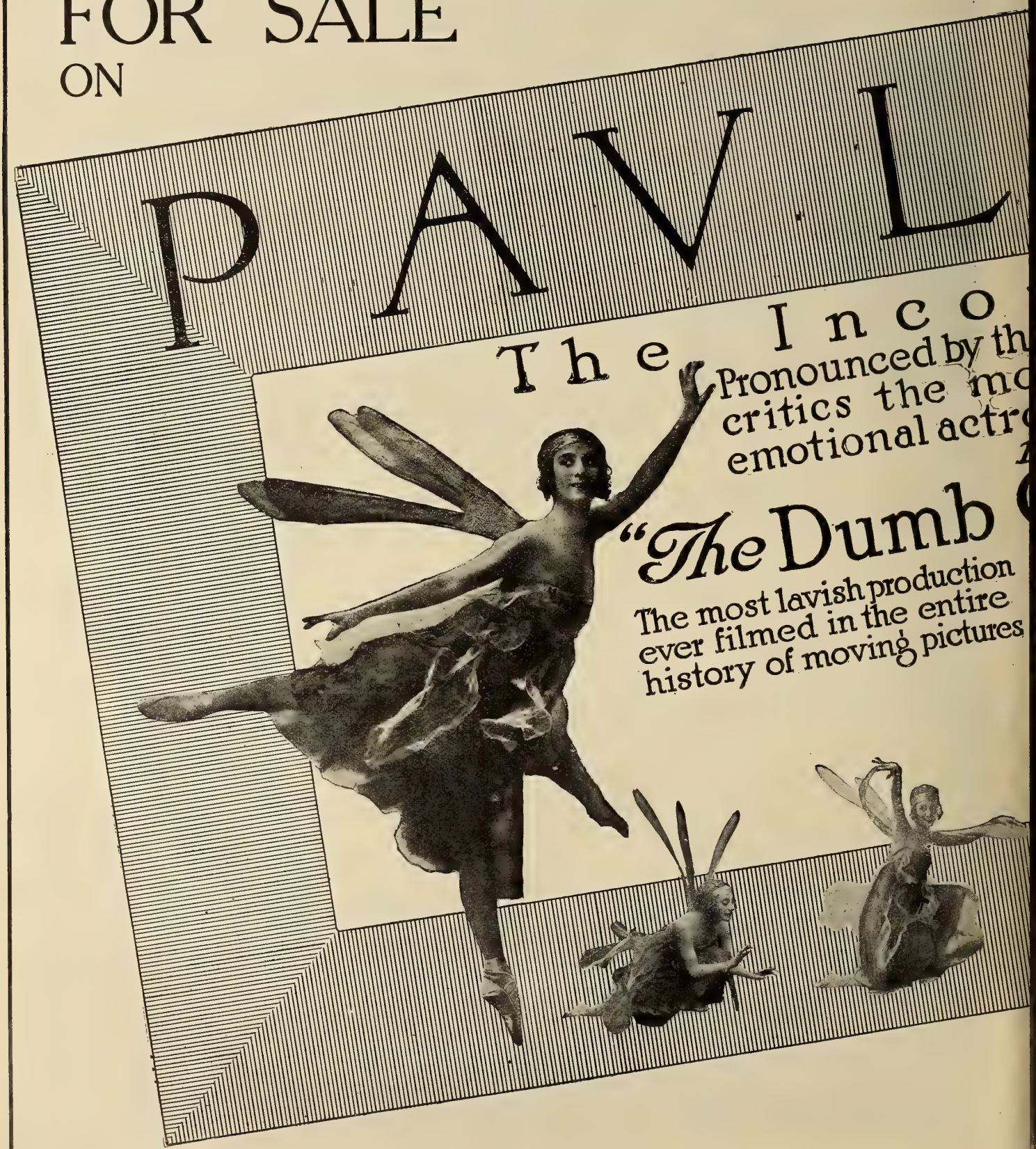
The filming of "Crippled Hands," five-reel Universal subject, has been completed, and titles are being made here which indicates the subject will have a trade showing on the Coast.

The Universal company filming "The Three Godfathers" in five reels has returned from spending ten days on the Mojave Desert where a great many exteriors were filmed.

Emory Johnson and Dorathy Davenport will take the principal parts in a two-reel subject entitled "Heart Aches" being filmed by Lloyd B. Carleton.

Among the interested visitors at Universal City this week were two representatives of the New York Central Lines—W. B. Jerome, general western passenger agent of the company at Chicago, and E. M. Byron, general agent of the passenger department at Los Angeles.

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AMONG THE EXCHANGES

FRANK SPURRIER ADDS MARX S. NATHAN TO V-L-S-E FORCE IN WASHINGTON, D. C.

FRANK SPURRIER, Washington, D. C., V-L-S-E exchange, has added Marx S. Nathan to his force. It will be Mr. Nathan's province to assist in the placing of the films in Washington as well as on the road.

Mr. Nathan hails from Wilmington, N. C., and saw service with the Kleine-Edison people before going to the V-L-S-E. His association with the present exchange promises to bring about a better understanding between the exhibitors and the V-L-S-E exchange in the Capital City.

Mr. Spurrier has formally announced to all exhibitors his broad policy of open booking—open booking in the broadest sense—in which the exhibitor picks and chooses what he wants, when he wants it, makes a bargain in price for what he is booking, and knows what he is getting.

In other words, the exhibitor picks his goods instead of having them shoved at him and being told that he must take only what is offered him.

"I have always been opposed to the iron-bound contract practices, and especially this pay-in-advance proposition. It has not seemed quite fair to the exhibitor," commented Mr. Spurrier.

"I am glad to break away from it, though it takes courage to do something so radically different from the other fellow who is making good in another way.

"We make no contracts except when the exhibitor desires it. We insist upon no special days of service, no special list of productions.

"The exhibitor is buying what he knows he can make good with, for it is his business he is managing and he ought to know what is best for it.

"In this way he is not obliged to pay for or inflict upon his patrons poor plays or ones which will not draw. Standards and demands of patrons differ in different parts of the country, and what is meat for one may be poison for the other.

"This sort of policy calls upon the judgment of the exhibitor. I am ready and willing to give all the advice possible, but we will not insist upon the exhibitor taking our entire program if he does not wish it.

"Another thing this will do is to show up the most popular, and therefore the best productions of the manufacturers.

"It will make them see who is giving the best productions. This policy will work good all around.

"It is working good right now, too. It has thoroughly pleased the exhibitors and has helped us in quarters where we had least expected it. The unsolicited letters of gratification and commendation have demonstrated that we are on the right track."

So impressed was the photoplay editor of the *Times*, Gardner Mack, that he devoted nearly a column on this sensible innovation. In fact, it was Mr Mack who set forth such a policy more than a year ago, but was told it was utterly impracticable.

EASTERN BOOKING OFFICE ADDED TO PHILADELPHIA EXCHANGES

THERE is to be a competitor to the Stanley Booking Company of Philadelphia. The Eastern Booking Office, which has just moved to a large building at 1225 Vine street, has decided to establish a booking company of its own.

This firm, composed of Jean Marcus and Louis Newman, who have always been known for their push and enterprise in the state rights plan, are now taking a new departure, in which they are backed by large film interests outside of Philadelphia.

The members of the firm declare they are on the friendliest terms with the Stanley Company, but realizing that another booking company was in the natural sequence of events bound to appear they determined to take time by the forelock.

Already twenty-five exhibitors have signed up for the new booking policy, some of whom have heretofore been independent buyers. The name of the Eastern Booking Office will be retained.

The territory which will be handled by the concern includes all of Pennsylvania, besides the circuit from New York to Virginia. The films heretofore controlled by the company will be retained and others added.

The first release of the Author's Film Company, Inc., will appear on March 27. The Eastern will represent the Authors company in East Pennsylvania, South New Jersey, Delaware, Maryland, Virginia and the District of Columbia.

Besides the state rights program the company will book all of the big programs now on the market. It is claimed that Philadelphia is the only city in the country that has had a regularly constituted booking office.

SLATER IS NOW WITH WORLD AT DALLAS

George Slater, formerly with the Mutual at Oklahoma City, is now with the World at Dallas, Tex., as assistant manager to Max Graf.

C. L. KENDALL JOINS V-L-S-E FORCES IN CINCINNATI

C. L. Kendall, formerly of the Universal booking service, Cincinnati, has joined the V-L-S-E forces of that city in a similar capacity. Mr. Kendall's experience in the booking department extends over a period of ten years.

Announcement is also made of the promotion of L. H. Watrous of the Toronto sales forces to the position of manager of the Montreal sub-office, succeeding Mr. McCullum.

Manager W. C. Gookin has named R. O. Caveness to cover the territory over which Mr. Watrous formerly held jurisdiction.

J. A. Conant has been transferred from the Cincinnati sales department to that of the Cleveland office, and Marx S. Nathan, formerly of the Kleine feature service, is now a member of the Washington sub-office of Philadelphia.

George T. Pardy has joined the publicity staff of the V-L-S-E at the New York headquarters. Mr. Pardy is well known in the journalistic world, having worked in an editorial capacity on leading newspapers of Chicago, New Orleans, New York and other cities.

COOPER, KLEINE MANAGER IN TORONTO, VISITS NEW YORK

W. D. Cooper, manager in Toronto for George Kleine, spent two days in New York last week. He declares that Canadians these days are hunting for entertainment, as a leavening to the war news which of necessity they are so deeply and vitally interested in.

In "The Mishaps of Musty Suffer," the Kleine comedy, Mr. Cooper says they have found just what they were looking for, and as a consequence he is booking heavily just now.

Mr. Cooper also reports a noticeable revival of interest in the classics such as "Quo Vadis?", "The Last Days of Pompeii," "The Lion of Venice" and similar productions.

BUTTERFIELD PLANS STATES RIGHT CAMPAIGN IN MICHIGAN

Plans are being made by W. S. Butterfield, of Battle Creek, Mich., for a big office to handle feature pictures for Michigan on the states right plan.

It is understood that the office will be established as soon as Butterfield finds a capable man to take charge.

The office will have a good outlet for its features, as fifteen vaudeville and picture theatres in Michigan are under the management of Butterfield at the present time, being controlled from his main office at Battle Creek.

MANAGER HUNTER INSPECTS PHILADELPHIA MUTUAL EXCHANGE; KRAUPA ADDS 14 THEATRES TO LIST

HUNTER BENNETT, sales manager of the executive offices of the New York branch of the Mutual Film Corporation, spent several days in Philadelphia last week.

Mr. Bennett's visit was particularly in connection with the Charlie Chaplin releases which will begin to move in May.

Ever since the acquisition of Chaplin has been announced exhibitors throughout the state are anxious to get in Mutual contracts. Such is the report of Messrs. Pierce and Safron, roadmen for the Mutual, who have just returned from successful trips in their respective territories.

C. G. Powell, Mutual manager, was absent from his office several days last week with grip.

Edward Kraupa, proprietor of the Monarch Film Company, has in the past week added fourteen new theatres to the large list of those already using Monarch daily service.

E. Kahnweiler, manager of the Empire Film Company, has just purchased twenty new five and six-reel features for his stock of states right releases, besides contracting for two new pictures each month to be added to his output.

The following theatres have contracted for Paramount services through the Philadelphia Famous Players Exchange, Oscar Bower, manager, within the past two weeks:

Holmes Theatre, Holmesburg, Philadelphia, Zisak and Bulterman, proprietors; Starlight Theatre, Fifth street and Tabor road, Philadelphia, H. Jennings, owner; Orpheum Theatre, Orwigsburg, Pa.; Crawford Theatre, Canton, Pa.; Royersford Opera House, Royersford, Pa.; Green's Opera House, Woodbury, N. J.; Strand Theatre, Hightstown, N. J., Robbins and Norton, proprietors.

M. S. Nathan, ex-newspaper man and former representative of the Kleine-Edison Company, has been appointed roadman for V-L-S-E through the Philadelphia exchange, making Washington his headquarters.

C. V. Carrick, the district manager of the Interstate Film Company, has just taken a trip to Washington, Scranton, Wilkes-Barre and New York in the interests of his firm.

Twenty-five new Bluebird contracts have flown into the Fairmount Feature exchange during the past week.

Those from the Interstate, Fairmount, Universal and Philadelphia exchanges who planned to attend the big Universal ball in New York were: C. V. Carrick, G. C. Bennethum, Robert Lynch, Joseph Speiro, M. Lessy, managers, besides others of the office force.

ALL NEW ORLEANS EXCHANGES REPORT EXCELLENT BUSINESS; TRIANGLE ESTABLISHES BRANCH

AROUND of the Crescent City exchanges finds them all busy. This is the season of sharp competition but so far every exchange seems to be operating on a fairly profitable basis.

Here is a story of Bluebird prosperity as handed in by Manager Maurice F. Barr, who has floated a flock of Bluebird films on the following theatres during a recent trip:

The Saenger interests, for their houses in Texarkana, Monroe, Shreveport and Alexandria; the Pearce interests for their Arcade theatre in Lake Charles; G. F. McCormick, Laurel, Miss.; Dave Greer, Bonita Theatre, Marion, Ala.; J. G. Crouch, Princess Theatre, Troy, Ala.; Mrs. Z. D. Studstill, Pickford Theatre, Andalusia, Ala.; J. C. Dennis, Blunt's Opera House, Greensboro, Ala.; Elks Theatre, Baton Rouge, La.

In New Orleans Mr. Barr has closed a second run franchise with Jac Miller, for his new Empire Theatre in Canal Street. Bluebirds also have been placed in the following New Orleans houses:

J. B. Couvetiere, Gaiety Theatre, Royal and Dumaine streets; Theodore Beckley, People's Theatre; Robert Ragas, Sardonyx Theatre; Vic Howard, Arcade Theatre.

Mr. Barr's offices are swamped on return engagements for "Undine."

"Damaged Goods," a Mutual release, was booked at the Columbia Theatre last week for four days. This return engagement makes nineteen days in all that the film has played in New Orleans.

L. L. Pennybaker is a new member of the office force of Mutual.

R. E. Barron, manager of the Fox lair, is absent on a trip throughout the state.

Arthur Lucas, manager of the Triangle Film Corporation in New York, is in New Orleans to open a Triangle exchange there.

There is a new film man in New Orleans. He is only a few weeks old but his aggressiveness shown so far proves beyond a doubt that it will stand him in good cause a little later. He is a youngster who arrived last week at the home of R. Tracy Beckham, popular attache of the General Film Company.

L. V. Nicholson, assistant manager of the Crescent Theatre, has branched out as a musical publisher The new firm bears the name of Nicholson and Ruben, with offices at 704 Title Guarantee Building.

The firm has been formed to exploit the songs of Mr. Ruben, and the first "release" is a sentimental ballad, "Let's Cross the Bridge of Yesterday."

Besides his duties at the Crescent Theatre, Mr. Nicholson is southern states representative of the Burt Levy circuit.

HULL GOES TO BLUEBIRD EXCHANGE IN KANSAS CITY

Arthur G. Hull, formerly of the United Exchange in Oklahoma City, has gone to Kansas City as manager of the Bluebird Photo Play, Inc., at that point.

Jack Lewis, who has been manager of the Famous Players Film Service (J. D. Wheelan Company), in Oklahoma City, has accepted service with the United Film Company as manager for Oklahoma.

STREAMER OFF FOR NEW ENGLAND TRIP WITH E. & R. JUNGLE COMEDIES

Charlie Streamer, the representative of Greene's Feature Photo Plays, Inc., has left New York for upper New York State and New England, to offer exchange men the E. & R. Jungle Comedies; "Life Without Soul," and the new five-part drama in which Gertrude Bondhill, the star of "Sweet Clover" is featured, "The Awakening of Bess Morton.

The last named feature was purchased from Joseph W. Farnham, who is handling the distribution of the Bondhill Films, and is the first of a series of one a month to be handled by Green's company, starring Gertrude Bondhill.

The Greene's Feature Photo Plays have also contracted for Bondhill Films for the territory of Northern New Jersey.

ROWLAND AND CLARK OFFICES IN PITTSBURGH MOVED TO LARGER QUARTERS

The Rowland and Clark offices, now located on the tenth floor of the Empire Building, Pittsburgh, will be moved on April 1 to the third floor of the Westinghouse Building at Penn avenue and Ninth street. The new quarters will consist of a suite of five room and will give the firm ample room for its rapidly growing business.

The force of the company has been increased from time to time and the rooms now occupied by the company have already proved too small for the amount of work performed.

SCOTT OPTIMISTIC OVER BUSINESS OUTLOOK

Harry Scott, manager of the George Kleine branch, Philadelphia, was in New York last week.

He was in a particularly optimistic mood, and expressed himself as thoroughly satisfied with present business and the outlook for the future in his field.

He reports heavy bookings on the Kleine comedy, "The Mishaps of Musty Suffer," featuring Harry Watson.

Mr. Scott says this new film comedy certainly made a hit in his territory, and that he is deluged with inquiries

VAN HUSAN, OMAHA, HELPS IN PUBLIC MOVEMENT WITH SLIDE DONATION

F. A. Van Husan, manager of the Universal exchange at Omaha, has cooperated with the leading society women of his city to wage an anti-expectoration campaign of education. Mr. Van Husan offered to distribute slides showing the evils of thoughtless spitting, to the theatres of the city, if those in charge of the campaign would furnish them.

Realizing this was the best way to reach the greatest number the women gladly accepted his offer. The exhibitors of the city gladly joined in the public-spirited move and are showing the slides regularly, free of charge.

Film News From Foreign Parts

Theatre Tax in British Isles Only Question of Time

Special to Motion Picture News

London, March 1.

THE two questions which are commanding the attention of film men in England concern (1) the contemplated amusement tax and (2) the much talked-of embargo on imported film.

Reports of the likelihood of the former have since my last letter to Motion Picture News become very persistent, and there seems little doubt that provision for such tax will be made in the next budget to be presented to Parliament.

The precise details of the scheme are not yet available, and there are very conflicting opinions as to the methods of collection, should the tax be levied, but in some quarters there is a decided leaning toward the system in vogue in France.

As yet it is premature to give expression to the various statements which have been made relative to the subject, but one can say that, although the matter will not be received with open arms, generally it will be accepted as a war time expediency.

If, as is expected, a pro rata tax of one penny (minimum) on every sixpenny seat is levied, public support at the cinemas will not be interfered with to any great extent in the larger towns and cities, where the people can well afford to pay the increase, but it might have an adverse effect on many of the ill-equipped and old-fashioned houses in the rural, and perhaps in the suburban, neighborhoods.

Of the five thousand odd places of amusement in the British Isles, 4,200 are picture houses, and it has been computed that in London alone the yield of the tax will run, on the basis stated, well into five figures per week.

Outcry from Press

The outcry against the importation of foreign films has not been given expression by any responsible official or authority, but by that cheap, but powerful, press, always on the alert to create a sensation.

American film men, while appreciating the power which these journals wield, would be well advised not to accept their statements as being authoritative, or even representing the attitude of either the trade or the public.

For instance, one newspaper emanating from a leading publishing house said: "American Film Importers should remember that we don't want their advertisements."

The sheer fatuity of such a statement coming from the source it did strikes one immediately, particularly when it is remembered that in another journal coming from the same establishment only a short time ago there was published a full-page advertisement of a film (which is quite an unusual thing here) coming from a foreign house. Consult any British trade journal and it will be seen that the vast majority of the advertisements they contain are of American films.

To precipitately exclude all foreign films would spell disaster for many cinema concerns, for it must not be forgotten that nearly eighty-five per cent. of the films exhibited in England come from abroad, and the remainder, which are manufactured here, are printed on imported film base.

If this prohibition is seriously contemplated it is bound to be most strenuously contested by every responsible member of the trade.

The embargo would unquestionably be like a knife plunged right to the heart of the industry, and would inflict a wound from which it would take a great many years to recover, even to the present standard.

"Purple Iris" Boomed

The Trans-Atlantic Company is now booming its sixth serial, "The Purple Iris," and such a unique film is sure to command a very good following, especially after the success achieved by "The Broken Coin."

A most gratifying reception has been given the Williamson submarine pictures which made their debut at the Philharmonic Hall, London.

The subject is controlled by the same company, and has been hailed with delight by the press throughout the country.

An interesting announcement was made at a luncheon given under the auspices of J. D. Tippett, managing director of the Trans-Atlantic Co., to which some of the leading members of the Society of Authors were invited.

On behalf of the company it was mentioned that Mr. Tippett had entered into an arrangement with the British Society of Authors by which authors would be paid royalties on their work instead of a lump sum, as heretofore, and that the company would further agree to having the work on license for a definite period, after which the rights would revert again to the author.

The announcement was received with considerable favor, and drew forth some interesting comment. The well-known novelist, W. L. George, said that authors working for the screen would have to change their ideas considerably as most of them seemed to be working on the theme, "Why am I what I am, and if I am not what I am, why should I not be that?"

A pressman, G. W. Faulkner, was of opinion that film plays ought to be based on the ten commandments. What the public wanted was the sweet domestic type of story.

One of the trade papers, the *Cinema,* commenting on the new move, says that the British film industry has long shown a decided weakness for things American, and expresses itself with concern at the gradual Americanization of the British film studio.

Acting Strength 50 Per Cent. British

It draws attention to the fact that quite fifty per cent., if not more, of the acting strength of American producing companies is of British origin; the amazing extent of the use in the states of works of British dramatists and authors and the enormous trade in copyrights of British plays and novels.

Mr. Tippett's reply is a plea for the elevating of the cinema to a higher and still better plane. He felt that a movement should be made to enter into closer relationship with British authors of standing, especially as a dearth of good stories was beginning to make itself felt.

He ventured to think that the craze for the handling of subjects dangerous to youthful morality and bristling with subjects of insidious appeal, is only sporadic and he points out that his company and the powerful group it stands for has always made a stand for high class pictures and pictures of unexceptional morality.

"The future of the film art depends very much upon our authors breaking away from the conventional trammels of the novel, the play, or the short story hitherto written."

Speaking generally, lately there has been a lack of variety and incident in most of the comedies one sees at the cinemas, and without being hypercritical, the same may be alleged against some of the short reel dramas. Most of the lengthier productions, however, particularly those produced by renowned and established companies, leave nothing to be desired.

Gaumont Gets Bluebird Rights

The Gaumont Film Hire Service has purchased from the Trans-Atlantic Company the exclusive rights for Great Britain of the Bluebird photo plays. Some of the best comedies I have seen in the last few days have been those from the Essanay Company, the Globe Company (British), featuring Billy Merson; and the Trans-Atlantic British films showing the latest acquisition to their ranks, Louie Freear, the noted comedienne, whose drolleries are sublimely funny.

Big things are expected from the Ambrosio and Cæsar Multi reels, which are being rented for certain areas by the Urban Trading Company.

During the year some important big reel features are expected from Italy, and among the works enumerated are versions of well-known novels.

Some of the principal ones are "Temporal Power" (Marie Corelli), "Diana and Destiny" (Garvice), "Ivan the Terrible" (Gunsburg), "Madame Tazline" and "The Wandering Jew."

Pathé Freres announce another important serial entitled "The Girl of Lost Island," which will contain not more than fourteen episodes of two reels each.

The advertising scheme will include a campaign which will cost up to £50,000, and doubtless will be undertaken with the same thoroughness as was "The Exploits of Elaine."

The story is to be published in the journal of the *Cinegoer,* a publication which only made its debut a few days ago.

The detective drama has escaped the limelight lately, probably on account of the lack of suitable themes.

But a revived interest will no doubt be stimulated by the new series of journalist-detective adventures to be issued by the Gaumont Company from April tenth onwards.

They will centre around the exploits of Charles de la Rue, crime investigator, and the title of the first of the series is "On the Track of the Vampires," a four-reeler.

"Battle Cry of Peace" Makes Hit

Considerable enthusiasm has been manifested in the startling Vitagraph film, "An American Home" (in America known as "The Battle Cry of Peace," which the London *Daily Mail* says "is really a lurid version of "An Englishman's Home," produced with that eye for effect which the Americans possess."

The film has been regarded as one of the great films of the week and there can be no gainsaying that after the big publicity that has been given it, it will be in big demand.

A film of this description put on the market twelve months ago would have been an almost unheard-of success, but today interest in war subjects is not so acute, apart from films of topical interest, unless the film be of outstanding merit.

The film versions of the novels by E. W. Hornung, produced by the Kalem Company strike a popular note, and the two-reel "Stingaree" subjects will be the ideal film for the picture house which makes a specialty of short films.

The author is well known, his stories are well known, and the films will be equally so. Stories of the Australian Bush with all their romance, always have a peculiar fascination.

Other films of the week worthy of mention are "Alsace" (Jury's), "Salvation Nell" (California Motion Picture Corporation), "Sweet Alyssum" (Selig Red Seal), "The Pretenders" (Kalem), "The Foundling" (Famous Players), and "My Madonna" (Metro).

Four new war pictures, taken under official auspices, have been received, and the first of them will be released next week. They are the best and the most vivid yet issued, and inspire one with the spirit of the war-stricken area.

The titles are "Destruction of a German Blockhouse," "Ypres," "H. R. H. the Prince of Wales with the Guards in the Front Line," and "In Action with Our Canadian Troops."

Among the audience invited to witness Sir George Alexander's play, a scene in the filming of "The Second Mrs. Tanqueray," was Sir A. W. Pinero, whose fourth play, "Trelawney of the Wells," is now announced for a trade showing to be held in March or April.

The occasion of Sir A. Pinero's visit to the studio was a scene of an opera at Covent Garden being staged, complete with stage scenery, actors and actresses, orchestra, and the boxes and stalls full of people. Sir John Hare, who played in "Caste," was also an interested spectator.

Emphatic Statement About Vesta

It is stated on very good authority that "Miss Vesta Tilley has at last consented to play in pictures, but she is not going to America to do it. She is playing in an all-British company with an all-British caste, under English management."

Among the leading British productions just exhibited are: "The Taylor of Bond Street," Barker film. A superb film featuring the well-known "Potash and Perlmutter." The Hebrew story is cleverly told with delightful freshness and there are some revelations of the choice traits of human character. "Sally in Our Alley." Ideal film, 4,500 feet. The leading British film of the week. The story is written around an old English ballad and is played by a strong cast, including Hilda Trevelyan.

Among comedies are H. A. Browne and Company, Ltd., "Pimples, Arm of the Law," 970 feet; Davidson's "Some Snuff," 500 feet; "Vice Versa," 684 feet; Hepworth's "I Do Like a Joke," 425 feet; Kineto "Too Much Sausage," 475 feet; Hepworth's are releasing a charming scenic entitled "A Ramble Through Surrey," 625 feet," and Kineto, Ltd., a subject of interest being third of the series on "British Sports and Pastimes."

FRED. GRONBACK.

Action in 9 Rooms Shown at Once in Film by Director Tourneur of World-Equitable



SET BUILT BY DIRECTOR MAURICE TOURNEUR FOR "THE HAND OF PERIL," WORLD-EQUITABLE

WHAT promises to rival the "cut-back" in film productions, is the experiment by Maurice Tourneur with a scene in "The Hand of Peril," in which nine rooms of a house are shown, with action occurring in each room simultaneously.

The house is constructed with three rooms and a hallway on each floor, each room connecting and leading by doors from the main entrance on the lower floor to the last room on the upper floor.

The action of the piece shows the flight of characters from room to room and the action occurring in one room, that would have to be "flashed back," were the nine rooms not shown.

The experiment is quite novel and attractive and fits in admirably in the story, but whether it will prove of general worth cannot be told as yet. Mr. Tourneur, who created "Trilby," "Alias Jimmy Valentine," and "The Pawn of Fate," is also responsible for many innovations in camera work and lighting effects.

HERALD SELLS RIGHTS FOR CANADIAN TERRITORY

The Herald company, New York, has sold the Canadian Territory to the Famous Players Film Renting Company, Ltd., Toronto, and the Australia Territory to the Australasia Films Company, for the Movca cartoons.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Fox and Pathe Win Victory Over Keystone Censors

THE Fox Film Corporation and the Pathe Exchange, Inc., won a victory March 17 over the Pennsylvania Board of Censors in the Court of Common Pleas, No. 2, Philadelphia. Three Fox pictures, "The Serpent," "The Fool's Revenge," and "The Kreutzer Sonata" had been condemned entirely by the censors; the Pathe releases, which comprised the first and second episodes of "The Iron Claw," and "New York," had been so badly mutilated as to entail monetary loss to the company.

With regard to "The Serpent," the Court ruled that if one-fifth of a picture were bad, the other four-fifths should not be thrown out. "The Fool's Revenge" was also sustained by the Court, the censors losing out on every count.

"The Iron Claw," with a single elimination, was also passed by the Court.

The cases were tried before Judge H. N. Wessels and Judge N. S. Barratt. Deputy Attorney-General Kun had charge of the case for the Board of Censors, while Congressman John R. K. Scott appeared for the Fox and Pathe interests.

"The Serpent" was the first case on the list and the courtroom was for the time being turned into a projection room. The large audience of interested spectators saw the film thrown on the screen reel by reel with intervals of quibbling and questioning by the attorneys on both sides, while the judges asked many questions and indulged in several witticisms at the expense of all parties.

Deputy Kun objected to the time set for the hearing as not giving him enough notice for the case and objected to every question put by the opposing counsel.

He objected to showing the picture before taking testimony—in fact objected to everything done by his opponents; his objections were not sustained by the Court.

Lloyd D. Willis, assistant general manager of the Fox Film Corporation, in his testimony told that "The Serpent" had passed not only the National Board of Censors but all other censors throughout the country with the possible exception of Portland, Oregon.

The fact that the picture cost about $50,000 to produce and the further fact that the loss to the company would total $100,000, and to exhibitors a large amount were the film banned in Pennsylvania, were points in Mr. Willis' evidence.

The fact that J. E. Hennessy, former manager of the Fox Film Company, had predicted to George Dembow, Philadelphia manager for Fox, that "The Serpent" would never pass in Pennsylvania before it was shown to the censors was denied by Hennessy but affirmed by Dembow on the witness stand.

Attorney Scott brought out that Fox had no pictures condemned while they were friendly with the so-called "trust," but since the break had come condemnations followed closely on each other's heels.

Chief Censor Breitinger in his testimony declared the picture shown the Court was not the one he had condemned, but that eliminations had been since made. This was denied by the Fox people.

Mr. Breitinger insisted that the board's objections were based on Section 6 of the Code which barred anything indecent, obscene or immoral.

In the opinion of Judge Wessels and Judge Barratt this contention was not proved by the picture shown, so the appeal of the Fox Film Corporation was sustained.

Deputy Attorney Kun at once announced that at the instance of Attorney-General Francis Shunk Brown who had been in court during part of the showing, an appeal would be taken to the Supreme Court of Pennsylvania.

Attorney Scott brought next to the attention of the Court, Pathe's "The Iron Claw." After two reels of this had been shown, George H. Smith, the general serial director of Pathe, told on the stand the makeshifts, trouble and expense to which his company had been put after nine hundred feet of the first and second episodes had been condemned by the censors just a few days prior to its announced date of release.

Exhibitors who had seen these reels before their mutilation were dissatisfied with the censored product and cancellations had resulted with consequent loss of money and prestige to the company.

Dr. Oberholtzer, secretary of the Board of Censors, tried to prove in his testimony that the word "wanton" was the chief objection in one reel.

Judge Wessels contended that as Dr. Oberholtzer was a historian he must come across this word often in history and the Judge could not see that it was debasing more on the screen than in a book. The Court ruled that with one exception, namely, the mutilating of the villain's hand in a vise and his branding, the eliminations need not been made.

LAFAYETTE, IND., SUNDAY OPENING CASE ATTRACTS ATTENTION OF WHOLE CITY

LAFAYETTE'S Sunday theatre case, which probably will decide whether Lafayette is to have Sunday shows, closed when the case was given to the jury, March 15.

The closing argument for the defense was made by George P. Haywood, who was followed by Clyde H. Jones, for the state.

Mr. Haywood contended that motion pictures should rightfully be exhibited on Sunday because of their educational and cultural value.

The state contended that the courts in many states have upheld the idea of one day's rest in seven and that moving picture theatres have no more right to operate on Sunday than have business places or factories.

Mr. Jones pleaded for an observance of the Sabbath and said there was nothing to justify the present move for Sunday shows in Lafayette except the desire of picture show proprietors for gain.

He denied an assertion of the defense that Sunday shows are a necessity.

Richard P. DeHart, eighty-five years old, former judge and civil war general, spoke March 10 in behalf of the defendant, Misha Rubinoff, a Russian Jew, who is charged with Sabbath law violation.

Mr. DeHart asserted that motion pictures were the greatest sermons and that they ought to be permitted on Sundays. They conveyed a message, he said, that was more forceful than any spoken utterance.

He declared that those who opposed them were permitting themselves to be guided by traditions. Rochester Baird argued for the defense and several attorneys also were heard.

No trial in years has been so bitterly contested and few cases have attracted more attention in the city. The ministers of Lafayette are backing the prosecution and money has been raised to continue the fight against Sunday shows.



A FEW OF THE STARS SEEN IN WILLIAM FOX PHOTOPLAYS: (Left to right) BERTHA KALICH, LOUISE HUFF, VIRGINIA PEARSON, ORMI HAWLEY

CHICAGO CENSORS PASS "FORBIDDEN FRUIT"

The Ivan Film Production, "Forbidden Fruit," has been passed by the Chicago Board of Censors. The General Feature Film Company of Chicago, which distributes Ivan productions throughout Illinois, has been awaiting the license to exhibit this picture in Chicago.

In Cincinnati, Safety Director Friedlander announced, there would be no interference with "Forbidden Fruit," against which a complaint had been made by Rev. John Herget.

Mr. Friedlander announced that the eliminations made by the State Board of Moving Picture Censors had been made.

V-L-S-E Exhibitor Outwits Keystone Censors

Patch of Pitt Theatre, Pittsburgh, Lately in New York Arranging for "Ne'er-Do-Well," Puts on Playlet Replica of Scene Ordered Cut Out by Board

WILLIAM MOORE PATCH, managing-director of the Pitt Theatre in Pittsburgh, spent most of last week at the V-L-S-E offices in New York, securing new pictures for his theatre and arranging details for the forthcoming production in the Smoky City of "The Ne'er-Do-Well," which has just been secured from Sol Lesser by the Big Four.

Mr. Patch is now running the V-L-S-E "Battle Cry of Peace," which is in its fifth week in the Pitt Theatre, playing to capacity at every performance of the pictures, with no end of the engagement yet in sight.

Undoubtedly, one of the reasons for the success of "The Battle Cry of Peace" in Pittsburgh has been Mr. Patch's astute action in outwitting the Pennsylvania State Board of Censors.

These learned gentlemen, for no sound reason whatsoever, cut out the big scene in the climax of the third act of "The Battle Cry of Peace," where the mother murders her own daughters to prevent them from falling into the hands of the drunken officers of a foreign enemy.

Rather than have the lesson of the picture completely ruined, Mr. Patch engaged players—three girls who looked exactly like the characters on the screen—and had the entire scene acted on the stage of the Pitt Theatre in all its detail.

In fact, its forcefulness was accentuated by means of the shadowgraph effects employed in its presentation.

In Pittsburgh, where the Pennsylvania State Board of Censors is regarded as a joke, this little playlet has caused a veritable sensation.

Mr. Patch's action has not been regarded very favorably by the members of the censor board, but they are powerless to prevent him, as they have no authority over the legitimate stage whatsoever.

Mr. Patch does not deny that he is after the Pennsylvania State Board of Censors with a knife.

"When the press, the drama, art and literature are muzzled, it will be time to admit the fairness of a censorship for pictures," said he the other day.

"The people of Pennsylvania are not going to stand it much longer. By their absurd action in eliminating the climacteric scene of 'The Battle Cry of Peace,' and thereby ruining a lesson that is sorely needed at this particular time, they have done more to hurt themselves than words can possibly describe."

Furthermore, Mr. Patch declares, that in every instance where he considers a film has been unjustly mutilated by the censors he will substitute like characters and have the censored scene played on the stage as if it were a legitimate production.

Farnham and Boone Open Film Service Bureau

Firm Will Act in Advisory Capacity on All Problems Whether Pertaining to the Laboratory, Finance, Production, Material or Exploitation End of the Industry

WITH the idea of acting in an advisory capacity to manufacturers and as business managers for directors, players and writers, and incidentally exploiting a high grade of photoplays, Joseph W. Farnham and J. Allen Boone have started a motion picture service bureau and opened a suite of offices in the Candler Building, 220 West Forty-second street, New York.

Messrs. Farnham and Boone announce that they have secured the services of a number of experts in every department of the industry, and plans have been so systematized that the bureau can render intelligent service to the producer, whether it be a laboratory problem, one of finance, or one of production, material or exploitation.

They have also started a system of co-operation between manufacturers and directors, players and writers.

Mr. Farnham, formerly on the staff of the New York *Morning Telegraph* and the *Billboard*, was general manager of the All-Star Feature Corporation, and acted in an advisory capacity for a number of film companies.

Shortly after war was declared in Europe he went "somewhere in France," and secured a series of war pictures in the interests of the Carnegie Peace Foundation. He was at one time advertising and publicity manager of the Lubin Company.

Mr. Boone is an experienced newspaper and magazine writer, who has also made an extensive study of motion pictures, especially from the exploitation and scenario ends. He was formerly director of publicity and advertising for Lubin.

Among some of the well-known players Farnham and Boone are acting as managers for are the following:

Tom Moore, Alice Joyce, Richard Buhler, Ethel Clayton, June Daye, Ormi Hawley, Alan Hale, Harry Meyers, Rosemary Theby, Lilie Leslie, Joe Kaufman, George Terwilliger, Frankie Mann, Louise Huff, George Spencer, Marshall Farnum, Jack Harvey, Wray Physioc, Rene Plaissetty, William F. Haddock, Joseph W. Smiley, Cortlandt Van Deusen, Walter McNamara, George DeCarlton, H. Allen Farnham, Harry Spingler, William Cohill, Walter E. Perkins, Charles C. Brandt, Charles E. Graham, Arthur Housman, William H. Turner, Ruth J. Bryan, Ethel Kaufman, Eleanor Blanchard, Julia R. Hurley, Tom Bret, John B. Clymer, Anthony P. Kelly, H. A. D'Arcy, Adrian Gil-Spea, Lawrence McCloskey, George D. Proctor, Shannon Fife, A. L. Stillman.

NEW YORK LEAGUE PLANS SHOW FOR MAY 1-7

The Motion Picture Exhibitors League of America, New York branch, has announced a trade show at Grand Central Palace, New York, from May 1 to 7.

All World Players Specialists in Their Lines

Roster of Permanent Actors and Actresses Is Practically Complete—Warwick Is at Work in "Sudden Riches"—Gail Kane Will Be Seen 5 Times in the Year

THE roster of permanent players, male and female, as it now stands, has been definitely settled upon by the World Film Corporation and the Equitable Motion Pictures Corporation—of course, allowing for future activities and the consummation of negotiations now pending. The World players are specialists in their lines.

Robert Warwick, whose work for years as a stage player established him as a star is a permanent World Film player.

At present Mr. Warwick is engaged in the visualization of "Sudden Riches," and recently completed "Human Driftwood."

Gail Kane, who appeared in 'The Labyrinth," and who recently completed her second Equitable picture, "Her God," will be seen about five times a year on the program.

Following the release of "Her God" she will be seen in "The Other Sister," which is now in work under the direction of Frank Powell.

Alice Brady, daughter of William A. Brady, and well established on the spoken stage and the screen, last seen in "The Woman in 47," will appear on the World program about every three months. Her next work will be in "The Grubstaker," in which she is now engaged.

Mollie King, seen in "A Woman's Power," is at work on "The Call of Love," and will feature the World film program about every four months.

Carlyle Blackwell is permanently allied with Equitable, and will feature the releasing program about five times a year.

Muriel Ostriche, who created parts in "Mortmain," "A Daughter of the Sea" and "A Circus Romance," is the Equitable ingenue piece-de-resistance. Miss Ostriche, one of the first Equitable players, was featured on the program within a month of the concern's beginning, and is now working with Edna Wallace Hopper and Charles J. Ross in "Who Killed Simon Baird."

Ethel Clayton, engaged this week by World Film, will probably appear from six to eight weeks apart on both World and Equitable.

Arthur Ashley is the "heavy man" of the Equitable concern, and is now playing opposite Alice Brady in "The Grubstaker."

Clara Kimball Young, one of the World Film Corporation's principal stars for the past eighteen months, will be seen next in "The Feast of Life," and following in "Cloisette" and four other elaborate stories now in preparation for her.

Edwin August is permanently associated with World and Equitable, both as star and director. His work at present is confined to playing the leading role and staging "The Social Highwayman."

Clara Whipple, recently seen in "The Question," "Daughter of the Sea," is at present appearing opposite John Mason in "The Reapers."

Frances Nelson, who was featured in "Love's Crucible," and who is now playing opposite Robert Warwick in "Human Driftwood" as a featured player, is a long-term member of the World Film roster.

Holbrook Blinn without the shadow of a doubt, the foremost actor of his type on the American stage, continues with World Film, and will be seen shortly in "The Unpardonable Sin." Mr. Blinn will appear on the World program about every ten weeks.

Among the permanent players who work opposite stars are Doris Kenyon, who was recently in "The Pawn of Fate" opposite George Beban, and in "The Feast of Life," with Miss Young, Mary Charleson, June Elvidge, Chester Barnett, Lillian Cook and Claire Nagel.

In addition to the regular players, John Mason, Kitty Gordon William Courtenay, Henry Kolker, Jane Grey, Edna Wallace Hopper, Charles J. Ross, Bruce McRae, Frank Sheridan, Charles Cherry and Adele Blood are to be seen in one or more feature productions.

BUFFALO, N. Y., THEATRES RAISE PRICES

Buffalo, N. Y., March 18.

The Elmwood theatre is the second large house to raise its admission price in this city. On Monday evening, March 13, this house opened with Paramount plays at fifteen cents, and balcony seats at ten cents. An augmented orchestra, complete redecorations, both inside and out, new stage setting and carpets are some of the features noticed under the new policy.

The first week's program has Mary Pickford in "Poor Little Peppina," George Beban in "The Alien" and Marguerite Clark in "Out of the Drifts."

The Strand theatre, which recently raised its prices, is making "a howling success of the affair." It was a question in this city of either getting higher admissions or cutting the quality of the shows. Manager Edel decided to do the former and had the co-operation of the local newspapers in doing so.

Film and Daily Co-operate for Preparedness Plea

Collins of Public Service Company Pointed Out to Officials of *Tribune* Quickest Way to Raise Money for the Marjorie Sterrett Battleship Fund

THE Public Service Film Company, producers of "Defense or Tribute?" the motion picture advocate of preparedness, are at present in the midst of a vigorous publicity campaign. Largely responsible for this is the co-operation which the New York *Tribune* is extending to the picture company.

It was only a short time ago that the *Tribune* launched the Dime for a Battleship Fund as a result of a letter from Marjorie Sterrett, a thirteen-year old girl living in Brooklyn.

Contributions towards this cause were then received from many persons, young and old, of New York City and environs.

But it was purely a local proposition until General Manager Joseph P. Collins of the Public Service Film Company visited the *Tribune* office.

"My proposition was a simple one," said Mr. Collins to a representative of MOTION PICTURE NEWS. "I called the attention of *Tribune* officials to the fact that it would be years and years before they raised ten million dollars, the sum necessary to build a modern battleship, if they relied only upon New York City and outlying districts for contributions.

"I told them of our picture, Defense or Tribute? and the timely topic of Preparedness, embodied in the theme of the drama, of the 20,000 picture theatres in the United States, and that co-operation between the *Tribune* and the Public Service Company would be of undoubted benefit to both.

"And as I expected, we met with wonderful success. The *Tribune* furnished the company with a list of at least a thousand newspapers throughout the United States that would be glad to take up the campaign.

"The newspapers have in every instance adopted the Dimes for a Battleship proposition and in conjunction they boost 'Defense or Tribute?'

"As a consequence the picture practically books itself. Exhibitors are quick to see the value of the publicity as a rule and if not the newspapers soon make them see it.

"In some instances newspapers have given us page and half page advertisements, urging its readers to go to such and such a theatre to see 'Defense or Tribute?' and calling them to bear in mind the fact that a certain portion of the box office receipts go to Marjorie Sterrett's Battleship Fund. This is the catch-line of the whole thing.

"We are selling states right on the feature," continued Mr. Collins, "and the buyer is expected to take over the publicity campaign in every case.

"It is no trouble, however, as the newspapers in cities where the picture has not yet been exhibited are vying with one another for the privilege of carrying on the fight.

"One paper even enclosed our herald in its sheets and stamped it as a supplement to the regular edition.

"City governments are, too, offering co-operation. In New Haven, for instance, where the picture was screened at Poli's theatre, William Howard Taft spoke in behalf of Preparedness.

"Congressmen, mayors, city councilmen and other men in public life are taking up the cause all over the country.

CALIFORNIA EXHIBITOR COULD NOT DO WITHOUT THE "NEWS"

Motion Picture News,
New York City.
Gentlemen:—
I could not do without the "News." I consider it one of the best trade journals published.
Here is hoping that the "News" keeps on progressing as it has in the past.

Yours very truly,
J. N. RICE,
Proprietor, Monterey Theatre,
Monterey, California.

PITTSBURGH MANAGER DONATES 10,000 TICKETS FOR ACTORS' FUND

Special to Motion Picture News

Pittsburgh, March 18.

A number of men prominent in the film world of Pittsburgh have been selected for the committee in charge of raising the fund in that district for the Actors' Benefit.

The committee held its first meeting last Friday in the office of Al W. Cross, chairman, at 212 Fourth avenue.

Manager Antonopolis of the Olympic theatre in Fifth avenue, Pittsburgh, proposed the donation of 10,000 tickets to be sold in any way the committee might think best.

SOUTH'S FIRST TRADE EXPOSITION IN ATLANTA, MARCH 30-APRIL 1

The South's first Motion Picture Trades Exposition will be held at Atlanta, Georgia, March 30-31 and April 1. The City Auditorium will house the exposition, and it is expected every branch of the industry will be represented.

Nicholas Power, Consolidated Film and Supply Company, Mutual Film Corporation, Lucas Theatre Supply Company and the Minusa Cine Screen Company have already selected floor space and places in the official program.

Exhibitors from every state in the South will be in attendance, it is expected.

Beyfuss Satisfied with Sale of "Unwritten Law"

Vice-President of California Motion Returns to San Francisco After Month's Stay in New York, Marketing Initial Release of "Better Than Program" Pictures

ALEXANDER BEYFUSS, vice-president and general manager of the California Motion Picture Corporation, has returned to San Francisco, after a month's stay in New York looking after his company's initial release of its Better-Than-Program pictures. Before taking his departure Mr. Beyfuss concluded the sale of the various territorial rights throughout the United States for "The Unwritten Law," in which Beatriz Michelena is starred, and gave out the following statement:

"We are convinced that the state rights method of distributing is the big and absolutely the only way for our policy, that of producing five or six pictures a year superior to those released by the programs.

"In this connection we note with interest a resolution adopted at the fourth annual convention of the New York State Motion Picture Exhibitors League, in session at Albany a week ago, as follows: 'That the Motion Picture Exhibitors League is opposed to the program system now enforced by a majority of the producers, and we favor a system of open booking.'

"We want to make impressive once more that we have had no quarrel with the programs but merely wish to go on record that the state rights or open distributing policy is the only way for a concern like ours, with a policy of producing but a few exceptionally good pictures a year, and that we could not release our product on the program basis and exist.

"In disposing of 'The Unwritten Law' by state rights, we have conducted our negotiations strictly on a business basis, and right here we might cite but a brief paragraph from one of the many unsolicitated letters received from state rights buyers:

" 'It is our pleasure to extend to you our cordial congratulations, not only for your achievement in producing such a splendid feature as 'The Unwritten Law,' but also for your courteous attention, prompt action and painstaking endeavor to aid us in making our investment in your notable release a complete success.'

" 'Our journey half way across the continent for the purpose of viewing 'The Unwriten Law' has already been more than repaid. Your first release under your new policy sets a remarkably high standard which we know will also be evident in your future releases. We will certainly want them.'

"Our state rights facts and figures," continued Mr. Beyfuss, "were not the result of hasty conclusions, but were based on careful investigations conducted for the past year.

"In certain territories our prices we found, after a thorough examination of present existing conditions, to be too high, a condition which we were readily willing to admit and adjust by lower quotations in order that the buyer might still enjoy his reasonable profit.

"During our investigations we found that at this time, because of the great number of feature pictures purchased each month, conditions were at the lowest ebb as far as prices are concerned, this condition making, however, a keener demand for the really good pictures, for which good prices can always be obtained.

"Another feature which the state rights buyers appreciated was the fact that we did not use offers submitted to us as a leverage to bid the price up on other prospective buyers.

"Wherever two purchasers in the same territory offered a similar price the sale was made to the one whom we considered the most responsible financially as well for his ability to place our pictures in the best theatres where prices could be obtained which we believe our features demand.

"Our method of eliminating from our advertisements any falsity or impressions of ego created a most favorable impression among the buyers.

"Our exploitation of Beatriz Michelena, with her 'Talks to Screen-Struck Girls,' has been most highly commended by newspaper editors throughout the country. The publications in which these talks appear already reach a reading public of upwards of ten million people.

"We are more than satisfied with the results attending the first release by state rights of our Better-Than-Program pictures," said Mr. Beyfuss in conclusion.

Rockville Centre, L. I., Studio Site for Raver

Structure Is Finished With Exception of Light Installation—Buildings Located on Five-Acre Plot—Outside Stage Is in Course of Construction

ALL future Raver Film Corporation productions, such as "The Witching Hour," "Alabama," "The Hoosier Doctor," "As a Man Thinks," "Mrs. Leffingwell's Boots," and the many other Augustus Thomas plays, will be made in the new Raver studios at Rockville Centre, Long Island.

The studio is but a few short blocks out of the city of Rockville Centre, with every necessary natural bit of scenery within easy distance of it.

The studio proper is completely finished with the exception of the installation of lights. The ordinary line of props and scenery is being built and laboratory facilities are being installed.

The studio will consist of several buildings and include a plot of ground covering about five acres.

Beside the indoor studio, a large outside stage is being constructed adjacent to the property room for use in good weather.

In the construction of the studio the buildings have been arranged with a view of securing the greatest efficiency. Adjoining and connecting with the studio proper is the property building

On the other side of the property room is the large outdoor stage. On the opposite side of the group is the laboratory, with its tanks, dry rooms, printers' and assembling rooms.

Over this is the carpenter's shop and scenic department. In addition to this group of buildings there is an extra store room and garage of considerable size which will accommodate five automobiles.

The fourteen-room house which is standing on this site will not be razed, as there is plenty of space to erect a studio that will accommodate the largest sets that might be called for.

When the entire studio building is finished, there will be ample space to set from fourteen to twenty sets at one time.

At present, things are being rushed, and only about half that space will be available for the first few pictures.

The house will be converted into a clubhouse for the players and directors, with a library, lounging room, pool and billiard room, a swimming pool, shower baths and lockers.

The library will be constructive in its makeup. The majority of the books will be on subjects relating to motion pictures and their making, such as photography and acting.

There will be a complete file of the various trade and dramatic papers. Besides these publications there will be fiction of the better kind.

MUTUAL WEEKLY GETS VILLA RAID SCENES IN NEW MEXICO

Pictures of events on the border after the Villa raid on Columbus, N. M., were obtained by a Mutual cameraman, and will be shown in the Mutual Weekly.

The Mutual operator obtained all the views which could be obtained before officers of the United States Army clamped down a military censorship.

"SUNSHINE DAD" NEXT GRIFFITH FILM WITH DE WOLF HOPPER

"Sunshine Dad" is the title given the Griffith feature in which De Wolf Hopper will return to the Triangle in a few weeks.

Chester Withey, who made the film version of "Don Quixote" for Hopper's picture debut, has collaborated with Tod Browning on what is announced as an original American comedy.



DE WOLF HOPPER, CHESTER WITHEY AND FAY TINCHER IN "SUNSHINE DAD"
(Triangle-Fine Arts)

Withey again plays the heavy part with Hopper, and Fay Tincher and Max Davidson have prominent roles.

Edward Dillon directs Hopper for the second time. William De Wolf Hopper, Jr., who has just passed his first milestone, makes his debut in "Sunshine Dad."

It is announced that Hopper's third Fine Arts picture will also be an original American comedy.

TENNESSEE COURT UPHOLDS SUNDAY CLOSING LAW

The Tennessee Supreme Court has sustained the validity of a Chattanooga, Tenn., ordinance prohibiting Sunday moving picture shows. The court held "such exhibitions were against public morals, as well as a nuisance."

"Public on Lookout for New Themes"—Wright

Reception of "Social Pirates" Indicates Quick Recognition of Fresh Material Told in Novel Manner, Is Declaration of Kalem Official

WILLIAM WRIGHT of the Kalem Company greeted MOTION PICTURE NEWS representative with an "I told you so" smile. He had just completed the reading of the trade reviews on the initial episodes of "The Social Pirates," exhibited at Wurlitzer Hall.

"Unanimous," he chuckled. "Have you ever seen any production received more unqualified praise, such eulogies for every branch of the production?

"And just to show you newspaper fellows that you are right, here are a few of the letters we have received from exhibitors who were present at the different advance exhibitions throughout the country.

"It is interesting to note that the first point made in all the reviews and letters concerns the novel theme of 'The Social Pirates' and the originality of the stories.

"The public is tired of rehashed mystery plots, adaptations of time-worn thrillers and mediocre stories boasting prominent authors' names.

"George Bronson-Howard's name will be remembered for the fact that he is the first author of prominence to really give the screen the best material that is in him.

"When Kalem decided to get an author so well known for a series of two-reel subjects we determined that we would search until we had found an author willing to really give an original idea and develop his plots solely with the screen in mind.

"The reception accorded 'The Social Pirates' is the answer to our search. Watch the trend of picture development in the coming year and you will find that producers will awaken to the fact that it isn't sufficient to say that 'we need good stories.' 'Good stories' doesn't cover the need.

"We need really original, fresh themes that are not pulled and twisted to make them suitable for screen use, but which are planned primarily for the screen.

"Too many authors seem to think that the picture is only good enough for the ideas they have tossed aside or the plots they have worked over and over in their printed stories.

"They are due for a shock, for the public and producers will soon see that so long as they are paying the top prices they should get the best work of an author's brain."

"War-Torn Poland" Shows Woes of Devastated Zone

Six Thousand Feet Production, for Exhibition Under Auspices of Polish Newspapers, Also Contains Scenes Along Italian and Other Battle Fronts

ARRANGEMENTS have been practically completed for the exhibition of "War-torn Poland." The production is over six thousand feet in length. While a majority of the scenes are laid in devastated Poland, yet the feature shows the general war conditions in Europe in graphic fashion.

"War-torn Poland" presents scenes along the Italian battle front; at Saloniki, Greece, now occupied by the Allies; news pictorials from the French, Belgian, Turkish and Russian firing lines.

Many of the rulers of the countries at war, together with world-famous generals and others now in the public eye are presented in their varied fields of activity.

The King of the Belgians, the President of France, Emperor William, General von Hindenberg, and General Joffre posed for this film, as did King George of England and numerous commanding and staff officers at the battle front.

There are also close-up intimate views of Paderewski, the great Pole, who has labored for so long in the service of his unfortunate countrymen across the sea in the old world.

Paderewski is seen together with Governor Dunne, of Illinois. Paderewski is also shown appealing to forty thousand of his fellow-countrymen and others in the United States to aid in relief work for the starving in Poland.

While the film will no doubt be released through a regular service, arrangements are nearing completion for its showing under the auspices of the largest Polish newspapers in the United States.

Many requests for exclusive territorial rights are also being received and are carefully considered.

A large percentage of the proceeds from the exhibition of "War-torn Poland" will be devoted to the Polish Relief Fund, which is utilized for furnishing the necessities of life and comforts to the unfortunates of a war-stricken country.

Sturgeon Ships "God's Country and the Woman"

Eight Reel Vitagraph Blue Ribbon Contains 411 Scenes, Each Taken on an Average of Three Times—Many Hours Required to Reach Many Locations

Special to MOTION PICTURE NEWS

Los Angeles, March 11.

MANAGING Director Rollin S. Sturgeon of the Hollywood Vitagraph studios has shipped his eight-reel Blue Ribbon subject, "God's Country—and the Woman," and has been notified that this will be released April 3 on the V-L-S-E program.

This subject contains four hundred and eleven scenes, each of which was taken on an average of three times.

Many of the locations, especially those in Bear Lake Valley, required several hours' travel to reach. In spite of this the company made good time on the picture.

In all, there are more than one hundred exterior locations used, giving the production great scenic variety. The northern costumes used in this were made to order and of full weight material.

Mr. Sturgeon's next production will have French atmosphere. The title has not been announced, but it is known that Webster Campbell will play the juvenile lead, Mary Anderson, ingenue, and Corrine Griffith will have an important part.

A large yacht has been chartered for several months by the Vitagraph company producing the fifteen episode serial, "Hearts of Three."

A greater portion of the scenes for the first nine episodes will be made aboard the yacht and on Pacific Ocean islands.

Director Walbert and his cast, headed by William Duncan, George Holt and Carmen Phillips, have left the studio for an indefinite stay aboard the yacht.

TORONTO CENSOR DEAD

The Toronto censor board has sustained a loss by the death of A. de Quinemont, for many years a member of the Montreal censor board. Mr. Quinemont was of a ripe old age and well liked by his large circle of acquaintances.



STARS AND SCENES FROM HORSLEY PRODUCTIONS

GEORGE OVEY IN "ON THE RAMPAGE" AND "JERRY AND THE SMUGGLERS," AND A SCENE FROM "THE CONSCIENCE OF JOHN DAVID"

(In Small Circles) CRANE WILBUR AND MARGARET GIBSON

Sothern Is Keen on Picture Work for Vitagraph

Shakespeare Interpreter Who Refused Several Offers Before Accepting Commodore Blackton's, Is Impressed with the Acting of Stars Cast for His Company

WHEN the Vitagraph company announced that it had succeeded in gaining the consent of E. H. Sothern to appear in motion pictures, the theatrical world was interested in the news.

In all his years as a joint interpreter with Julia Marlowe of Shakespearean roles, Mr. Sothern had never expressed his opinion of the motion picture field as one worthy of serious reflection.

It was a well-known fact among those of the dramatic profession that Mr. Sothern had turned down several offers for his services.

The surprise caused by Mr. Sothern's decision to enter motion pictures was heightened when Commodore Blackton of the Vitagraph company announceed that Mr. Sothern would not appear in Shakespearean roles, but that he would appear opposite Anita Stewart, Edith Storey and Lillian Walker in three features dealing with modern life.

"Several things made it impracticable to use Shakespearean plays as vehicles," Mr. Sothern declares. "To me the most important reason was that Julia Marlowe was physically unable to appear with me in my motion picture work, and if I should be placed opposite a different creator of Shakespeare's roles I would not be able to accomplish my best efforts.

"When I told Mr. Blackton this he informed me that he had not intended to star me in Shakespeare, but that he had contracted for three photoplays in which I would appear opposite Miss Stewart, Miss Storey and Miss Walker.

"As I had seen Miss Stewart in 'The Goddess,' and had been impressed by Miss Storey's acting in 'The Island of Regeneration,' and knew the interest Miss Walker had created in 'Green Stockings,' I was glad to be cast with these stars.

"The range of these plays will extend all the way from tragedy to comedy. Commodore Blackton is having the situations adapted to fit my particular qualifications, and I believe I shall be able to display my qualities that have won me the generous praise of the American public as an humble interpreter of Shakespeare.

"As Commodore Blackton and Albert E. Smith will personally direct my work in motion pictures, I feel assured the three subjects will please the public."

ALDOUS, SECRETARY AND TREASURER, ROTHACKER FILM, IS EXPERT ON CREDIT AND FACTORY SYSTEMS

H. J. Aldous, for three years secretary and treasurer of the Industrial Moving Picture Company, was recently elected secretary and treasurer of the Rothacker Film Manufacturing Company, of Chicago.



H. J. ALDOUS

He will continue to actively perform his executive duties in the Industrial Moving Picture Company, which is now operated in direct combination with the Rothacker Film Manufacturing Company, and the commercial and auditing departments of the Rothacker Film Manufacturing Company will be under his personal supervision.

Mr. Aldous has an international reputation in financial circles and is an acknowledged authority on credit and factory systems.

He is a member of the Motion Picture Board of Trade of America, and is prominent in national business organizations.

LOUISE LOVELY STAR IN "TANGLED HEARTS," FROM "U," APRIL 2

The Bluebird release for April 2 will again advance Louise Lovely as a star in that popular brand, presenting "Tangled Hearts," a five-part problem play, directed by Joseph De Grasse and written by Ida May Park. Lon Chaney will be Miss Lovely's principal male support, with Hayward Mack and Jay Belasco in important roles.

There will be two strong characters besides Miss Lovely's star part, engaging the talents of Agnes Vernon and Marjorie Ellison.

The part played by little Georgie French will be the pivotal point in the plot, as the parentage of the child and her adoption into her own mother's home create the complications that give the play its title.

Miss Lovely's success in "The Grip of Jealousy" not alone warranted her elevation to stardom in Bluebirds, but secured her a permanent place in the lead of Bluebird players for two years to come.

Youth, beauty and talent have combined to assure Miss Lovely a place among the popular women of picturedom, for everybody agrees that she is all that her stage cognomen implies.

DIRECTOR CRISP ARRIVES IN NEW YORK TO STAGE "RAMONA"

Donald Crisp, sole director of 'Ramona," the cinema-theatrical entertainment adapted from Helen Hunt Jackson's famous novel, which W. H. Clune and his associate, Lloyd Brown, will present at the Forty-fourth Street Theatre beginning the first week in April, arrived in New York last week from Los Angeles to take charge of the work of staging this elaborate picture

Accompanying him were his scenic and mechanical staffs. Two seventy-foot baggage cars of scenery and effects necessary in the presentation of "Ramona" have been transported across the continent.

Fifty-two people are employed in this production, which is announced as one of the most pretentious offerings in the history of the motion picture industry.

BLUEBIRD 'PINIONS

"The staging of 'Rupert of Hentzau' is very effective. The story is out of the ordinary and is well acted. Sure to please."
—Cleveland Plaindealer.



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Photo-Plays
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The world's finest Screen Productions

Present

Sarah Bernhardt in "Jeanne Dore."

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in "Hop, The Devil's Brew."

Carter DeHaven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau" with Jane Gail.

Mary Fuller in "The Strength of the Weak."

Hobart Bosworth in "The Yaqui."

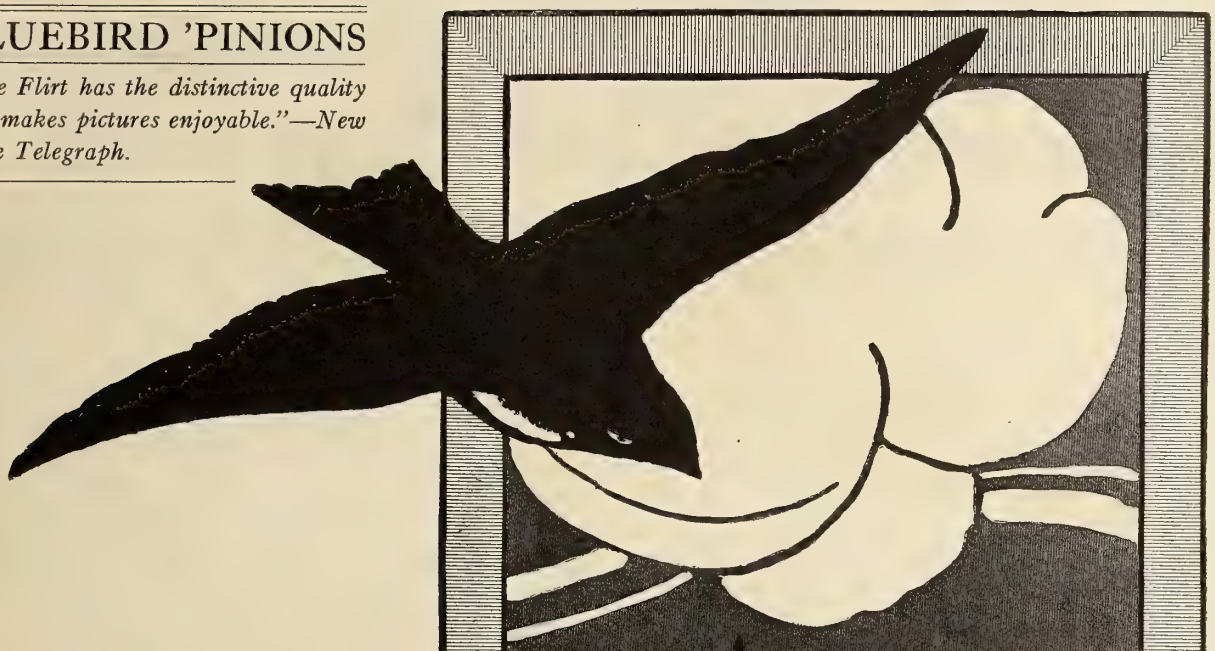
"The Flirt" with Marie Walcamp.

For bookings communicate with the Executive Offices of BLUEBIRD Photo Plays (Inc.), 1600 Broadway, New York, or your local BLUEBIRD Exchange.

Special music for all BLUEBIRD Photo-plays may be secured from your Exchange.

BLUEBIRD 'PINIONS

"The Flirt has the distinctive quality that makes pictures enjoyable."—New York Telegraph.



BLUEBIRD Photo Plays (inc)

Present

LOUISE LOVELY

The most beautiful actress on the screen in

"Tangled Hearts"

A sparkling society drama of the blunders of a lovable meddler. A beautiful production of a strong play

Directed by
LLOYD CARLETON

For Bookings communicate with the Executive Offices of BLUEBIRD (Inc.), 1600 Broadway, New York, or your local BLUEBIRD Exchange.

Special music for all BLUEBIRD Photo-plays may be secured from your Exchange.

Screen Examinations

"THE BRUISER"

(American-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

MOST of us are inclined to be envious when plutocratic possessions are flaunted in our faces, and on that account this socialistic melodrama will find favor with many.

Since the working class is glorified, and the wealthy made to appear as criminal parasites, this feature will be best received in houses that do not cater to a capitalistic clientele.

The most spectacular incident of the play is the boxing match between Al Kaufman, the professional pugilist, and William Russell, the hero of the piece.

This bout will interest all ring fans, for although Russell's



WILL POWER CONQUERS INTELLECT

science does not equal Kaufman's, he is far from being inept with the gloves. The punches exchanged are real smashes.

Russell has an ideal part for him—that of an unassuming, two-handed leader of men. The requirements of the scenario force him to exaggerate at times, but in the main his work is brilliant.

Roy Stewart is a convincing, plausible heavy—George Ferguson is the other kind. Charlotte Burton is an adequate heroine, and Lizette Thorne's interpretation of the "villainess," though overdone, is effective.

The directing is at times unusually good, and the photography is remarkable.

Bill Brawley is a longshoreman employed by the Kenwick Shipping Company. His proficiency in boxing and his honesty have made him popular with the other employees, so he is chosen to present their demands for higher wages.

Manson Kenwick and his sister Norma, who have inherited the business, wish to sell it, but the impending labor trouble scares purchasers away. On this account Kenwick hires Dorgan, another longshoreman, to secretly discredit Brawley with the men, and to get their signatures on a "joker" agreement.

Norma, too, takes a hand, and under the pretense of teaching him, gives the workingmen the impression that he has deserted their cause. But Brawley has not been duped, and he succeeds in making Kenwick sign an agreement to pay higher wages, and in the deciding bout for the championship of the waterfront, he knocks out his opponent and regains the love of his sweetheart.

"DRIFTWOOD"

(Ocean Film Corporation—Five Reels.)

REVIEWED BY HARVEY F. THEW

THE various elements which experts tell us a picture must have to be a complete and artistic work, this one has. But even greater than the assembled elements is the manner in which they have been assembled.

The direction shows in every yard the touch of the artist's hand—in this case the hand is the hand of Marshal Farnum.

Small things are big when handled with intelligent feeling. A hand, shown in a close-up at the proper moment, is more expressive than a full set, or a whole reel of titles.

And here the most telling methods of expressing an idea or an emotion have been used to the exclusion of words, and even actions.

One peep through the crack of a door, with a close-up glimpse of two trim ankles, serve to tell one man's whole character so that no one can misunderstand.

The director has shown an excellent understanding of lighting and camera possibilities. Most of the interior sets are works of art from a lighting standpoint, and would arouse admiration even as still pictures.

The dramatic situations are all acutely drawn, and all of dramatic value that they contain has been extracted and visualized for the audience. We do not recall having seen a better picture this year.



ALICE IS WELCOMED TO THE CITY

The scenario, which is an excellent one, was made by Tony Kelly, from Owen Davis' well-known melodrama. The story is that of a girl who ran away from her country home to marry a rich young man, became separated from him through an automobile accident, and believing he had deserted her, started out to make her own living.

She found herself employed by a lawyer, who, all unknown to her, was her sister's husband.

This man made advances, which she repelled for a time, then finally accepted, only a few days before her sweetheart, who had been seeking her for two years, found her.

Overwhelmed by the situation in which he found himself, the lawyer determined to do what he could to right the wrong; the girl considering herself unworthy, refused to accept her sweetheart's love, until the lawyer, now her brother-in-law, threatened suicide; then she changed her mind and found happiness.

Vera Michelena plays the girl convincingly and presents an attractive figure on the screen. She is ably supported by Clarissa Selwynne as the sister, Harry Spingler as the sweetheart, and Charles Graham as the lawyer.

Other members of a capable cast are Dora Heritage, Leslie Stowe, Joseph Daly, Vida Johnson and David McCauley.

"DOLLARS AND THE WOMAN"

(Lubin-V-L-S-E—Six Reels)

REVIEWED BY PETER MILNE.

HERE is a picture which disappoints one very pleasantly at almost every turn. The reason for this is embodied in Arthur Crewe, a character in the story. Crewe is the third angle of the eternal triangle—in this case he is the suitor who has loved and lost.

It is natural to assume that Crewe will turn out to be a villain, but surprising enough, he practices no heinous tactics. He causes slight trouble, it is true, but his intentions are the best in the world. "Dollars and the Woman" is an unusual picture for this reason, if for no other.

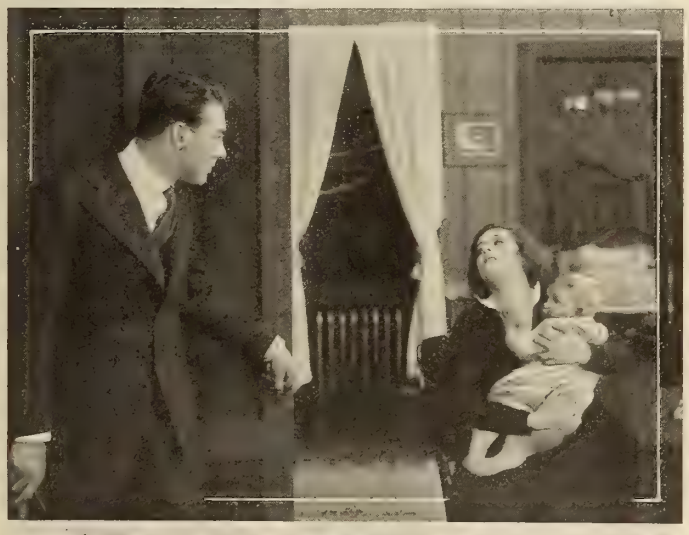
But there are plenty of other things which stamp the feature as truly extraordinary. It has in it some of the cleverest psychology and some of the best character development seen on the screen for a long time.

Of smashing physical fights there are none, but there is fighting a-plenty in the minds of the three principal characters. To our notion a tumult of conflicting passions is more interesting to descry any day in the week than a fisticuff combat.

That is another reason why "Dollars and the Woman" will make a distinct impression.

Thirdly, the cast of this feature is head and shoulders above the average. Tom Moore, Ethel Clayton and Craufurd Kent are the leads—the order in which they are named is no sign of graduated ability.

Miss Clayton as Madge Hiyler gives one of the best performances of her career. Her delicate shades of expression that signify



DAN MISINTERPRETS MADGE'S ACTIONS

so clearly each point which she desires to register, are executed with skill.

Mr. Moore as Hiyler is a most convincing struggling husband, and Craufurd Kent as Crewe renders a difficult part in polished fashion.

The story, the originality of which is suggested in the first paragraph, is based on "Dollars and Cents," by Albert Payson Terhune. Another of its assets is its detail.

Detail is observed with a most pleasant effect. This factor of the production also results in its sentimental element, which is satisfying and not mawkish.

The plot shows, after quite an introduction, Hiyler, a struggling inventor and his wife, who wants to help him along. Business takes the inventor and about the entire contents of the family exchequer to San Francisco.

Madge gives birth to a son, and Crewe, with the most honorable intentions, sees that she has every care. Afterwards misfortunes which lead to poverty transform Madge into a miser.

The return of her husband, who has been successful, works no effect on her—she is still the miser. Hiyler learns of what Crewe has done, and accuses Madge of being unfaithful, but Crewe's statement as to the true worth of the woman brings the subject to a happy close.

Joseph Kaufman, who directed, has directed with care. There is no fault to be found with his work, either as regards settings or the timing of every scene in the picture.

A six-reel picture, however, usually calls for a bromidic criticism. Regrettably it is applicable here. Why six reels?

Despite all its good points, "Dollars and the Woman" does drag at times. With careful trimming the story would fit its footage to better advantage. And it can be done.

"MY PARTNER"

(Mutual Masterpicture—Five Reels.)

REVIEWED BY HARVEY F. THEW.

SOME years ago Bartley Campbell wrote a play named "The White Slave." He thereby created the phrase which since has made considerable copy for the newspapers, and introduced to the public the famous line: "Rags are royal raiment when worn for virtue's sake."

About the same time he wrote a play which he called "My



"BE MY PARD"

Partner." This play has now been screened, and is offered by the Mutual Film Corporation as a Masterpicture.

These facts of history are recalled in order that it may be understood that "My Partner" is a melodrama of the "old school."

Nevertheless, Bartley Campbell's melodramas made him a lot of money. They were popular, and for the same reason this picture should prove popular in the regions which know Bartley Campbell's work so well.

It has all the elements which made melodrama a paying proposition, and the good old lines have been retained in the shape of titles.

Burr McIntosh, in the leading part, is another attractive feature. He plays the part of the miner and favorite citizen of the town, who makes a partner of a young traveler, and then sees the young man win the heart of the girl he has long loved.

When he finds that his partner has wronged the girl, he attempts to force him to marry her, while he himself packs up and goes away.

Then a local character steps in and murders the young partner, and the miner is accused. There is a trial, in the midst of which the miner marries the girl which his partner's death has left desolate.

The miner is convicted, but is cleared afterward through a piece of circumstantial evidence furnished by a Chinese servant. The couple "live happy ever afterward."

We are not told who produced the picture. It was purchased by Mutual, and will be released on the regular program. Mary Mantell, James Ryan, Mary Edith Ellis, Curtis Cooksy, Goldwin Paton and John Leach are also in the cast.

"THE VILLAGE BLACKSMITH"

(Triangle-Keystone—Two Reels)

REVIEWED BY OSCAR COOPER

NEARLY all the time-honored methods of slapstick—kicks, falls, fights, furniture smashing, dangling from a tower in midair, and the like—have their innings in this Keystone, which, despite the fact that it offers nothing particularly novel, is funny.

Hank Mann is the announced star, but Tom Kennedy, he of the burly frame, fights his way through the picture to a position of commanding importance.

Kennedy is the village blacksmith, and he is an impressive one. In physique, he resembles a mountain. His abilities as a sparring partner for several pugilistic celebrities have been put to good use in the picture.



THE LAWYER PROPOSES

But he meets his Waterloo when his sweetheart (Polly Moran) invades a fashionable dinner party, and persuades the blacksmith, by the use of various kinds of physical violence, that he doesn't want to marry the society girl (Vivian Edwards) at all.

The dinner party is a riot. As the guest of honor, the blacksmith reveals entire ignorance of table manners. He does not hesitate to seize each article of food as it is brought on.

He slyly cuts off large slices of his father's beard, and deposits them in the soup. Then Hank Mann (in character) perfumes the air with pepper, and the blacksmith sneezes squarely into the punch bowl, with what results may better be imagined than described. Then follows a regular Keystone battle royal.

This is typical of the entire piece; it is simply unblushing slapstick throughout. As is customary in Keystones, the action is so rapid that there is not the slightest danger of anybody's dropping off to sleep.

Occasionally the plot comes to the surface. It concerns the machinations of a disreputable lawyer (Mann) who blackmails the girl's guardian (Glen Cavender) into favoring his suit.

These two conspirators imprison the girl's lover (Reece Gardner) in a secret room, after a violent fight, which at times looks a little too serious to be altogether humorous.

The girl falls in love with the blacksmith, or thinks she does until she sees him perform at table.

Nothing has been left undone to make the settings complete, and the direction by Mann is entirely adequate.

"THE CAPITAL PRIZE"

(Imp-Universal—Two Reels)

REVIEWED BY PETER MILNE

EDWIN STEVENS, whose maiden efforts at picture direction are responsible for "The Capital Prize," has produced therein a two-reeler that almost attains the height of perfection.

It is evident that long years of experience on the legitimate stage, coupled with the knowledge gleaned of the picture field from the two subjects in which he has acted, have served Mr. Stevens in excellent stead. "The Capital Prize" shows it.

The story tells of an inventor of a valuable explosive who is spied upon by an agent of a foreign power masking as his friend. Then there is the daughter of the laundress who in a lottery at the country fair, draws the lucky number and wins the inventor as her beau for a week.

The suspicious actions of the spy arouse her curiosity and she finally captures him and saves the day for the inventor. Not until then does she reveal herself as a secret service agent.

The one fault with the production is this surprise at the finale. The girl is introduced as the daughter or the servant of the laundress and it is unconvincing when it is announced that she belongs to the secret service.

There are two ways out of this bit of unrealism. Either show the girl tampering with the lottery box, adjusting the cards so that she will win, or leave the secret service out of it entirely. This done, we would be willing to stake "The Capital Prize" against any two-reeler on the market.

Mr. Stevens' direction is excellent. The suspense is admirably well sustained and there are not a few novel touches that contribute to the good of the picture.

The story, though simple in theme, is of original construction and contains besides its sustaining elements just the right portion of comedy.

Harry Benham as the inventor and Joseph Granby as the spy give good performances. Tina Marshall lends a bright personality and varied capabilities to the role of the secret service girl. The photography is very good.

"NUMBER 13, WESTBOUND"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

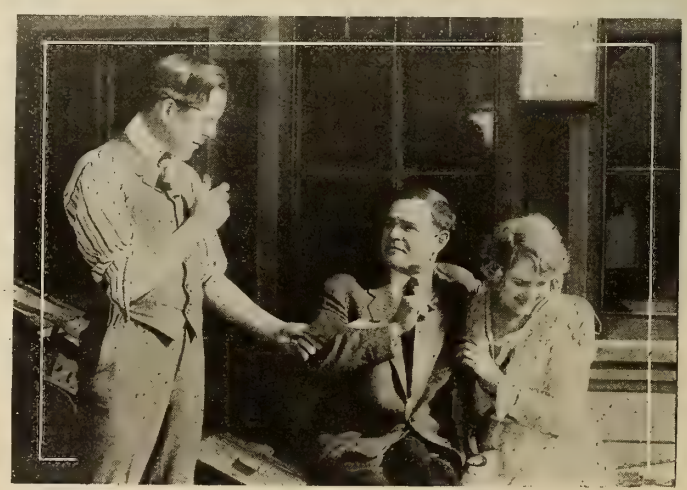
WHILE this release is nominally a railroad story, the actual footage of railway scenes is not very large. Kathlyn Williams might have performed more dare-devil feats.

Certainly Miss Williams is qualified, if anyone, to risk the breath-taking stunts that involve real danger. Since this is the initial try of the Selig company at railroad drama, further attempts will doubtless bring forth more hazardous feats.

Kathlyn Williams in the role of a maltreated orphan is appealing, and the work of Guy Oliver in her support is excellent. Fred Hearn and Lillian Hayward present their usual good character delineations in minor parts.

While Fred Beal, the director, can be taken to task for the recurring flaws of amplified material, his stewardship is otherwise praiseworthy. The writer understands that some of this extra footage is to be amputated before the release of the picture.

Daniel Culmer, a crusty old farmer, is very harsh with Marion, his niece. One day Orson, the telegraph operator, discovers that the block system is out of order, and that the express train will crash into a local if it is not flagged before reaching the next station.



A TELEGRAM OF CONGRATULATION

He telephones to Marion, who flags the train and then faints. She is carried to the nearest station, and the telegraph operator offers to take her home.

But Culmer, noting her absence, instructs the sheriff to arrest her. Orson is locked up in the jail, but she releases him, and they decide to go to the city to be married. Before they leave, they receive a message of congratulation from the superintendent.

"A MAN'S WORK"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THERE would be nothing unusual in the plot of this release were it not developed in the "On Trial" style that is becoming so popular among the screen authors.

This device, which the Essanay company is also using in its "Mary Page" serial, consists in showing the climax first, and then working back through the events leading up to it, until the audience sees the relationship of the disconnected episodes.

This scheme has given the picture a good mystery element, well-sustained suspense, and a hard final punch. To obtain these desirable effects, probability was strained to some extent.

The players keep to the well-worn paths, and usually register in just the manner one expects. The film depends little on characters or acting for its interest, relying for the most part on the intensity of its situations.



THE ACCOMPLICE CONFESSES

Prominent in the cast are Richardson Cotton, John Junior, Elizabeth Burbridge, and Grant Foreman.

Tom Wilberton, son of the wealthy James Wilberton, becomes secretly engaged to Ellen Barth. Ellen's sister Mary comes under the influence of Pete Gillon, a released criminal. Gillon recognizes Wilberton, Sr., as being an escaped convict, and sends Mary to blackmail him.

Mary is later found dead in a hotel room, and circumstantial evidence points to Tom. But the chief of detectives does a little sleuthing, and by giving Gillon's accomplice the third degree, finds that Gillon was the slayer.

Wilberton, Sr., confesses that he escaped from prison, but is overjoyed to learn that his innocence was proven shortly after his break from the jail.

"THE SUPREME SACRIFICE"

(Premo-World Film—Five Reels)

REVIEWED BY PETER MILNE

CONVENTIONAL in theme and in practically every major situation, "The Supreme Sacrifice" will, we believe, register, because its conventionalities are popular.

We have long harped on the subject that popularity is the cause of conventionality, more directly even than the inability of some producers to obtain original material and to a certain extent our case is aptly demonstrated in this picture.

There is one thing, however, that we have too much of in "The Supreme Sacrifice" and that is a superfluity of scenes. A little judicious editing would improve the picture. For instance, there is too much of David's search for work in which he meets with the usual rebuffs and insults of the ex-convict.

We might also add that David, when delirious, goes over his years in prison, to no purpose other than to consume excessive footage.

The picture remains, as we remarked in the opening, an appealing and acceptable feature by sheer reason of its theme and situations. It is treated here in a very sentimental style and the star sentimental character is Tom, David's faithful pal.

Tom and David breaking down and weeping together, embracing and swearing eternal brotherhood will perhaps cause the easily emotional to weep themselves.

David to save the honor of his dead friend assumes the blame of an embezzlement. After four years in Sing Sing he comes out and starts a long search for work.

Finally he is rewarded, but not until he has been refused so often that he was on the verge of turning crook. Lillian Drew, the woman who was the cause of the dead friend's downfall, at last turns to David for funds, threatening to tell his secret.

An ardent feminine admirer of David overhears the news and goes to his sweetheart with the tale, thus clearing up the matter.

Robert Warwick makes an heroic figure as David and once more has journeyed to Sing Sing in the cause of realism. Dion Titherage acts well as Tom while Christine Mayo is the usual voluptuous seductress. Anna Q. Nilsson is David's fiancee and Jessie Lewis his admirer.

"CHIP'S ELOPEMENT"

(Juvenile Film Corporation—One Reel)

REVIEWED BY HARVEY F. THEW

THE spirit of childhood runs rife throughout this subject. James A. Fitz-Patrick, the author and director, has used the same juvenile players as he has in his other comedies, with the same delightful result.

Chip in this case is a newsboy. He has met Little Nell, and has lingered so long with her that he is late in returning to the newsboys' home. That night he dreams of eloping with Nell.

He dreams that he is Chaplin, and arrives before her home in an automobile. While he is assisting her in her flight from the window, by means of a rope made of sheets, the villain appears and places a bomb in the engine of the auto.



THE PROPOSAL

Papa gives chase, and the villain himself hangs onto the rear of the auto. He falls off, and is picked up by policemen, who join with Papa and him in the chase.

At the church Cupid meets Nell and Chip and escort them inside. The ceremony has been performed when Papa arrives, and his anger is appeased by Cupid, who asks the "old man" to recall what he (Cupid) did for him years ago.

The bomb explodes and a shower of confetti falls around the happy pair. Then Chip awakes to find that the confetti is feathers, with which the room is filled, and that the other boys are in the throes of a pillow fight. He joins it, and is caught by the matron, who spanks him into quiet.

ROTHACKER GOES TO WASHINGTON, D. C., FOR CONFERENCE

WATTERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Company of Chicago, left last week for Washington, D. C., for a two days' conference.

He then went to New York to attend the Universal ball.

"A BIRD OF PREY"

(Thanhouser-Mutual Masterpicture—Five Reels.)

REVIEWED BY HARVEY F. THEW

THIS picture is an excellent example of what can be done with striking locations, elaborate sets, brilliant photography, and a breadth of atmosphere, all of which have a great appeal.

There are plenty of dramatic situations, and the story is told in a straightforward manner, and there is nothing obscure or objectionable in the telling.

It is a story of a great wrong, and the revenge which followed the guilty man. There are many deft and dainty touches, and the great outdoors, from the snow-clad mountain tops to the summertime valleys, is brought down to the spectator.

There are a number of pretty girls, chief of which is little Madeline Fairbanks, and they are presented in a way which any audience will like.



THE THIEF ARRIVES

All these elements are of great value to the exhibitor. The producer has handled them well, and has made each point tell strongly as a part in a salable picture.

The story begins in the West. A miner and his wife are living unhappily in a small cabin. The woman longs for a better life, and her husband is devotedly working night and day to strike pay dirt and make it possible.

Then the Easterner comes. He wins the affections of the wife, and being made a partner in the prospecting with the husband, steals a rich mine as soon as it is discovered, registers it under his own name, sells it for cash and flees East with the wife.

Eight years later the miner also comes East. He gets on the trail of the thief, follows him to the Adirondacks, and there steals his little daughter, who is the light of his life.

The little girl falls victim to a fever, and the miner brings her out of it, to find that she remembers nothing of her past life. So she grows up as his daughter.

In the meantime, the Easterner is detected in robbing the depositors in his bank, and goes to the penitentiary. His wife, driven to seek work, obtains a position as housekeeper in the home of her former husband. She recognizes the girl as her lost daughter, but is forbidden to acquaint the child with the fact.

The banker escapes, and comes to her for money. The man he has wronged finds them together in his library, and is about to call the police, but is restrained by the woman's prayers.

He gives the fugitive money, and lets him out of the house, but on the lawn he is overtaken by officers, and killed.

Kathryn Adams and Robert Whittier do some fairly convincing work, and John Lehnberg as the miner is an excellent type.

"PASSERS BY"

(Equitable—Five Reels)

REVIEWED BY PETER MILNE

C. HADDON CHAMBERS' play has here been converted into a picture and Stanner E. V. Taylor took charge of both the scenario work and the direction.

The picture will interest because of its novelty and because there are many scenes in which some excellent comedy is registered by the tramp, who was also the mainspring of the humorous action in the play.

To our recollection, however, Mr. Chambers' play has been tampered with in its migration to the screen. The tramp, whose mission it is to bring laughter from his audience, has been killed in the end for no obvious purpose other than to create a situation of some power that could have been evolved in a murderless manner.

The most powerful passage in the play fails, not unexpectedly, to be the most powerful in the picture. In the stage scene where Beatrice Dainton, the fiancee of Waverton, and Margaret Summers, his former love, who has borne him an unnamed child, meet and are left alone, the repartee was very intense.

On the screen the series of scenes in which the same action transpires are somewhat trite. The full meaning has not been properly brought out.

And so Mr. Taylor has substituted the killing of the poor tramp and Waverton's stirring rescue of his child. The substitution would have been good if the tramp had come out with a whole skin, but as it is it displeases.

Mr. Taylor's direction smacks strongly of the stage. His exteriors are of studio construction but their falsity will be hardly discernible because most of the action occurs in the night.

There are some few real exteriors and in these the action runs naturally but in the others there are too many obvious attempts to remain within camera range.

As for the light effects, they are very good. The fact that the action does occur chiefly in the night has furnished many a fine opportunity to procure good effects along this line and the opportunities have been utilized to good purpose.



WAVERTON RESCUES HIS SON

Charles Cherry makes a pleasing if not impressionable figure of Waverton. Mary Charleson does some strong work as Margaret Summers and Marguerite Skirvin is a good Beatrice Dainton.

Kate Sarjeanston and Master Donald Kite complete the named cast. Our stumbling block, the tramp, is not named, but the actor gives a fair characterization of this part and is assisted immensely by the business of his role.

HUMAN SIDE OF PUBLIC MEN DIRECTING DESTINIES OF EUROPE SHOWN IN HIPPODROME FILM

THE men who are responsible for the struggle in Europe are revealed in all their humanness and fallibility in the new war series "At the Front With the Allies," which the Hippodrome Film Company of New York is now releasing to the exhibitor on the states rights plan.

Among the historical scenes which Cameraman Bleecker Hall secured for this series during his recent trip to Europe, are those showing King George reviewing the English troops; the Hon. David Lloyd-George, minister of munitions in the British cabinet, looking over territorial recruits in London; General Joffre and Lord Kitchener inspecting the trenches "somewhere in France"; the Czar of Russia reviewing the Imperial army in Petrograd, and King Peter's flight.

"LITTLE MEENA'S ROMANCE"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY OSCAR COOPER

THIS is a pretty story built around an innocent little Pennsylvania Dutch girl and a Count; that is to say, Dorothy Gish and Owen Moore, respectively.

It is entirely off the beaten path of hackneyed themes and uninspired acting, and is, in every sense, a thoroughly good, a thoroughly human picture.

Excellent effects are gained not alone through the Class A acting of Miss Gish and Moore, but also through the very human quality of the theme.

The earlier background is the rural life of the Pennsylvania Dutch. Their quaint ways—particularly their brilliant stupidity—are utilized for purposes of subtle comedy, with a vein of pathos just beneath.



LITTLE MEENA GIVES A LESSON IN HOUSEKEEPING

Here the subtitles get in their work. Many of these are phrased in such a way as to bring laughs; others to bring quiet smiles of appreciation.

When Little Meena, who is, of course, Miss Gish, goes to live with her city relatives, after the death of her father, her real romance begins.

The Count is officially scheduled to marry Meena's cousin, but Meena's arrival upsets that. Meena is unaware of the Count's identity, as the Count is of hers.

When she met him in Pennsylvania, he was selling clothes wringers.

When she meets him in the city, she thinks he has become a book agent. He thinks her the servant girl of her rich relatives. Their identities do not become known to each other until after they are married.

The element of surprise and suspense also adds to the appeal of the picture, especially near the end. The Count, in an evil mood, takes Little Meena to a road house with rather sinister purposes.

When the two are shown entering the Count's apartments a few hours later, the spectator naturally wonders what has happened in the meantime.

Not until Meena's anxious relatives arrive at the apartment, does the spectator learn that the Count, his better nature asserting itself, has taken Meena to a nearby minister's house and married her.

There are numerous touches, both of comedy and pathos, which enrich the whole, and make its appeal to any kind of audience absolutely certain.

The supporting cast is fully competent, and includes Fred J. Butler, Robert Lawler, Alberta Lee, Mazie Radford, George Pierce, Fred A. Turner, Kate Toncray, Margaret Marsh, James O'Shea, and William H. Brown.

Some fine types are introduced. Settings and photography are excellent. Director Paul Powell and Author F. M. Pierson deserve credit for their superior work.

"HER GREAT PRICE"

(Rolfe-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

A STORY with a "new twist" is offered in this picture. It is cleverly presented, and the element of surprise is strong enough to make the subject something well off the beaten track of photoplays.

If any fault is to be found in the mounting it might be the lack of exterior scenes, but the story is of such absorbing interest that the fact of its being told mostly indors will escape general attention.

Mabel Taliaferro is a dainty screen figure, such as the Metro people seem to know well how to select and present. She has a sympathetic appeal, and is an excellent type for the part in which she is cast.

This part is Agnes Lambert, a young writer, who has become discouraged and despondent through failure to place her manuscripts. Three artists and writers, "pals" of hers, try to cheer her up on New Year's eve, and tell her she must write a story with a "new twist."

In the absence of the artists, Leighton, a wealthy young friend, calls; he finds Agnes about to commit suicide, and gets her story from her.

He proposes that she defer the suicide for one year, meantime insuring her life in his favor for $50,000. He is to give her $30,000 and she will live in luxury for the year. She accepts and the bargain is closed.

Agnes has a great year of it. She falls in love with Leighton, only to find that he is engaged to another girl. She is broken hearted, until Leighton discovers he is in love with her, and breaks with his fiance.

This makes it all the harder for her to carry out her contract to commit suicide at the end of the year. She faces her duty bravely, however, and returns to the old studio to end her life by poison.

Then come the three artists and Leighton, the scene fades away, and it develops that the experiences of the last year are only the story with a "new twist" that Agnes has been writing on her typewriter while her "pals" were out celebrating the advent of the New Year.

The direction, that of Edwin Carewe, is artistic and has resulted in a clear and orderly presentation of a story which is unusually difficult to tell.

Miss Taliaferro is ably assisted by Henry Mortimer, Richard Barbee, George Fauncefort, William Cahill, Jeannette Horton and Ruth Chester.

"THE JUDGE"

(Triangle-Keystone—Two Reels)

REVIEWED BY OSCAR COOPER

THE ability of the Sennett forces to make what would otherwise be a crudely suggestive situation into a cause for fun-making is well illustrated in this subject.

The judge referred to in the title clandestinely goes to interview a pretty manicurist, and his agile movements result in a rather serious accident to his trousers.

When the manicurist's sweetheart discovers him there, sans trousers, a fight ensues, of course, and the judge, badly battered, is thrown out on the street in light attire.

After a terriffic Keystone chase, in which Charles Murray, in the person of a motorcycle policeman, overhauls the manicurist's sweetheart, the Judge is about to get his revenge in court when the manicurist enters with the trousers, which she has mended. As Mrs. Judge is there, the action that follows cannot be called altogether slow. Some of the cleverest "business" in the picture is introduced here.

All of which, as performed by Harry Booker, as the Judge; Phyllis Allen as his wife; Louise Fazenda as the manicurist, and the aforesaid Mr. Murray, is undeniably comical. The acting, as well as the situations themselves makes it so.

Comparatively few sets and locations are necessary as backgrounds for this farce, but they are entirely satisfying to the eye. The manicurist's shop, a courtroom, and a long road about make up the list.

Dick Jones directed the picture and attended to all details in a very capable manner. The photography is of the usual Keystone quality.

"THE HABIT OF HAPPINESS"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY OSCAR COOPER.

Of the success of this picture with audiences there is no doubt whatever. It is comedy of an original sort, or perhaps we should say comedy drama.

We have seen an audience survey the picture, and we therefore feel justified in making that positive first statement with which this review begins.

The piece is manifestly a vehicle for the astonishing ability of Douglas Fairbanks. His contagious good nature is here occupied with making people laugh—people in the picture, and people in the audience.



SUNNY AS HOST TO THE BUMS

He succeeds in both instances, particularly in the latter instance, so well that he must be regarded as in a class by himself in the kind of comedy which only the Fine Arts people seem to know how to make.

One reason Fairbanks registers so effectively is that he is equally good in serious moments. And this picture has a few of those—just enough to make its comedy stand out in sharp relief.

Fairbanks as Sunny Wiggins, gets into a terrific fight with a lot of ruffians who are sent to the home of Millionaire Jonathan Pepper, and ends by being seriously wounded. Of course, he recovers, but not until Old Pepper has registered his first laugh.

Pepper's home is the House of Gloom, and Sunny Wiggins goes there to replace the gloom with laughs. He does, but he has to resort to the heroic method of starving old Pepper into an appreciation of a good meal before he succeeds. Incidentally, he wins the girl.

Sunny, previous to this, goes down into the slums and becomes laugh maker to the bums. He certainly has splendid material upon which to work, for a more convincing collection of human derelicts was never before assembled in a photoplay. They are wonderful types, and a study in themselves.

To tell you all the angles of cleverness in this picture would be impossible. There is no such thing as putting down accurately in words the fine points of such refreshing situations as these and such refreshing acting as that of Fairbanks, George Fawcett as Pepper, Macy Harlan as the villain, Dorothy West as the girl, George Bakus as Wiggins, Sr., Grace Rankin, and William Jefferson.

Snappy subtitles help the action along. The direction by Allan Dwan is excellent.

The story is improbable, considered in the cold light of reason, but nobody, except the higher critics and the confirmed grouches, will bother their heads about that.

The great mass of picturegoers will be delighted with "The Habit of Happiness."

"THE BOOB WEEKLY"

(Pathé—Seven Hundred Feet)

REVIEWED BY PETER MILNE

READERS of the papers throughout the country, in which the eccentric cartoons of R. L. Goldberg are featured will need no introduction to "The Boob Weekly" for this enlightening newsfilm was made by the cartoonist himself.

At an advance showing given to the trade press in Pathé's projecting room, no less than five emotionless reviewers fairly split their several sides when the weird creations of Mr. Goldberg were shown. This ought to be proof enough of the sidesplitting contents of "The Boob Weekly."

The first event is garnered from Soupbone, Minnesota, and shows Olaf T. Ivory dedicating a monument to something-or-other. Mr. T. Ivory's technique in delivering his address is quite the embodiment of the majority of dedicators' actions.

Cheesecake, N. Y., next holds the center of the film and here John T. Scraphead reviews the young lads of the A. D. T. service. Exhibit C, in which the juvenile eighty-year-olders march, shows still another point where Mr. Goldberg has put his finger on the funniest thing in the A. D. T. organization and burlesqued it to a most laughable degree.

Besides we are initiated into the educational sight of the harvesting of umbrella handles, which ought to please the legion of persons who have that extraordinary craving for the nether portion of the collapsing canopies. Trapping wild collar buttons in Umslopogus (if the spelling isn't correct, look it up in the book of Noah) will undoubtedly interest its beholders and the latest fashions from Hoboken, N. J., have an appeal directed specially to the ladies.

It is quite useless to delve into the mysteries of Mr. Goldberg's art or whatever the individual wants to term it. His cartoons, however, have increased the circulation of a lot of papers all over the United States and to say the least it is natural to assume that "The Boob Weekly" and the other cartoons to follow will be in unusual demand.

The cartoons are, of course, in animation and while we have seen sketches on the screen that have run easier and with less jerk than Goldberg's, these things will be forgotten in the shouts of mirth that will greet his peculiar figures and the unimaginable antics they perform.

"The Boob Weekly" is not for release until the middle of April but by all odds watch out for it when it comes along.

ARTISTS AND AUTHORS ARE SEEN AS ACTORS IN GILBERT SILHOUETTE SHOWN AT ILLUSTRATORS' SMOKER

C. ALLAN GILBERT, the artist, at the Illustrators' Smoker, the other evening, to which there were a number of motion picture men invited, showed his latest silhouette motion picture work. The actors in the picture were Charles Dana Gibson and his wife, Mr. and Mrs. James Montgomery Flagg, Mr. and Mrs. Owen Johnson, Irvin Cobb, James Forbes, Mr. Gilbert himself, Margaret Mayo and her husband, Edgar Selwyn.



NOTABLES IN PARAMOUNT SILHOUETTE: (Left to right) C. ALLAN GILBERT, JAMES MONTGOMERY FLAGG, OWEN JOHNSON, JAMES FORBES, MRS. JAMES MONTGOMERY FLAGG, MRS. OWEN JOHNSON, IRVIN COBB, MARGARET MAYO, AND EDGAR SELWYN

The pictures were taken at the Gilbert Bray studios the evening after the Illustrators' Ball, a month ago, and the showing was the first the members of "the lodge" had had.

Portions of the pictures shown in the "burlesque release" at the smoker are included in the release of the Paramount Pictographs, under the title "Dizzie Joe Goes to Heaven" and "Inbad the Sailor," two other Paramount pictures of the silhouette form.

"THE WAIFS"

(Triangle-Kay-Bee—Five Reels)

REVIEWED BY OSCAR COOPER

THE spectacle of a minister sinking to degradation is not a thing new to the screen. But the theme is one which naturally commands sympathy, if it is handled with intelligence by author, director and players. In this case, intelligence is at hand, and an appealing photoplay is the result.

To the accomplishment of this, Jane Grey, as Rags, a saloon piano player, contributes a large share. Her delineation of emotion is well defined, and never overdone.

In the scenes wherein she realizes the hopelessness of her love for the minister whom she has redeemed from drink and set on his feet, Miss Grey does some especially good work.



THE MINISTER PROTECTS RAGS

William Desmond, who has the role of the unfortuate young minister, also commands the full attention of the spectator, only in less degree.

The most pretentious scenes are those which take place in the saloon dance hall, and these are exceedingly effective. The types assembled for these scenes are very good.

Robert Kortman, as Bat, the bartender, who is in love with Rags, is an instance of perfect casting, so far as physique is concerned.

Others in a well-chosen cast are Carol Halloway, J. Frank Burke, Fannie Midgeley, Lewis Durham, Truly Shattuck, and Harry Keenan.

Scott Sidney, working from a script by J. G. Hawks, looked after all details carefully, and much of the effectiveness of the production is due to his work.

Although the picture has all the necessary elements to win its way into the hearts of spectators—and it does, without a doubt—we may point out that the ending, which sends Rags back to the slums after the minister has regained his place in the community chiefly through her efforts, seems somewhat unnecessary.

However, this denouement is out of the ordinary, and certainly serves to make the spectator still more deeply sympathetic toward Rags. It also enables suspense to be kept going to the end.

"A VILLAGE VAMPIRE"

(Triangle-Keystone—Two Reels)

(REVIEWED BY OSCAR COOPER.)

SOME day somebody will write a book explaining how Mr. Sennett's clever young men and women perform their hazardous stunts. When the book is written, it will have to devote a chapter to "A Village Vampire."

One of the things which will be explained is how an automobile, apparently loaded down with Keystone cops, is projected unscathed through a house, knocking it to flinders, while the car goes merrily on its way.

Another will set forth the technique back of another scene in this picture, wherein the pursuers drive a locomotive through a freight car, without wrecking the locomotive, but with sad results to the freight car.

Of such hair-raising tricks, is this subject made. In fact, the plot gets lost periodically in the maze of stunts. So far as it can be discerned, it deals with the machinations of a band of crooks, headed by a vampire, who invade a rural community for the purpose of laying hands on the output of the village gold mill.

Anyhow, there is opportunity for typical Keystone acting by Fred Mace, Anna Luther, Joseph Swickard, Earl Rodney, Billie Brockwell, Dale Fuller and others. Edward Frazee directed.

"A Village Vampire" is in the front rank of stunt pictures. It is filled with the absurdly comical situations for which Sennett is celebrated, and we dare anybody to find a dull moment in it.

"THE FORTUNATE YOUTH"

(Ocean Film Corporation—Five Reels)

REVIEWED BY HARVEY F. THEW

THE weakness in this adaptation of William J. Locke's novel appears to be the adaptation. The manufacturer does not enlighten us as to the director, and thus, in ignorance as to his identity, we are inclined to tread lightly.

He does not seem to understand the use or value of "timing scenes," and the continuity of his picture is consequently a bit "lumpy."

Men jump out of one room into another many miles away in rather breathless manner, and one is apt to lose track of just what is going on.

Nevertheless, the story is an absorbing one, and will appeal to a great class of the population. The melodramatic chord is twanged frequently enough and loud enough to compel the attention of all, and the interest holds evenly throughout.

The principal character is a youth, who, abused by his stepfather, runs away from home. His real father is in prison, and his mother, thinking him dead, has married again.

The youth reaches London, and for a time makes a living posing; then he becomes an actor, and later runs for parliament.

The principal encouragement received thus far in his life came from a Sunday-school teacher, who picked him out of the streets, a ragged urchin, and made him a member of her class.

The young man finds himself opposed for parliament by a self-made business man of rather advanced years. This man asks the younger one to withdraw from the race, and when he refuses, the older one reveals himself as the father, who had been released on parole many years before, and under another name has climbed to success and fortune.



"I AM YOUR FATHER"

Nevertheless, the young man refuses to withdraw, and is elected. On the night of election word comes that his father is dying, and he takes the cheering crowd over to his rival's house to cheer for him.

The old man hears the cheers, and the son at his bedside tells him they are for him. The father dies, believing himself elected.

Then the fortunate youth meets the Sunday-school teacher, who has been his inspiration all along, and they quickly reach an understanding.

Wilmuth Merkyl, William Cahill, John A. Smiley, G. Davison Clark, Charles Graham, Lilie Leslie, Rita Fitzgerald, Sue Balfour, Marguerite Forrest and Betty Holton compose a very acceptable cast.

"THE SUPREME TEMPTATION"

(Vitagraph Blue Ribbon-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

GOOD acting, pleasing settings, and a quantity of what is called human interest work together to make this an acceptable offering. Though the plot is mostly a variation of the eternal triangle, and is punctuated with several improbabilities, a final good effect is obtained by careful work on the part of Director Harry Davenport and the players.

Antonio Moreno makes a convincing figure of Herbert Dubois, a young physician, whose hasty marriage to Annette, a Parisian grisette, plagues him after his return to America.

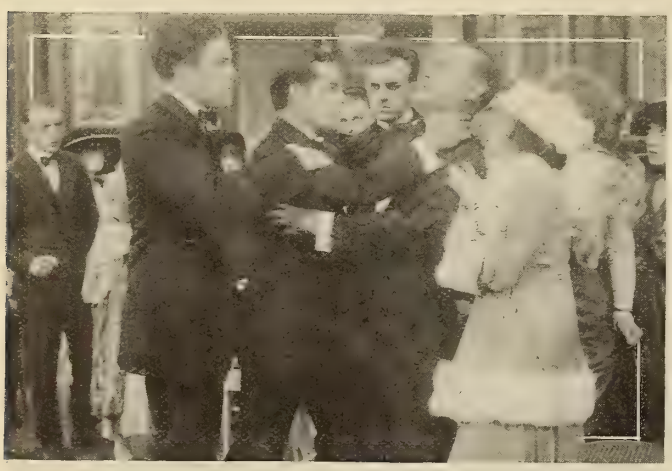
He marries again, thinking Annette dead, and discovers his mistake when he is called upon to perform an autopsy.

The subject of the autopsy turns out to be Annette, who has come to America, how or why is not explained. Annette is subject to cataleptic trances, and one of these gave rise to the belief that she was dead.

Dubois is tempted to kill her, as she lies unconscious on the operating table, but his better nature finally wins, and he announces to the crowd in the hospital that she is alive.

The interest aroused by this central scene is quite marked, although the sight of a physician pausing several minutes while he registers surprise, remorse and temptation, without creating curiosity in the minds of the students gathered to witness the autopsy, seems unnatural.

However, flaws of this sort are offset by Moreno's sympathetic work, which is characteristic, too, of the entire cast. Charles Kent appears briefly, but convincingly, in the role of Dubois, Sr., who kills himself as a result of business troubles. Dorothy Kelly renders Annette in a finished manner. Evart Overton, as the physician's friend, does well. Marguerite Blake appears as the wife of young Dubois, Kate Davenport as his sister, and Mary Maurice in a typical "mother" role.



THE QUARREL

Others are Jack Brawn, Templer Saxe, Daniel Leighton, John Robertson, Yvonne Dangman, and Frank Brule.

A pleasing love story gives opportunity for comedy.

The spectator is sent away with a satisfied feeling which springs from seeing young Dubois surmount his troubles, when finally Annette's death is announced to him just as he receives the news that his wife has borne him a son.

"ACCORDING TO LAW"

(Gaumont-Mutual Masterpicture—Five Reels.)

REVIEWED BY HARVEY F. THEW

THIS is a story along rather conventional lines, with complications introduced which justify their name, in that they make it complicated.

It is well produced, however, and as a rule well acted, and should afford a good evening's entertainment for the average audience.

Robert Bland, a business man, detests society, while Isabel, his wife, is a social butterfly. They are childless, which is a great disappointment to Robert, and they drift apart.

He takes up with another woman, and the affair ends in a divorce. Isabel retires to the Bland summer home off the coast of Florida, while Robert takes up his residence in the Everglades.

Ignorant of the divorce, Proctor, a former sweetheart of Isabel, writes that he is on the way to visit the Blands on their island home; the letter is received by Robert, whose love for Isabel returns, and he resolves to deliver the note personally.

Meantime, Proctor arrives at the island, to find Isabel alone. The servants have gone to the mainland to market, and a storm has prevented their return.



BELLA FINDS HELP

Proctor is delighted at the news of a divorce, and resumes his wooing. He is on the point of success, when a flash of lightning reveals to Isabel the face of Robert at the window.

She sends Proctor away, and although she cannot find Robert, she seeks him in the Everglades, and the two resume their former life. They have a child, but Isabel dies without seeing it.

Now we jump twenty years. Robert and his daughter Bella are still living in the Everglades. Robert is stricken with a fatal illness, and in seeking aid, Bella runs across her Ralph and Austin.

Robert dies, and Ralph's father, who has been made the girl's guardian, attempts to retain her property. Austin's father, a retired judge, who, by the way, was the same judge who sat in the Bland divorce suit, comes to the rescue, and saves the property to Bella. She and Austin are married.

Mildred Gregory does some excellent work as Isabel, and Helen Marten is pleasing as Bella. Others in the cast are Howard Ball, E. K. James, Madison Weeks, Alan Robinson, Albert Macklin, John Reinhard, Charles W. Travis, and Mathilde Baring.

"CHIP'S BACKYARD BARN-STORMERS"

(Juvenile Film Corporation—Two Reels)

REVIEWED BY HARVEY F. THEW

THERE is the great touch of nature in this picture of and by children which takes us all back to the days when we played circus and theatre in the backyard and woodshed.

James A. Fitz-Patrick, the author and director, is not so much more than a child himself, but he shows a feeling for and a grasp of the ideals of childhood, which makes the picture almost a poem.

All the actors, with one exception, are children. Chip and his little friends decide to give "Uncle Tom's Cabin" in the backyard.

Chip himself does a Chaplin imitation, and as his face is not unlike that of the real Chaplin, the imitation is really the best we have seen.

Mose, who is cast for Uncle Tom, is prevented from attending, because of the necessity of turning the wringer. Mose is necessary, however, and one of the boys makes a noble sacrifice of himself: he turns the wringer while Mose goes to the show.

As a wringer-turner the youth does not give satisfaction, so he flees, pursued by Mose's mother. She reaches the temporary theatre just in time to see Mose tied to the stake.

Unfortunately, in building the stage, the structure has been nailed to a wagon in the next yard, and just as the negress arrives, the owner of the wagon drives off, taking most of the stage with him. The show ends in a riot.

"The Devil, the Servant and the Man."

A Selig Feature Drama De Luxe, Released Soon Through General Film Service. Features KATHLYN WILLIAMS, Supported by Guy Oliver and Lillian Hayward.

The Selig-Tribune

The World's Greatest News Film

Continues to Get the News and to Show It First. Scooped 'Em All on Mexican Border Warfare.

"Along the Border"

A Selig TOM MIX Drama Which Is Most Timely and Most Interesting.

Selig Polyscope Co.

Chicago and Everywhere

"THE BONDMAN"

(William Fox—Six Reels)

REVIEWED BY OSCAR COOPER

HALL CAINE'S novel of love, hate and sacrifice has been translated into an excellent photoplay under the direction of Edgar Lewis, with William Farnum as the star. It is probably the best screen work Farnum has ever done in his career as a portrayer of strong men shaken by elemental emotions. His rendition of two contrasting roles, Stephen Orry, the weak father, and Jason, the resolute son who devotes his strength to revenge until his better nature is awakened by his love for Greeba, is unusual, and registers with fine effect.

Screened, "The Bondman" resolves itself into a drama of the great outdoors—the wild rugged coast of Iceland, and the deserts of the Isle of Man. And it is in a picture of this sort, of course, that Farnum is absolutely at home. Opportunity is afforded him to demonstrate his physical prowess in the scenes showing the wrestling bouts at the festival of the Mount of Laws, Iceland's greatest holiday. The explosion in the sulphur mines is another high light of realism.



JASON SWEARS REVENGE

In the staging of these scenes, in the selection of locations, and in the management of the action, Director Lewis has done a splendid piece of work. The atmosphere both of Iceland and of the Isle of Man is gained successfully by making clever selection of scenery on the coast of Maine. The lighting effects and the tinting in this picture have been carefully looked after.

Because the story is vigorous, full of climaxes and of strong emotional appeal, it was eminently worth screening, and its possibilities have been brought out by a superior cast. Dorothy Bernard, as Greeba, does some telling work; Harry Spingler, as Sunlocks, realizes well that character; Doris Wooldridge has some fine moments as Rachel; Charles Graham does a fine bit of character work as the Danish Governor of Iceland; L. O. Hart, as Adam Fairbrother; Charles Brooke, as the Danish minister, and Julia Hurley, as Stephen Orry's mother, are all good.

Hall Caine's novel is a household classic, and we will not presume to tell its story in detail here. Suffice it to say that it is of absorbing interest. The story is slightly involved, but instead of creating anything more than temporary confusion in the spectator's mind, the complications tend to heighten the interest. For this gratifying fact Director Lewis is deserving of praise.

We think your patrons will like "The Bondman" very much. It works up to a fine denouement, and the interest is amply sustained throughout. It is William Farnum at his best.

"THE LOST BRIDEGROOM"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

IT is somewhat of a difficult proposition to take rollicking John Barrymore seriously, yet this is the manner in which the Famous Players would have you take him in "The Lost Bridegroom."

Perhaps that statement is too broad, for there is excellent comedy in the feature, most of which lies in the first reel or so, but subsequently with only slight intermissions the story runs a serious course.

It follows, naturally, that these first phases of the picture are the best. Mr. Barrymore has very few peers at the portrayal of comic parts, and he demonstrates this when he transforms a hackneyed situation into an exceedingly funny one.

Bertie (Mr. Barrymore) is so bashful that the girl of his heart just has to force a proposal from him. Here the star demonstrates his ability, for this incident is genuinely funny.

The day of Bertie's wedding is set, and there is the usual bachelor farewell the night before. Bertie is attacked on the way home, and he suffers after a severe blow from the popular motion picture ailment, amnesia.

The rest of the picture is employed in depicting his experiences with a gang of crooks amongst whom he lands.

He manages to bring peace into a turbulent home before he goes to crack a safe which, coincidentally enough, is in the home of Bertie's fiancee.

At the sight of the girl Bertie's memory partially returns, and he turns traitor to his band and is instrumental in their capture. An operation and a reunion that again makes one laugh closes the picture.

Such is the vehicle which Willard Mack's work has furnished Mr. Barrymore. It is only in justice to the high quality of his previous comedies that we state that "The Lost Bridegroom" drops some of its interest in the serious portions of the picture.

The action there runs at the same level throughout, and although there are touches of local color here and there, that all-important element of suspense is lacking.

James Kirkwood's direction is good, considering the inadequate material he worked with in respect to the scenario.

The blame is not his for photographing scenes that are too lengthy individually, nor for Mr. Barrymore's lack of varied expression in the slow parts. The photography and settings are, as usual, a credit to Famous Players.

Katherine Harris, Ida Darling, June Dale, Edwin Sturgis and Hardy Kirklane make up an efficient supporting cast.

Vaterland Magazine Presents

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SAMUEL CUMMINS

LONGACRE BUILDING, BROADWAY & 42d ST., N. Y. CITY

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(*Continued from page* 1868.)

facturer, who won't work with the balance of the trade—you are the stumbling block to progress.

* * *

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"President Indiana Exhibitors' League—Exhibitors' Vice-President Motion Picture Board of Trade."

WILLIAM COURTLEIGH IN

THE BIRTH OF CHARACTER

WON THIS CRITICISM WHICH APPEARED IN THE LONDON KINEMATOGRAPH & LANTERN WEEKLY FEB. 17, 1916

" "The Birth of Character" was produced by Claridge Films, and is the second example of their work to be seen on this side of the Atlantic. We have, therefore, much pleasure in testifying to the general excellence of the photography, acting and stage management, which are quite equal to the best that comes from America. The settings include some pleasant river-side and country views, and ball room and other indoor scenes of much luxury and magnificence."

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CLARIDGE FILMS INC. LONGACRE BLDG. 42nd ST. & B'WAY. NEW YORK

A. EGAN COBB, GENERAL MANAGER

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Golden Supper." (Biograph. Mon., March 27.)—This reissue is more of a fantastic allegory than the regular story represented in such pictures.

Two princes, Lionel and Julian, love Camilla. The girl marries Lionel, but after a brief and happy honeymoon, she dies and is laid away in the vault. Lionel, inconsolable, becomes a hermit.

Julian feels that he must have one look at the face he has loved so dearly, and enters the vault. There he finds that Camilla is not really dead, but in a coma, from which she awakens in his presence.

He leads her out to the light, and for her own sake, goes in search of Lionel. He reunites the pair, then disappears. Dorothy West, Edwin August, Charles H. West and Claire McDowell are in the cast.

"Madelaine Morel." (Biograph. Three reels. Wed., March 29.)—A gripping screen story has been made of the play, which hundreds will remember as having been produced by the old Augustin Daly company.

Count Dalberg misses a bag of gold from his safe, and accuses Morel, his steward. The man is innocent, but to escape arrest, he flees with his little daughter, Madelaine.

Years later, the Count finds the gold where the children had hidden it in play. He dies of remorse, and his son Julian goes out in search of Morel. He finds Madelaine living with an actress, and brings her back to his sister, Marguerite, and then falls in love with her.

The Count Von Armin, who is to wed Julian's sister, arrives for the wedding, and recognizes in Madelaine his former mistress. Then the actress arrives and denounces Von Armin as the man who worked Madelaine's downfall. Marguerite casts him off, and takes Madelaine away, leaving Julian brokenhearted, and Von Armin to follow his own evil ways. Robert Drouet, Clairette Claire, Alan Hale, Gretchen Hartman, William Russell, Jack Drumeir, Betty Gray, A. C. Marston and Thomas Jefferson compose the cast.

"The Dixie Winner." (Essanay. Two reels. Tues., March 28.)—Not shown for review; the story follows. Judge Boyce, a Southern aristocrat, suffers reverses, and decides to put all his money on his thoroughbred, Satan, in the Dixie sweepstakes.

Morgan, a banker, covets the horse, and kidnaps the negro jockey in order that the horse will lose and Boyce will be ruined. But Boyce's granddaughter rushes to the paddock, rides the horse to victory, thus rehabilitating her grandsire's fortunes, and bringing about a family reconciliation.

In the cast are Joyce Fair, Marion Murray, Ernest Maupain, and Patrick Calhoun.

"Vernon Howe Bailey's Sketch Book of Paris." (Essanay. Split reel. Wed., March 29.)—Five hundred feet of sketches made of interesting places in Paris, the balance being a Western scenic.

"The Spider's Web." (Essanay. Three reels. Sat., April 1.)—Not shown for review, the story follows. David Linden, after graduating from college, enters his father's steel mills. Dr. Forsyth, who had hoped to get the position of manager in the plant, sees in him a stumbling block to his ambition.

On this account he fosters the cocaine habit in him, and Linden becomes a wreck. Inspired by his sister and sweetheart, he goes to a sanitarium and cures himself of the habit.

But on his release he is attacked by some thugs hired by Forsyth, and when unconscious, he is again made a slave to the drug.

His father disowns him, and he sinks to the lowest depths, but he finally regains his grip. He becomes the head of the mills, and marries the girl he loves.

Bryant Washburn, John Junior, John Lorenz, Gertrude Glover, Elizabeth Burbridge, and Grant Foreman appear in the cast.

"Ham and the Hermit's Daughter." (Kalem. Tues., March 28.)—A good burlesque on the story of the surveyor meeting the girl who has been brought into the woods by her father, and brought up as a man.

Ham, Bud and Norma Nicholls are the leads, and the business of the former two is as funny as usual, while the prettiness of Miss Nicholls lends color to the reel.

The usual points of a serious story are accentuated to a truly laughable degree.

"The Trailing Tailor." (Kalem. Wed., March 29.)—This comedy by Howard Irving Young is quite the best of the Ethel Teare comedies, as the story is clever and the acting quite suitable.

The picture concerns the efforts of a tailor to break into society, through the medium of a creditor. Ethel Teare, Jack MacDermott and Gus Leonard are the leads.

"The Trapping of Peeler White." (Kalem. Sat., April 1.)—This presents an exciting story unusually well acted, concerning the "Hazards of Helen."

The customary thrilling stunt is partially left out for some reason but the story builds to a good climax and is interesting all the time.

Helen Gibson, True Boardman and Percy Pembroke are the leads.

"The Gulf Between." (Lubin. Three reels. Thurs., March 16.)—An old, old plot, in which the hero nearly fails to marry the heroine after her arrest as a member of a gang of counterfeiters.

The girl, of course, is not a member of the gang. Her father is the leader of it, but she doesn't know it. After she is cleared of the false charge, her father dies of a wound received in a fight with one of his confederates, whose disappointment at losing the girl's affections caused him to arrange for her arrest.

The last reel shows the girl in the lowly position of maid in a home where the hero goes to attend a dance. The ending is happy, but it hardly required eight or nine hundred feet of film to show it.

Allan Forrest, Jim Morely, Melvin Mayo, Helen Walcott, George Routh, B. W. Hopkins, Evelyn Littlepage, Adelaide Bronti, and W. J. Spencer compose the cast.

Their efforts make the piece fairly interesting, despite its ancient plot.

"Dare-Devil Bill." (Lubin. Sat., March 18.)—Billie Reeves again, and in a better-than-usual slapstick. He poses as a cowboy here, in order to impress the folks back home, but a real Westerner arrives and heavily discounts Billie's glowing narrations of his achievements in the West. Margaret Adair and Clarence Jay Elmer are also in the cast.

"The New Janitor." (Lubin. Mon., March 20.)—Davy Don performs quite amusingly in this. He is assisted by Patsy DeForest, Fred Douglas, Florence Williams, and Baby Weiser.

The janitor's career is ingloriously ended when a boiler explodes, hurling the janitor into a coal bin. This does not prevent his marrying the girl of his choice, however.

"Number 13, Westbound." (Selig. Three reels. Mon., March 20.)—Reviewed at length elsewhere in this issue.

"A Social Deception." (Selig. Three reels. Mon., March 27.)—This is a drama of average excellence, its improbability being partly compensated by the climaxes made possible. The cast is thoroughly competent, and while the characters they are called upon to assume are somewhat unreal, the acting is interesting.

Edward J. Piel, Eugenie Besserer, Wheeler Oakman, Vivian Reed, Grace Darmond, Harry Mestayer, and James Bradbury compose the cast.

When Grace's father loses her inheritance, her fortune-hunting suiters abandon her. She meets Dodge, a millionaire, who pretends to have evidence that she is a crook, and claims to be a crook himself.

She goes to a dinner in his honor, and finds out his real identity, and is the means of reuniting him with his long-lost sister. He then asks Grace to marry him.

"Her Dream of Life." (Selig. Sat., April 1.)—A melancholy drama presenting a pessimistic kind of story. Harry Mestayer and Grace Darmond are the leads, and their work is excellent.

When the wife dies, her husband reads her diary. It tells of her happy engagement and marriage, but then as the days go by, and her husband becomes more of a drunkard, her happiness is changed to sorrow.

Her child dies, and she is finally accidentally shot. The husband, overcome by his misspent life, groans in an ecstacy of despair.

MUTUAL PROGRAM

"Pansy Post, Protean Player." (Falstaff, Tues., March 21.)—Unusual features are depended on to get the laughs in this comedy, and they are successful.

Pansy, an actress out of a job, is seized upon by an employment agent who is having hard work getting commissions.

He uses Pansy's gift for impersonations and quick changes, to introduce her as several different types of servant.

She holds each job a day, then the employer comes back for another servant—and gets Pansy in a different make-up.

Of course, another commission is paid for each servant, and this is divided between Pansy and the agent. Pansy ruins the whole thing, when in her own character she elopes with her employer's son.

"The Fifth Ace." (Thanhouser. Two reels. Wed., March 22.)—In this subject, a melodrama of high life, on the old lines, is presented. It is full of action, and should prove an attractive addition to the average program.

A professional card sharp decides to go after "big game" and he selects an heiress whose picture he has seen in the papers. He contrives to get introduced to her house party, and makes violent love to her.

He eliminates her rival by getting him into a poker game with several other guests, and so juggling the cards as to make it appear that the rival has inserted a fifth ace in the pack, dealing himself four of them.

The young man is ordered from the house in disgrace. At the same time, the crook finds it necessary to take a steamer for Europe, but before leaving the house he rifles the safe and steals a diamond necklace.

At the station he meets the rival, who is about to take a train, the two grapple and are fighting when the girl and her father come up.

The crook's suitcase is opened, and the necklace and a pack of marked cards reveal the real criminal. The story was written by Clinton Stagg.

"The Bruiser." (American-Mutual Masterpicture DeLuxe. Five reels. Thurs., March 23.)—Reviewed at length elsewhere in this issue.

"Snow Stuff." (Mustang. Three reels. Fri., March 24.)—This is the final release of the "Buck Parvin" series, and is in many respects the best of them. It has much of the spirit of Van Loan's *Saturday Evening Post* story on which it it based.

There is more drama and less straight comedy in this one, but there are plenty of laughs. As in the other pictures of the series, fans are shown how the movies are made.

The acting, directing, locations and photography are all good. "Snow Stuff" ought to go well in any house.

Prominent in the cast are Art Acord, Dixie Stratton, George Clancy, Ashton Dearholt, Larry Peyton, and Joe Massey.

The Titan Moving Picture Company is in Truckee taking "Snow Stuff," when Gordon, Western manager of the company, arrives. He makes love to Myrtle Manners, the leading lady, and makes himself unpopular with all the players.

He insists on showing the director how a scene should be taken, and takes the opportunity to kiss Miss Manners. She knocks him into a nearby river, and insane with anger, he determines to have her dismissed.

But the camera man has taken the entire scene of Gordon's insult, so when the president of the company sees the filmed episode, he asks Gordon to resign.

"In the Shuffle." (American. Three reels. Tues., March 28.)—Much of the footage of this picture is occupied by bar-room and gambling scenes which might offend a super-sensitive audience.

But the majority of houses will find this release a suitable one, for it tells a good story in a logical way, and has an unusually good cast.

The players are Winnifred Greenwood, Edward Coxen, George Field, and William Marshall.

Bill Ensor is a gambler, but he reforms when

he falls in love with Sharlee Evans. Sharlee's brother is a habitue of a gambling place run by the man who ruined his father.

When he learns that the owner was the cause of his father's downfall, he goes to interview him, and is later accused of the man's murder. But a waiter in the den is proved to be the guilty one, so Sharlee, her brother, and Bill go West to start life anew.

"A Trunk an' Trouble." (Beauty. Wed., March 29.)—Not shown for review.

"The Lion-Hearted Chef." (Vogue. Thurs., March 30.)—Not shown for review.

"Revelation." (American-Mutual Masterpicture DeLuxe. Five reels. Thurs., March 30.)—Will be reviewed in next week's issue.

"The Ranger of Lonesome Gulch." (Mustang. Three reels. Fri., March 31.)—Reviewed in last week's issue.

"The Improbable Yarn of McQuirk." (Beauty Sun., April 2.)—Not shown for review.

"A Still Hunt." (Vogue. Sun., April 2.)—Not shown for review.

PATHE EXCHANGE INC.

"In Soft in a Studio." (Starlight.)—Heine and Louie do a lot of stunts in this reel and Heine gets a job as a sculptress' model.

This gives the producers a chance to introduce that which is slightly suggestive, but on the whole the reel is full of fun, typical of the Starlight product.

"Luke Pipes the Pickings." (Phunphilms.)—Harold Lloyd, alias Lonesome Luke, here sets up as an entire vaudeville agency and his day's work is portrayed.

This consists of giving a varied collection of four-a-day artists try-outs and the entire thing ends in an uproar.

Lloyd gets in some uproarious business while the entire company works together in most humorous style.

"Double Dubs." (Starlight.)—Heine and Louis extract much amusement from a stuffed porcupine in this reel. It makes an excellent humorous weapon.

Afterwards they steal the sweethearts of two young men and that night the fellows get even by playing ghosts and riotously disturbing the peace and quiet of their dreams. This is an excellent comedy.

"The Red Circle." (Thirteenth Episode. Two reels.)—In "Branded as a Thief," the police, her lover and mother discover that June is none other than the Red Circle girl, and subsequently her mother turns her away from home.

This instalment is exceedingly well built and relies on its story to take effect. The leads keep up the intelligent work which marked their earlier performances.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Sixteenth episode. Two reels. Week of March 27.)—In "Pirates of Finance" Harding is elected mayor of the city, defeating the candidate backed by the Graft and Money trusts.

Several attempts are made on his life but he manages to withstand them all. Stone, after the election defeat, is ousted from the trust and his plan to kidnap Dorothy goes astray.

The election campaign introduces many good light effects and its exciting incidents keep up the strong pace of the serial.

"Autumn." (Red Feather. Five reels. Mon., March 27.)—Reviewed at length in the issue of March 18.

"The Janitor's Busy Day." (Nestor. Mon., March 27.)—This comedy by Al Christie has three distinct themes which hardly converge in the proper style, thus giving the effect that the entire reel is rather purposeless.

Lee Moran as the janitor does not effect as much funny business in this part as is his usual wont. Others are Neal Burns, Billie Rhodes, Betty Compson, Ethel Lynn and Ray Gallagher.

"Lady Raffles Return." (Gold Seal. Two reels. Tues., March 28.)—Francis Ford and Grace Cunard have here compiled a detective story somewhat after the fashion of a Sherlock Holmes piece.

Its improbabilities are quite prominent, however, and as the action is laid in Newport, the co-directors have seen occasion to clothe all their characters, even the chief of police, in dress suits and cutaways, according to the time of day.

The picture belongs to the "Lady Raffles" series, intermittently contributed to by Ford and Miss Cunard for some time. Jack Conely also appears.

"There's No Place Like Home." (Rex. Tues., March 28.)—A young boy, longing for freedom runs away from home to find his desire not at all what it's cracked up to be and he returns much the better for the experience.

Lois Weber wrote the scenario and directed Antrim Short in this most satisfactory picture. It is extremely well constructed and is altogether human.

"The Gasoline Habit." (Imp. Tues., March 28.)—Roy Clements has again poked a lot of fun at an innocent Ford car and incidentally the fun is truly laughable, strange as it may seem.

The lines seen in the subtitles help the action immensely. Victor Potel and Eileen Sedgwick are the leads.

"A Model Husband." (Victor. Two reels. Wed., March 29.)—A comedy by Samuel Greiner featuring Harry Myers and Rosemary Theby.

The husband poses before the world as a "model," but through a chain of circumstances it is discovered that he is about as bad as they come.

Harry Myers is about the funniest thing in this subject and the laughs that he causes are not overly frequent. Greiner's idea of subtlety and humor which he attempts to bring out in subtitles is inferior.

His lines are vulgar and common and fail to create response because of their flatness and staleness. Perhaps they will be eliminated.

"The Blackmailer." (Laemmle. Wed., March 29.)—A Rupert Julian release that runs an extremely novel course. It shows the manner in which a woman checks the attempts of a blackmailer by merely scaring him into flight.

The subject is a little too full of subtitles and the closeup is over-used, but on the whole, it is away above the standard one reeler. Julian and Elsie Jane Wilson are the leads.

"A Fool's Gold." (Laemmle. Three reels. Thurs., March 30.)—That riches without love are worthless is what this melodrama proves in a sensational style. It is a story of Wall Street, of speculation, intrigue, success and failure and it is done in a highly vivid way, working all the time to a very strong climax.

L. V. Jefferson wrote the story and included in the cast under Richard Stanton's direction are Myrtle Gonzalez, L. M. Wells, Gretchen Lederer, Hayward Mack and Stanton himself.

"Between Midnight." (Powers. Thurs., March 30.)—A broad burlesque on a bank robbery and the apprehension of the gang, written and produced by Carter DeHaven.

The stuff is done along old lines, but it is a very good comedy and if 1911 comedy goes over in this year we ought to see more of it.

The subtitles help the laughs along while there is a good lot of business that is original, for which we should thank De Haven.

"Scorched Wings." (Imp. Three reels. Fri., March 31.)—Showing the trouble wrought by a young lady who thinks it clever to flirt.

Betty Gray, featured in this subject, pouts entirely too much, evidently attempting to register winsomeness. She is a very pretty little lead, but it is obvious that she needs careful direction.

Harry Spingler, Curtis Benton, Paul Panzer and the late Ned Reardon make up the supporting cast.

"He Almost Eloped." (Nestor. Fri., March 31.)—A boarding school comedy in which Ray, being flirtatious, hovers between two belles and as a consequence loses both of them.

This is not up to Al Christie's standard but it has no mean portion of humor in it at that.

Ray Gallagher, Betty Compson, Billie Rhodes, Stella Adams and Harry Rattenberry are the principals.

"The Night Riders." (Bison. Two reels. Sat., April 1.)—The half breed spurned by the white men of the town proves himself a hero by puting to route a group of bandits, all for the sake of the sheriff's sister.

Harry Carey and Olive Fuller Golden are featured in this exciting western, the former giving one of his magnetic performances in the role of the half-breed.

The scenes and photography are both appropriate and good and the fights and riding are as usual thrilling. Jacques Jaccard directed from a scenario of his own.

"A Serpent in the House." (Powers. Sat., April 1.)—A comedy staged at the seashore centering for most of its humor on mistaken identity.

It is more or less funny throughout although there is nothing greatly original about it. Bob Daly directed Fritzi Brunette and others.

"The Tale of a Telegram." (Joker. Sat., April 1.)—One of Allen Curtis' comedies with his usual cast consisting of William Franey, Gale Henry, Milburn Moranti, Lillian Peacock and Charles Conklin.

For much of its humor the picture relies on its plot, which is cleverer than the usual Joker release. The character work of the players is for a time disregarded.

"Caught on a Skyscraper." (L-Ko. Two reels. Sun., April 2.)—A sleep walking wife furnishes the risque element of this film, but the scenes are handled in a clever and humorous manner, hardly liable to give any but the severely straight laced offense.

The final scenes show the sleep walker parading about on the edge of a high roof. These scenes are the sort that make the spectator either marvel or shut his eyes in terror.

Gertrude Selby, Reggie Morris, Harry Gribbon and May Emory are the leads.

"Her Sister's Sin." (Victor. Sun., April 2.)—Francis Ford and Grace Cunard here appear in dual roles. Several times each appear on the screen twice and the effect is most novel.

But "Her Sister's Sin" is otherwise negligible, for the reel is cluttered with closeups, which mean nothing and the story is so incoherent that it leaves no impression at all.

WEEKLIES

Hearst Vitagraph, No. 21.—Greek army marches out of Salonica while Allied troops march in; Mardi Gras at New Orleans; latest fashions.

Destroyer *Porter* given its first tests in heavy gale; gunners on Cruiser *San Diego* get Navy trophy for marksmanship; Secretary McAdoo and members of High Commission sail on Battleship *Tennessee* for South America.

Chicago Nationals begin training season at Tampa; U. S. troops ride after Villa's bandits at Columbus, N. M.; characteristic pictures of Carranza, Pershing, and Funston; cartoon by Herriman.

Mutual Weekly, No. 64.—U. S. S. *Prometheus* sails to return Exposition relics to France and Italy; Smithsonian Institute preserves Indian tribal songs on phonographic records; tablet erected at Boston commemorates birth of telephone. University of California students in leap year celebration; newest modes in children's hats; interned sailors on German liners build model of the prize ship Appam.

Garrison confers with Secretary Baker; Aviator Art Smith leaves for Japan to instruct the Mikado's army fliers.

President Poincare officiates at opening of Dutch hospital; scenes showing effect of Villa's raid; Mardi Gras at New Orleans, and other views.

Pathé News, No. 21. (Pathé.)—Sailors at Hoboken, N. J., construct a model in honor of the crew of the Appam; Alaskan dogs at work in French hospital service in the Vosges; barefoot dance in the snow in Central Park, N. Y.

Ward liner Mexico, waterlogged and abandoned by her crew off Cape Hatteras; Yankee base-ball team at practice at Macon, Ga.; 800,000 bushels of grain go up in fire at Peoria; motor enthusiasts transform their motors into sleds at Boston.

Secretary McAdoo and family board U. S. S. *Mayflower* at Washington for trip to Buenos Aires; troops prepare to dash across Mexican border at Columbus, N. M.

Pathé News, No. 22. (Pathé.)—Scenes attending the departure of U. S. troops across the border into Mexico; 4,000 babies in contest at Chicago; elephant pulls snow plow in New York Zoo.

Mardi-gras carnival at New Orleans; elk and deer driven from the mountains by the heavy snow are fed in Yellowstone Park; U. S. Torpedo-boat destroyer *Porter* at speed trials in heavy seas off Rockland, Me.; 1,000,000 lilies grown for the Easter trade at Roslindale, Mass.

Ascot speedway opened at Los Angeles; school children in birdhouse building contest at Everett, Wash.

Selig-Tribune, No. 21. (Mon., March 13.)—Harvard rowing crew works out in gymnasium; Grand Trunk railway station in Montreal, Canada, destroyed by fire.

Views taken at sea with the U. S. Fleet at Guantanamo Bay; thirty-three hundred students of the University of California hold celebration; war scenes from Greece and Serbia; torpedo boat *Sampson* launched at Quincy, Mass.

Governor Whitman of New York and Brigadier General Wilson of Canada review Canadian troops in Montreal on the eve of their departure for the front; with the Chicago National League baseball club en route to Tampa, Fla.

Selig-Tribune, No. 22. (Thurs., March 16.)—Mardi Gras in New Orleans, La.; President and Mrs. Wilson see Secretary McAdoo off to Argentina.

War scenes from Salonica, Greece; hundred-mile auto race at Ascot Park, Los Angeles; Newton D. Baker, new Secretary of War, takes oath of office at Washington; scenes concerning the Mexican massacre in Columbus, N. M.

Naval militia train in San Francisco; first practice of the Chicago National League baseball club at Tampa, Fla.

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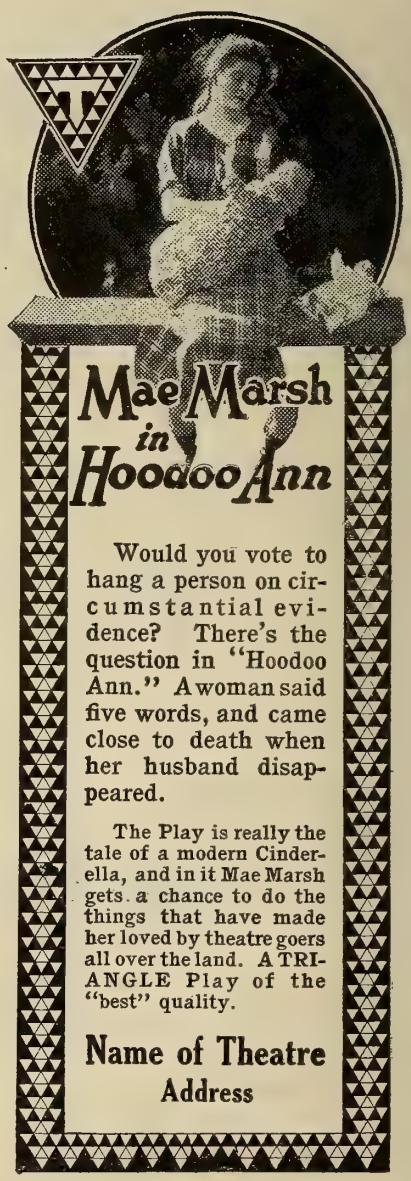
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Triangle Releases For





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TRIANGLE FILM

Week of March 26th



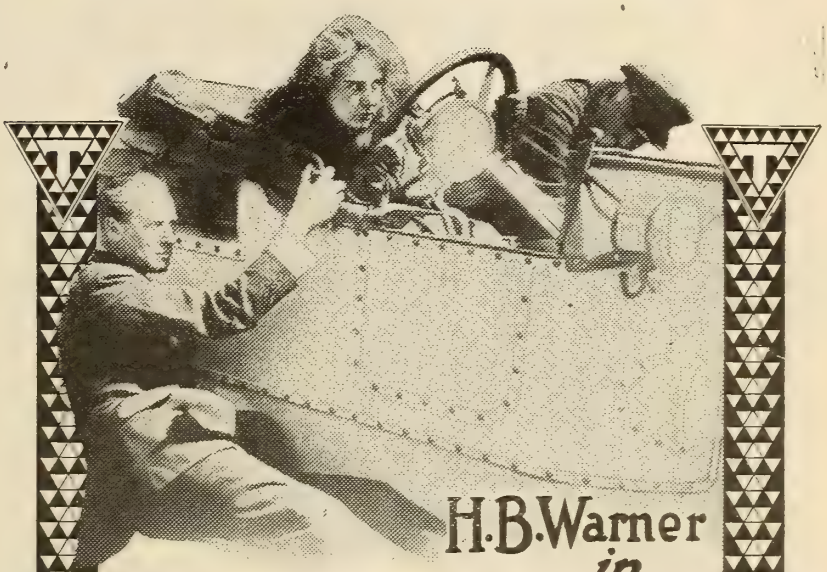
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Many are the thrilling and exciting scenes in this latest TRIANGLE PLAY, in which H. B. Warner as the young clerk defeats the plans of the clever crooks to cheat his employer. The fascinating stock-room scene at the time of the terrible run, the narrow escape from the forest camp, and many other quick-moving moments keep you on the jump all the time. You'll not be sorry if you make it a point to see this picture.

And in addition there will be shown a TRIANGLE-KEYSTONE COMEDY—one of the kind that keeps you doubled up with laughter.

Name of Theatre
Address

Never for a moment does the TRIANGLE FILM CORPORATION forget that its success is dependent on the success of TRIANGLE exhibitors.

And in addition to supplying photo-plays that are the best that can be produced every effort is made to be of the greatest possible assistance to exhibitors in solving their advertising and publicity problems. In addition to all of the usual advertising helps that are ordinarily sent out TRIANGLE FILM CORPORATION prepares special newspaper advertisements as illustrated above on every drama release. Further, the services of the Department of Publicity are at your disposal at all times for individual attention, and if for any reason your theatre is not paying as it should especial attention will be given your problem. A TRIANGLE Weekly devoted to news and points of interest to TRIANGLE Exhibitors is issued every week. If you are an exhibitor and are interested in TRIANGLE PLAYS why not use the coupon.

CORPORATION, New York

Triangle Film Corporation, 1457 Broadway, N. Y. City.

Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name ..... Theatre .....
Address ..... Capacity .....

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, March 27, 1916.

BIOGRAPH—The Golden Supper, D., 1000 (Re-Issue)..20269
LUBIN—Otto the Soldier, C., 1000..... 20270
SELIG—Selig-Tribune, No. 25, Topical, 1000..... 20268
SELIG—A Social Deception, D., 3000..... 20264
VITAGRAPH—Three Johns, C., 1000..... 20267

Tuesday, March 28, 1916.

BIOGRAPH—Alias Jimmie Barton, D., 2000..... 20274
KALEM—Ham and the Hermit's Daughter (Ham Comedy), 1000 20273
ESSANAY—The Dixie Winner, D., 2000..... 20271

Wednesday, March 29, 1916.

BIOGRAPH—Madelaine Morel, D., 3000..... 20278
ESSANAY—Vernon Howe Bailey's Sketch Book of Paris, and 500 ft. Scenic, Split reel..... 20277
KALEM—The Trailing Tailor (Ethel Teare Comedy), 1000 20276

Thursday, March 30, 1916.

LUBIN—The Voice in the Night, D., 3000..... 20281
SELIG—Selig-Tribune, No. 26, Topical, 1000..... 20284
VIM—Their Vacation, C., 1000..... 20285

Friday, March 31, 1916.

KALEM—Almost a Heroine (Sis Hopkins), C., 1000.... 20289
KNICKERBOCKER STAR FEATURE—The Home-Breakers, 3000 20286
VIM—Anvils and Actors, C., 1000..... 20291
VITAGRAPH—Freddy Foils Floaters, C., 1000..... 20290

Saturday, April 1, 1916.

ESSANAY—The Spider's Web, D., 3000..... 20292
KALEM—The Trapping of Peeler White (Hazards of Helen Series), D., 1000..... 20299
LUBIN—Billie's Double, C., 1000..... 20295
SELIG—Her Dream of Life, D., 1000..... 20300
VITAGRAPH—Out of the Quagmire, D., 3000..... 20296

UNIT PROGRAM

Week of March 27, 1916.

None reported for this week.

SPECIALS

ESSANAY—The Strange Case of Mary Page.....
KALEM—The Little Monte Carlo (First of "The Social Pirates" Series), D., 2000.....

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, April 3, 1916.

BIOGRAPH—Three Friends, D., 1000 (Re-Issue).....
LUBIN—The Fatal Bean, C., 1000.....
SELIG—Selig-Tribune, No. 27, Topical, 1000.....
SELIG—The Devil, the Servant and the Man, D., 3000..
VITAGRAPH—Her Partner, D., 1000.....

Tuesday, April 4, 1916.

ESSANAY—Title Not Reported.....
KALEM—From Alter to Halter (Ham Comedy), 1000..
LUBIN—The Return of James Jerome, D., 2000.....

Wednesday, April 5, 1916.

BIOGRAPH—Paths That Crossed, D., 3000.....
ESSANAY—Title Not Reported.....
KALEM—Trapping the Bachelor (Ethel Teare), C., 1000

Thursday, April 6, 1916.

LUBIN—The Scarlet Chastity, D., 3000.....
SELIG—Selig-Tribune, No. 28, Topical, 1000.....
VIM—Mamma's Boys, C., 1000.....

Friday, April 7, 1916.

KALEM—The Fickle Eiddler's Finish (Sis Hopkins), C., 1000 .....
KNICKERBOCKER STAR FEATURE—The Millionaire's Son, D., 3000.....
VIM—In the Ring, C., 1000.....
VITAGRAPH—The Lonelies, Com.-D., 1000.....

Saturday, April 8, 1916.

ESSANAY—Title Not Reported.....
KALEM—The Record Run (H. of H. Series), D., 1000..
LUBIN—A Wise Waiter, C., 1000.....
SELIG—Along the Border, West. D., 1000.....
VITAGRAPH—The Other Way, D., 3000.....

UNIT PROGRAM

Week of April 3, 1916.

None reported for this week.

SPECIALS

ESSANAY—The Strange Case of ary Page.....
KALEM—The Corsican Sisters (Second of "The Social Pirates" Series), D., 2000.....

DIXIE EXHIBITORS AND THE MOTION PICTURE TRADE
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Exposition and Grand Ball

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Exhibition and demonstration of latest inventions in MOTION PICTURE MACHINES, SCREENS, SUPPLIES, ACCESSORIES, AND EVERYTHING PERTAINING TO THE MOTION PICTURE BUSINESS.

Among the leading firms in the Motion Picture field who will be represented with exhibits are:

Nicholas Power Co., New York; Minusa Cine Products Co., St. Louis; Consolidated Film & Supply Co., Atlanta; Automatic Player Piano Co., Atlanta; Mutual Film Corp., Atlanta; Lucas Theatre Supply Co., Atlanta; United Film & Supply Co., Atlanta; Motion Picture News, New York; Atlanta Ad Men's Club, Atlanta; Motion Picture Exhibitors, Atlanta; New Film Corp., Atlanta; Scenic Film Co., Atlanta; Lears Theatre Supply Co., St. Louis.

Prominent Screen Stars in attendance from Jacksonville and New York.

For further information address F. W. YOUNG, Secretary
Ansley Hotel, Atlanta, Ga.

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, March 27, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Tuesday, March 28, 1916.

AMERICAN—In the Shuffle, D., 3000..... 04582
FALSTAFF—Paul's Political Pull, C., 1000..... 04585

Wednesday, March 29, 1916.

THANHOUSER—Fear, D., 3000..... 04586
BEAUTY—A Trunk an' Trouble, C., 1000..... 04589

Thursday, March 30, 1916.

VOGUE—The Lion-Hearted Chief, C., 1000..... 04590
FALSTAFF—The Snowshoveler's Sweetheart, C., 1000. 04591
MUTUAL—Mutual Weekly, No. 65, Topical..... 04592
MASTERPICTURE DE LUXE—See Feature Release Page.

Friday, March 31, 1916.

MUSTANG—Snow Stuff, D., 3000..... 04593
CUB—Jerry Among the Smugglers, C., 1000..... 04596

Saturday, April 1, 1916.

MASTERPICTURE DE LUXE—See Feature Release Page.

Sunday, April 2, 1916.

GAUMONT—See America First, No. 29, Sc., and Keeping Up with the Joneses, Cart., Split reel..... 04597
BEAUTY—Bumble's Job, C., 1000..... 04598
VOGUE—On a Still Hunt, C., 1000..... 04599

RELEASES OF COMING WEEK

Monday, April 3, 1916.

AMERICAN—Ways of the World, D., 2000..... 04600
FALSTAFF—Ruining Randal's Reputation, C., 1000.... 04602

Tuesday, April 4, 1916.

THANHOUSER—Oh! Oh! Oh! Henry, C., 2000..... 04603
VOGUE—Bungling Bill Detective, C., 1000..... 04605

Wednesday, April 5, 1916.

MUTUAL—Mutual Weekly, No. 66, Topical, 1000..... 04606
BEAUTY—Billy VanDeusen's Muddle, C., 1000..... 04607
GAUMONT—See America First, No. 30, Sc., and Keeping Up with the Joneses, Cart., Split reel..... 04608

Thursday, April 6, 1916.

AMERICAN—Bonds of Deception, D., 3000..... 04609

Friday, April 7, 1916.

MUSTANG—Two Bits, West. D..... 04612
CUB—The Winning Punch, C., 1000..... 04614

Saturday, April 8, 1916.

MUSTANG—Under Azure Skies, D., 3000..... 04615
FALSTAFF—The Professor's Peculiar Precautions, C., 1000 04618

Sunday, April 9, 1916.

BEAUTY—Art and Arthur, C., 1000..... 04619
VOGUE—Knocking Out Knockout Kelly, C., 1000..... 04620

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Pirates of Finance (Sixteenth of "Graft" Series), D., 2000..... 01320

Monday, March 27, 1916.

RED FEATHER FEATURE—Autumn, D., 5000..... 01303
NESTOR—The Janitor's Busy Day, C., 1000..... 01304

Tuesday, March 28, 1916.

GOLD SEAL—Lady Raffles Returns, D., 2000..... 01305
REX—There's No Place Like Home, D., 1000..... 01306
IMP—The Gasoline Habit, C., 1000..... 01307

Wednesday, March 29, 1916.

VICTOR—The Model Husband, C., 2000..... 01308
LAEMMLE—The Blackmailer, D., 1000..... 01309
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 13 01310

Thursday, March 30, 1916.

LAEMMLE—A Fool's Gold, D., 300..... 01311
POWERS—Between Midnight, C., 1000..... 01312

Friday, March 31, 1916.

IMP—Scorched Wings, D., 3000..... 01313
NESTOR—He Almost Eloped, C., 1000..... 01314

Saturday, April 1, 1916.

BISON—The Night Riders, D., 2000..... 01315
POWERS—A Serpent in the House, C., 1000..... 01316
JOKER—A Tale of a Telegram, C., 1000..... 01317

Sunday, April 2, 1916.

REX—Her Sister's Sin, D., 1000..... 01318
L-KO—Caught on a Skyscraper, C., 2000..... 01319

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—Queen of the Prophets (Seventeenth of "Graft" Series), D., 2000 01338

Monday, April 3, 1916.

RED FEATHER FEATURE—Two Men of Sandy Bar, D., 5000 01321
NESTOR—How Times Do Change, C., 1000..... 01322

Tuesday, April 4, 1916.

GOLD SEAL—The League of the Future (Adventure No. 5, of Lord John's Journal), D., 3000..... 01323
IMP—The Town That Tried to Come Back, C., 1000.... 01324

Wednesday, April 5, 1916.

VICTOR—The Little Fraud, D., 1000..... 01325
L-KO—For the Love of Mike and Rosie, C., 3000..... 01326
UNIVERSAL ANIMATED WEEKLY—Weekly No. 14 01327

Thursday, April 6, 1916.

LAEMMLE—The Eyes of Fear, D., 2000..... 01328
BIG U—Hungry Happy's Dream, C., 1000..... 01329
POWERS—The Dance of Love, and the Brush Industry, Ed., Split reel..... 01330

Friday, April 7, 1916.

IMP—The Poet's Progress, Com.-D., 2000..... 01331
REX—The Still Voice, D., 1000..... 01332
NESTOR—A Leap Year Tangle, C., 1000..... 01333

Saturday, April 8, 1916.

BISON—Behind the Mask, D., 2000..... 01334
JOKER—His Highness the Janitor, C., 1000..... 01335

Sunday, April 9, 1916.

IMP—Mignonette, D., 2000..... 01336
LAEMMLE—Bill's Wife, C., 1000..... 01337

During the week of March 26 two new David Horsley productions of uncommon merit are available to exhibitors.

On March 27 will be released as a Mutual Masterpicture, de luxe edition, a five part feature entitled "The Love Liar." It is a pretentious and skillfully made production of an absorbing dramatic play of the finer type, beautifully photographed, and convincingly enacted by a popular cast of players headed by Crane Wilbur.

On March 31 will be released a one reel Cub Comedy, "Jerry and the Smugglers," a rollicking farce of good, clean fun presented by George Ovey and an all-comedy cast.

Productions such as these will please in any theatre and reflect their value in the box office. Ask your nearest of the Mutual exchanges in the United States and Canada for bookings.

DAVID HORSLEY PRODUCTIONS

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

2—16. Pique, D. 3000
2—21. His Mother's Son, D., (Reissue) 1000
2—23. The Guilt of Stephen Eldridge, D.....3000
2—28. The Burglar's Dilemma (Reissue), D..1000
2—29. What Happened to Peggy, D.....2000
3— 1. The Indian, D.....3000
3— 6. The House of Darkness, D. (Reissue).1000
3— 8. The Mystery of Orcival, D.....3000
3—13. The Lady and the Mouse, D. (Reissue).1000
3—14. A Grip of Gold, D.....2000
3—15. The Rejuvenation of Aunt Mary, D...3000
3—20. His Mother's Scarf, D. (Reissue).....1000
3—22. The Battle of Truth, D.....3000
3—27. The Golden Supper, D. (Re-issue)....1000
3—28. Alias Jimmie Barton, D.....2000
3—29. Madelaine Morel, D.....3000

ESSANAY

2— 2. Dreamy Dud Lost at Sea, Cart., and Scenic .....Split reel
2— 5. The Primitive Strain, D.....3000
2— 8. The Man in Him, D.....2000
2— 9. The Fable of the Grass Widow and the Mesneree, and the Six Dollars, C..1000
2—12. Golden Lies, D.....3000
2—15. Gold Dust, D.....2000
2—16. Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Sc.....Split reel
2—19. Politeness Pays, D.....3000
2—22. The Bridesmaid's Secret, D.....2000
2—26. The Despoiler, D.....1000
2—29. The House of Surprise, D.....2000
3— 1. Vernon Howe Bailey's Sketch Book of London, and 500 ft. Scenic.....Split reel
3— 4. Beyond the Law, D.....3000
3— 7. The Intruder, D.....2000
3—11. A Man's Work, D.....3000
3—14. Joyce's Strategy, D.....2000
3—15. Vernon Howe Bailey's Sketch Book of Philadelphia, Cart., and 500-ft. Scenic. Split reel
3—18. Unknown, D. 3000
3—21. Separating from Sarah, D.....2000
3—25. I Will Repay, D.....3000

KALEM

2—16. A Molar Mix-Up, C.....1000
2—18. The Guiding Hand, D.....1000
2—19. The Perilous Swing, D. (H. of H. Series) 1000
2—22. Ham, the Diver, C.....1000
2—23. Earning His Salt, C.....1000
2—25. The Night Watch, D.....1000
2—26. The Switchman's Story (H. of H. Series), D. 1000
2—29. Winning the Widow, C.....1000
3— 1. A Riddle in Rascals, C.....1000
3— 4. The Girl Telegrapher's Nerve (H. of H. Series), D. 1000
3— 7. Maybe Moonshine, C.....1000
3— 8. When Hubby Forgot, C.....1000
3—11. A Race for Life, D. (H. of H. Series.1000
3—14. Ham Agrees with Sherman, C.....1000
3—15. The Eveless Eden Club, C.....1000
3—17. A Flock of Skeletons, C.....1000
3—18. The Girl Who Dared, D.....1000
3—21. For Sweet Charity, C.....1000
At Bachelor's Roost, C.....1000
3—24. When Things Go Wrong, C.....1000
3—25. The Detective's Peril, D.....1000
3—28. Ham and the Hermit's Daughter, D...1000
3—29. The Trailing Tailor, C.....1000
3—31. Almost a Heroine, C.....1000
4— 1. The Trapping of Peeler White (Hazards of Helen Series), D.....1000

KNICKERBOCKER STAR FEATURES

2— 4. The Crime of Circumstance, D.....3000
2—11. The Big Brother, D.....3000
2—18. Child of the West, D.....3000
2—25. Who Knows? D.....3000
3— 3. The Master Smile, D.....3000
3—10. A Slave of Corruption, D.....3000
3—17. Mismates, D. 3000
3—24. The Witch of the Mountains, D.....3000
3—31. The Home-Breakers 3000

LUBIN

2—26. Billie's Revenge, C.....1000
2—28. At the Door of Doom, D.....1000
3— 2. Her Wayward Sister, D.....3000
3— 4. Hamlet Made Over, C.....1000
3— 6. Ophelia, C. 1000
3— 7. A Change of Heart, D.....2000
3— 9. Soldier Sons, D.....3000
3—11. Some Boxer, C.....1000
3—13. The Butler, C. 1000
3—16. The Gulf Between, D.....3000
3—18. Dare Devil Bill, C.....1000
3—20. The New Janitor, C.....1000
3—21. The Crash, D.....2000
3—23. A Sister to Cain, D.....3000
3—25. Love One Another, C.....1000
3—27. Otto the Soldier, C.....1000
3—30. The Voice in the Night, D.....3000
4— 1. Billie's Double, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

2—12. A Mix-Up in Movies, C.....1000
2—14. The Black Orchid, D.....3000
2—19. Making Good, D.....1000
2—21. Virtue Triumphant, D.....3000
2—26. A Safe Risk, C.....1000
2—28. The Grinning Skull, D.....3000
3— 4. The Uncut Diamonds, D.....1000
3— 6. The Dream of Eugene Aram, D.....3000
3—11. The Passing of Pete, D.....1000
3—13. The Regeneration of Jim Halsey, D...3000
3—18. Toll of the Jungle, D.....1000
3—20. "Number 13, Westbound," D.....3000
3—25. Trilby's Love Disaster, D., West.C....1000
3—27. A Social Deception, D.....3000
4— 1. Her Dream of Life, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

2—10. Bungles Rainy Day, C.....1000
2—11. The High Sign, C.....1000
2—24. Bungles Enforces the Law, C.....1000
2—25. Love and Lather, C.....1000
3— 2. The Serenade, C.....1000
3— 3. The Artist's Model, C.....1000
3— 9. Bugles' Elopement, C.....1000
3—10. Their Wedding Day, C.....1000
3—16. Nerve and Gasoline, C.....1000
3—17. A Pair of Skins, C.....1000
3—23. Bungles Lands a Job, C.....1000
3—24. Behind the Footlights, C.....1000
3—30. Their Vacation, C.....1000
3—31. Anvils and Actors, C.....1000

VITAGRAPH

2—12. From Out of the Past, D.....3000
2—14. You're Next, C.....1000
2—18. In Arcadia, C.....1000
2—19. The Man He Used to Be, D.....3000
2—21. Hughey, the Process Server, C.....1000
2—25. Freddy's Narrow Escape, C.....1000
2—26. The Road of Many Turnings, D.....3000
2—28. Her Bad Quarter of an Hour, C.....1000
3— 3. Tubby Turns the Tables, and Odd Acquaintances .....Split reel
3— 4. La Paloma, D. 3000
3— 6. Panzy's Papas, C.....1000
3— 9. Beaned by a Bean Shooter, C.....1000
3—11. The Human Caldron, D.....3000
3—13. Putting Pep in Slowtown, C.....1000
3—17. Freddy Aids Matrimony, C.....1000
3—18. Miss Warren's Brother, D.....3000
3—20. A Squared Account, D.....1000
3—24. Freddy Versus Hamlet, C.....1000
3—25. Husks, D. 3000
3—27. Three Johns, C.....1000
3—31. Freddy Foils Floaters, C.....1000

UNIT PROGRAM—VITAGRAPH

1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C.....1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*
3— 6. *Mrs. Dane's Danger, D.....4000*
Bitter Sweet, C.....1000

MUTUAL FILM RELEASES

AMERICAN

1—16. The Gamble, D.....2000
1—18. The Silent Trail, D.....2000
1—21. The Thunderbolt, D.....1000
1—25. The Man in the Sombrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000
2—15. A Modern Sphinx, D.....3000
2—22. Life's Harmony, D.....3000
2—28. The Happy Masquerader, D.....3000
3— 7. The Silken Spider, D.....3000
3—14. The Suppressed Order, D.....3000
3—21. The Code of Honor, D.....3000
3—28. In the Shuffle, D.....3000

BEAUTY

2—14. Billy Van Deusen and the Vampire, C.1000
2—16. Ella Wanted to Elope, C.....1000
2—19. The Battle of Cupidovitch, C.....1000
2—23. Too Much Married, C.....1000
2—27. Cooking His Goose, C.....1000
3— 1. Johnny's Jumble, C.....1000
3— 5. Dad's College Widow, C.....1000
3— 8. The Gay Blade's Last Scrape, C.....1000
3—12. Persistent Percival, C.....1000
3—15. Plotters and Papers, C.....1000
3—19. Tips, C. 1000
3—22. Cupid at Cohn's, C.....1000
3—26. The Bubbles and the Barber, C.....1000
3—29. A Trunk an' Trouble, C.....1000
4— 2. The Improbable Yarn of McQuirk, C..1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CLIPPER

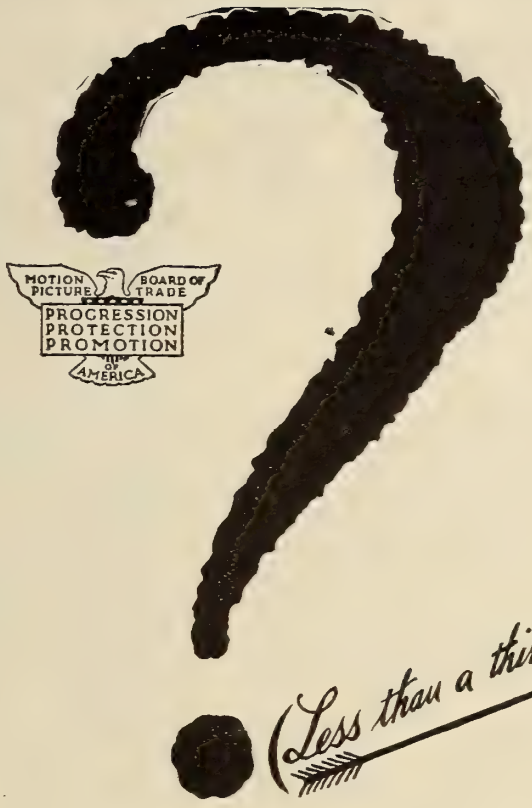
1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

2—4. The Defective Detective, C.....1000
2—11. Jerry's Millions, C.....1000
2—18. Too Proud to Fight, C.....1000
2—25. Going Up, C.....1000
3— 3. The Desperate Chance, D.....1000
3—10. Jerry's Big Game, C.....1000
3—24. Jerry and the Smugglers, C.....1000
3—31. Jerry Among the Smugglers, C.....1000

FALSTAFF

2— 3. Harry's Happy Honeymoon, C.....1000
2— 8. Booming the Boxing Business, C.....1000
2—10. Snow Storm and Sunshine, C.....1000
2—20. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split reel
2—22. Ruth's Remarkable Reception, C.....1000
2—24. Perkin's Peace Party, C.....1000
2—29. Rustie Reggie's Record, C.....1000
3— 2. Maude Muller Modernized, C.....1000
3— 7. Oscar the Oyster Opener, C.....1000
3— 9. Ambitious, Awkward Andy, C.....1000
3—14. Theodore's Terrible Thirst, C.....1000
3—16. Rupert's Rube Relations, C.....1000
3—21. Pansy Post, Protean Player, C.....1000
3—23. Pedro, the Punk Poet, C.....1000
3—28. Paul's Political Pull, C.....1000
3—30. The Snowshoveler's Sweetheart, C....1000



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Motion Picture Board of Trade
of America, Inc.
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HARRY A. COCHRANE
Madison Square Garden
New York City

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

1—24. Jeanne Dore (Sarah Bernhardt)...5 parts
1—31. Secret Love (Helen Ware).....6 parts
2— 7. Undine (Ida Schnall).....5 parts
2—14. Hop, the Devil's Brew (Lois Weber).....5 parts
2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely).....5 parts
3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley).....5 parts
3—13. Strength of the Weak (Mary Fuller).....5 parts
3—19. The Yaqui (Hobart Bosworth).....5 parts
3—26. The Flirt (Marie Walcamp).....5 parts
4— 2. Tangled Hearts (Louise Lovely)....5 parts

FOX FILM CORPORATION

1—30. The Ruling Passion.....5 reels
2— 6. Merely Mary Ann.....5 reels
2—13. The Fool's Revenge.....5 reels
2—20. Fighting Blood .....5 reels
2—27. The Witch .....5 reels
3— 6. The Marble Heart.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. The Bondman .....5 reels
3—27. A Wife's Sacrifice.....5 reels
4— 3. A Modern Thelma.....5 reels
4—10. Blue Blood and Red.....5 reels
4—17. Blazing Love .....5 reels
4—24. A Man of Sorrow.....5 reels

IVAN FEATURE PRODUCTIONS

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke).....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

1—24. Her Debt of Honor (Valli Valli)...5 reels
2—14. Dimples (Mary Miles Minter).....5 reels
3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels

POPULAR PLAYS & PLAYERS

1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels
2—28. The Soul Market (Mme. Petrova)...5 reels

B. A. ROLFE PHOTOPLAYS, INC.

2— 7. The Upstart (Marguerite Snow)....5 reels
2—21. The Price of Malice (Hamilton Revelle) .....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
3—27. Her Great Price (Mabel Taliaferro).5 reels

QUALITY PICTURES

1—31. Man and His Soul (Francis X. Bushman and Beverly Bayne).....5 reels
2—21. A Corner in Cotton (Marguerite Snow) .....5 reels
3—20. The Wall Between (Francis X Bushman and Beverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

3— 6. According to Law (Mildred Gregory and Howard Hall), Gaumont.....5 reels
3— 9. True Nobility (E. Forrest Taylor and Helene Rosson), American.....5 reels
3—11. The Flight of the Duchess (Gladys Hulette), Com., Thanhouser.....5 reels
3—13. In the Web of the Grafters (Norbert Myles and Edythe Sterling), D., Signal .....5 reels
3—16. The Fugitive (Florence LaBadie), D., Thanhouser .....5 reels
3—18. Overalls (Rhea Mitchell and Wm. Stowell), Com. D., American 5 reels
3—20. The Haunted Manor (Iva Shepard, Gertrude Robinson and H. W. Pemberton), Gaumont, D.....5 reels
3—23. The Bruiser (Wm. Russell, Charlotte Burton), American, D.....5 reels
3—25. The Hidden Law (Wm. Clifford, Margaret Gibson), Centaur, D.....5 reels

Week of March 27. 1916.

No. 86. The Love Liar (Crane Wilbur), D., Centaur .....5 reels
No. 87. Revelations (Arthur Maude and Constance Crawley), D., American.5 reels
No. 88. The Net (Bert Delaney, Marion Swayne), D., Thanhouser.....5 reels

Week of April 3, 1916.

No. 89. The Haunted Manor (Ivy Shepard, Gertrude Robinson and W. H. Pemberton), D., Gaumont.....5 reels
No. 90. The Traffic Cop, Thanhouser.....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Lost Bridegroom (John Barrymore), D .....5 reels
3—23. The Saleslady (Hazel Dawn), D...5 reels
3—27. Audrey (Pauline Frederick). Com.-D..5 reels
4—10. Molly Make Believe (Marguerite Clark) .....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. Mind-the-Paint-Girl (Peggy Hyland).5 reels
4—27. The Moment of Death (Pauline Frederick) .....5 reels

JESSE LASKY COMPANY

3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels
4— 6. The Race (Victor Moore and Anita King) .....5 reels
4—13. Under the Mask (Wallace Reid and Cleo Ridgley) .....5 reels
4—24. The Stowaway Girl (Marie Doro)...5 reels

MOROSCO PHOTOPLAY COMPANY

2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Marcia Gray (Constance Collier), D.....5 reels

PALLAS

2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels
4— 3. Heart of Paula (Leonore Ulrich)...5 reels

RED FEATHER PRODUCTIONS

2— 7. A Knight of the Range (Harry Carey) .....5 reels
2—14. The Sphinx (Kelcey and Shannon).5 reels
2—21. Sons of Satan.....5 reels
2—28. The Lords of High Decision (Cyril Scott) .....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan) .....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels
3—17. Autumn (Violet Mersereau).....5 reels
4— 3. Two Men of Sandy Bar (Hobart Bosworth .....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

2—27. The Last Act (Bessie Barriscale)..5 reels
3— 5. Hell's Hinges (William S. Hart)..5 reels
3—12. Bullets and Brown Eyes (Bessie Barriscale .....5 reels
3—19. The Moral Fabric (Frank Mills)..5 reels
3—26. The Raiders (H. B. Warner).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

2—27. Don Quixote (DeWolf Hopper)....5 reels
3— 5. Daphne and the Pirate (Lillian Gish) .....5 reels
3—12. The Flying Torpedo (John Emerson .....5 reels
3—19. Martha's Vindication (Norma Talmadge, Tully Marshall and Seena Owen).....5 reels
3—26. Hoodoo Ann (Mae Marsh and Robert Harron) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

2—20. The Bright Lights (Normand and Arbuckle) .....2 reels
2—27. His Pride and Shame (Ford Sterling). .....2 reels
2—27. Cinders of Love (Chester Conklin).2 reels
3— 5. A Village Vampire (Fred Mace)..2 reels
3— 5. The Judge (Charles Murray).....2 reels
3—12. The Village Blacksmith (Hank Mann .....2 reels
3—12. "The Village Vampire" (Fred Mace) .....2 reels
3—19. Gypsie Joe (Joe Jackson).....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

HEART-VITAGRAPH NEWS PICTORIAL
Issued every Tuesday and Friday.

VITAGRAPH

2—21. Kennedy Square .....5 reels
2—28. For a Woman's Fair Name.....5 reels
3— 6. The Hunted Woman.....5 reels
3—13. The Hero of "D.2".....5 reels
3—20. The Supreme Temptation.....5 reels
3—27. The Two Edged Sword.....5 reels
4—10. Salvation Joan.....7 reels

LUBIN

1—20. The Wonderful Wager.....2 parts
1—24. Gods of Fate.....5 parts
1—31. Souls in Bondage.....5 reels
3—20. Dollars and the Woman.....6 parts
4— 3. The Fires of St. John.....5 reels

SELIG

1—10. No Greater Love .....5 parts
2— 7. Thou Shalt Not Covet.....5 reels
3— 6. Unto Those Who Sin.....5 reels
3—20. The Ne'er-Do-Well .....10 parts
4— 3. The Cycle of Fate.....5 reels

ESSANAY

1—17. Captain Jinks .....5 parts
2—14. Vultures of Society.....5 reels
2—28. The Discard .....5 reels
3—20. The Havoc.....5 reels

WORLD-EQUITABLE PROGRAM

EQUITABLE

2—14. The Clarion (Carlyle Blackwell).....5 reels
2—21. The Question (Marguerite Leslie)..5 reels
2—28. The Price of Happiness (Mary Boland) .....5 reels
3—13. Man and His Angel (Jane Gray)...5 reels
3—20. Passers By (Chas. Cherry).....5 reels
3—27. The Struggle (Frank Sheridan)....5 reels
4— 3. Her God (Gail Kane).....5 reels

WORLD

2—14. Love's Crucible (Frances Nelson)..5 reels
2—21. A Woman's Power (Mollie King)..5 reels
2—28. The Pawn of Fate (George Beban).5 reels
3— 6. As In a Looking Glass (Kitty Gordon) .....5 reels
3—13. The Unpardonable Sin (Holbrook Blinn) .....5 reels
3—20. To Him That Hath (Robert Warwick) .....5 reels
3—27. The Hand of Peril (House Peters)..5 reels



Producer Al. Christie



Eddie Lyons



Billie Rhodes



Lee Moran

NESTOR COMEDIES

Popular With Millions of People

NESTOR COMEDIES are the CLASS of the Comedy World. They are the most refined comedies made. Every NESTOR comedy is based upon a genuinely funny plot; that is why they never fail to please. And because they are so consistently excellent and so distinct from any other comedies, no programme is complete without a NESTOR. You can book them blindfold on the name alone, but if you want to please your patrons, don't neglect to—Have a NESTOR Comedy in your Programme . . . . . ALWAYS."

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"The Deacon's Waterloo," March 13
"Across the Hall," March 17
"Love and Vaccination," March 20
and other coming releases, including
"Lem's College Career," two reels
"The Janitor's Busy Day,"
and "A Leap Year Tangle,"

show Nestor Comedies at their best. Book them all and have a Nestor Comedy in your program ALWAYS.

Al. E. Christie, Producer

NESTOR COMEDIES

UNIVERSAL FILMS

If your exchange cannot supply you, write Christie Film Company, Hollywood, California.

RELEASE DATES FOR READY REFERENCE

GAUMONT

2—27. See America First, No. 24, Sc., and Keeping Up with the Joneses, Cart. .....Split reel
3— 5. See America First, No. 25, and Keeping Up with the Joneses, Cart.....Split reel
3—12. See America First, No. 26, and Keeping Up with the Joneses, Cart. Split reel
3—19. See America First, No. 27, and Keeping Up with the Joneses, Cart...Split reel
3—26. See America First, No. 28, Sc., and Keeping Up with the Jones, Cart. Split reel
4— 2. See America First, No. 29, Sc., and Keeping Up with the Joneses, Split reel

MUSTANG

1—15. Water Stuff, C.-D.....3000
1—21. Wild Jim Reformer, D.....2000
2— 4. The Extra Man and the Milk-Fed Lion, C.-D.....3000
2—11. According to St. John, D.....3000
2—18. When the Light Came, D.....3000
2—25. Double Crossed, D.....3000
3— 3. Margy of the Foothills, D.....3000
3—10. Quagmire, D. 3000
3—17. Curlew Curliss, D. 3000
3—24. Snow Stuff, D.....3000
3—31. The Ranger of Lonesome Gulch, D....3000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

2— 2. The Knotted Cord, D.....3000
2— 9. The Spirit of the Game, D.....3000
2—16. Outwitted, D.....3000
2—23. The Reunion, D.....3000
3— 1. What Dorris Did, D.....3000
3— 8. The Cruise of Fate, D.....3000
3—15. The Whispered Word, D.....2000
3—22. The Fifth Ace, D.....2000
3—29. Fear, D.....3000

VOGUE

2—13. Igorrotes' Crocodiles, and a Hat Box, Split reel
2—17. At the End of His Rope, C.....1000
2—20. Heaven Will Protect a Woiking Goil, C..1000
2—24. Flooded with Trouble, C.....1000
2—27. The Candy Cook, C.....1000
3— 2. Love, Dynamite and Baseball, C.....1000
3— 5. All Balled Up, C.....1000
3— 9. Love, Music and Cannon Balls, C....1000
3—12. More Truth Than Poetry, C.....1000
3—19. Troubled Waters, C.....1000
3—23. Search Me, C.....1000
3—26. Devilish Business, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of March 20, 1916.

The Iron Claw, No. 4, D., 2000.....Pathé
How Flowers Breathe, Ed. (Col.), and In the French Sudan (Pict. Africa), Split reel .....Pathé
The Woman's Law, D., 5000.....G. R. Plays

Week of March 27, 1916.

The Iron Claw, No. 5, "The Intervention of Tito," D., 2000.....Pathé
Lonesome Luke, Circus King, C., 1000.Phunphilms
Siberia, the Vast Unknown, No. 4, Sc., 1000.Pathé

Week of April 3, 1916.

The Iron Claw, No. 6 (The Spotted Warning), D., 2000.....Pathé
Skylight Sleep, C., 1000.....Phunphilms
Idaho's Waterfalls, and the Coal Mines of Hongey, Ind. China, Split reel.....Pathé

Week of April 10, 1916.

The Iron Claw, No. 7 (The Hooded Helper), D., 2000.....Pathé
Luke's Double, C., 1000.....Phunphilms
Teddy and the Angel Cake, and Algeria New and Old, Sc., Split reel.....Pathé

Week of April 17, 1916.

The Iron Claw No. 8 (The Ghost Man), D., 2000 .....Pathé
Big Jim Garrity, D., 5000.....G. R. Plays
Lady Killers, C., 1000.....Starlight
Siberia, the Vast Unknown (No. 5) and glimpses of San Francisco, Sc., Split reel. Pathé

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

1—22. Buck Simons Puncher, D.....2000
1—29. A Daughter of Pennance, D.....2000
2— 5. Phantom Island, D.....2000
2—12. His Majesty, Dick Turpin, D.....2000
2—19. A Recoiling Vengeance, D.....3000
2—26. The Stampede in the Night, D.....2000
3— 4. The One Woman, D.....3000
3—11. The Quarter Breed, D.....3000
3—18. The Iron Rivals, D.....2000
3—25. Monna Vanna, D.....3000
4— 1. The Night Riders, D.....2000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

1—18. The Reward of Chivalry, D.....3000
1—25. Discontent, D. 2000
2—1. Three-Fingered Jennie (No. 3, Lord John) 3000
2— 8. Yust from Sweden, D.....3000
2—15. The Family Secret, Com.-D.....2000
2—22. The Dupe, D.....3000
2—29. The Eye of Horus (Lord John's Journal No. 4), D. 3000
3— 7. The Winning of Miss Construe, D....3000
3—14. Born of the People, D.....2000
3—21. The Madcap Queen, C.-D.....2000
3—28. Lady Raffles Returns, D.....2000

IMP

2— 4. The Soul Man, D.....1000
2— 8. Artistic Interference, C.....1000
2—11. The Trail of the Wild Wolf, D.....2000
2—15. Cinders, D.....1000
2—18. Count and Counterplot, D.....2000
2—25. "I'll Get Her Yet," C.....2000
2—29. Some Heroes, C., and The Land Above the Clouds, Scenic.....Split reel
3— 3. The Hoax House, C.-D.....2000
3—7. Sunlight and Shadows, D.....1000
3—10. The Doll Doctor, D.....2000
3—14. Her Invisible Husband, C.....1000
3—17. Paterson of the News, D.....2000
3—21. Ain't He Grand? C.....1000
3—24. The Crimson Trail, C.....2000
3—31. Scorched Wings, D.....3000

JOKER

1—29. Mrs. Green's Mistake, C.....1000
2— 5. Wanted—A Piano Tuner, C.....1000
2—12. Leap and Look Thereafter, C.....1000
2—26. Married on the Wing, C.....1000
3— 2. Love Laughs at the Law, C.....1000
3—18. Muchly Married, C.....1000
3—25. It Nearly Happened, C.....1000
4— 1. A Tale of a Telegram, C.....1000

LAEMMLE

1—28. The Inner Soul, D.....2000
2— 4. The Wise Man and the Fool, D.....2000
2—10. The Living Lie, D.....3000
2—13. Arthur's Last Fling, C.-D.....1000
2—16. As Fate Decides, D.....1000
2—24. John Pellet's Dream, Com.-D.....1000
2—27. Her Greatest Story, D.....1000
3— 2. The Heart of Bonita, D.....2000
3— 5. The Blackmailer, D.....1000
3— 8. The Windward Anchor, D.....1000
3— 9. Lavinia Comes Home, D.....2000
3—15. Lonesomeness, D. 1000
3—22. The Desperado, D.....1000
3—23. The Secret Foe, D.....2000
3—29. The Blackmailer, D.....1000
3—30. A Fool's Gold, D.....3000

L-KO

1—26. Knocks and Opportunities, C.....2000
1—30. Cupid at the Polo Game, C.....1000
2— 2. Sea Dogs and Land Rats, C.....1000
2— 6. A September Mourning, C.....2000
2— 9. Her Naughty Eyes, C.....1000
2—13. Firing the Butler, or The Butler's Fire, C. 2000
2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000
3— 1. Blue Blood but Black Skin, C.....2000
3— 5. Gertie's Awful Fix, C.....1000
3— 8. False Friends and Fire Alarms, C....1000
3—19. Live Wires and Love Sparks, C.....3000
3—22. Scars and Stripes Forever, C.....2000
3—26. A Friend—But a Star Boarder, C.....1000
4— 2. Caught on a Skyscraper, C.....2000

NESTOR

2— 7. Mixed Kids, C. 1000
2—11. A Quiet Supper for Four, C.....1000
2—14. When the Losers Won, C.....1000
2—18. Flivvers' Dilemma, C.....1000
2—21. The Disappearing Groom, C.....1000
2—25. Her Friend the Doctor, C.....1000
2—28. Cupid Trims His Lordship, C.....1000
3— 3. The Lion's Breath, C.....1000
3— 6. Their Only Son, D.....1000
3—10. When Lizzie Disappeared, C.....1000
3—13. The Deacon's Waterloo, C.....1000
3—17. Across the Hall, C.....1000
3—20. Love Vaccination, C.....1000
3—24. The Wrong Bird, C.....1000
3—27. The Janitor's Busy Day, C.....1000
3—31. He Almost Eloped, C.....1000

POWERS

1—20 Physical Culture Lesson, No. 2, and the Ariel Buds, Vaud, Act.....Split reel
1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart.Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart.....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000
2—26. "Preparedness" (U. S. at Work, No. 10.) .....
3— 4. "To Arms" (U. S. at Work, No. 11)..
3— 9. Warriors of the Air, and a Romance of Toyland .....Split reel
3—11. Uncle Sam at Work, No. 12, Ed....1000
3—16. Sammy Johnsin, Strong Man, Cart., and Safety First, Ed.....Split reel
3—23. A Toyland Mystery, and Amphibian Oddities, Ed. .....Split reel
3—30. Between Midnight, C.....1000
4— 1. A Serpent in the House, C.....1000

REX

2—15. The Strong Arm Squad, D.....1000
2—18. Borrowed Plumes, D.....1000
2—20. Dolly's Scoop, D.....2000
2—23. Turtle Doves, Com.D.....1000
3— 3. In the Heart of a Shell, Juv.-D.....1000
3— 5. Saved by a Song, D.....2000
3— 9. The Dumb Bandit, D.....1000
3—12. His Brother's Pal, D.....2000
3—14. The Bold, Bad Burglar, C.-D.....1000
3—17. The Cry of Erin, D.....1000
3—19. Behind the Curtain, D.....1000
3—21. The Phantom Thief, D.....1000
3—26. A Social Outcast, D.....3000
3—28. There's No Place Like Home, D.....1000
4— 2. Her Sister's Sin, D.....1000

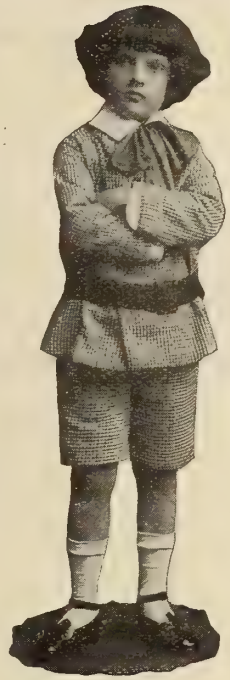
VICTOR

1—21. A Sea Mystery, D.....1000
1—26. Across the Line, D.....1000
2— 2. Son o' the Stars, D.....3000
2— 9. High Flyers, C.-D.....2000
2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000
3—10. Their Act., Com.-D.....1000
3—12. Love Spasms, C.....1000
3—15. Orders Is Orders, C.....2000
3—29. The Model Husband, C.....2000

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Joseph Monahan, "Chip"

"A Chip Off the Old Block" - (1 Reel)
"Chip's Elopement" - - - (1 Reel)
"Chip's Backyard Barnstormers" (2 Reels)
"Chip's Rivals" - - - - - (1 Reel)
and
"The World War in Kidland" - (1 Reel)

These pictures are based upon scenarios specially written by Mr. Fitz Patrick who has successfully carried out our idea of restricting his productions entirely to Juvenile Performers—the ages of his cast varying from 3 to 10 years. In placing these pleasing little comedies before the public we are satisfying a long-felt want —in fact AN INSISTENT DEMAND.

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AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation.....6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise.....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
Feb.—The Unwritten Law.....5 reels
The Woman Who Dared.....5 reels

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, Inc.
Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O-18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
Uncle's Little Ones.....1 reel
The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventures of Sally.....1 reel
The Jungle Kid.....1 reel

ELDORADO FEATURE FILM CO.
The Impersonation.....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide.....6 parts
The Awakening of Bess Morton....5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (Ebba Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolick)...4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HERALD FILM CORPORATION
2— 7. Charlie in Cuckoo Land, Com.-Cart..1 reel
2—14. Charlie Throws the Bull, Com.-Cart..1 reel
2—21. Charlie in India, Com.-Cart.....1 reel
2—28. Charlie the Chef, Com.-Cart.....1 reel

HANOVER FILMS
Dec.—Marvellous Maciste.....6 parts
Should a Baby Die?.....5 parts

HIPPODROME FILM CO.
At the front with the Allies.....

ARTHUR S. KANE
Somewhere in France.....5 parts

KULEE FEATURES
Germany On the Firing Line.....6 parts

WILLIAM MORRIS
On the Battlefields of France.....5 parts

B. S. MOSS
Three Weeks.....5 reels
Salamander.....5 reels
One Day.....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

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Prohibition.....5 parts

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Driftwood.....

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4—10. Bilibid, the "Sing Sing" of the Philippines.
4—17. The Pasig River (The Filipino River).
4—24. The Lowlands of Luzon.
Bray Cartoons.
4— 6. The Police Dog Turns Nurse.
4—13. The Stone Age Roost-Robber.
4—20. Inbad the Sailor Takes Gas (Silhouette fantasie).

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UNIVERSAL
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Motion Picture News

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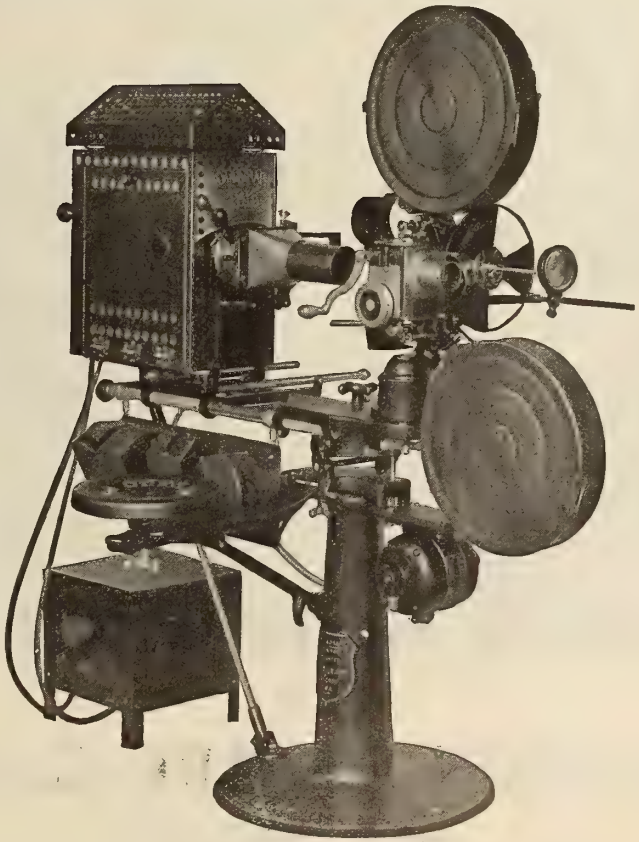
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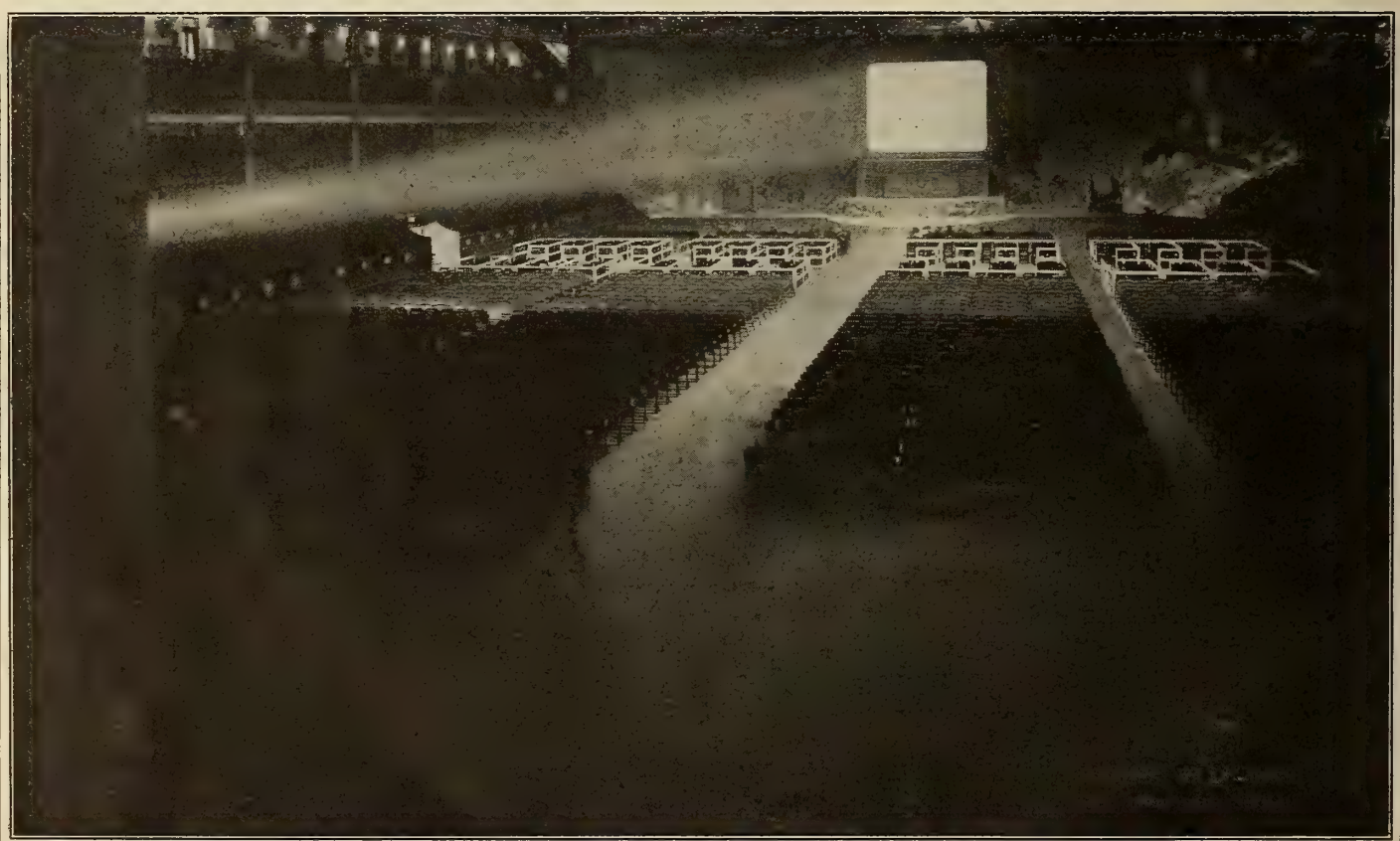
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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

73—Describe the construction of a magnetizing coil or solenoid or a choke coil.

Ans.—The magnetizing coil or solenoid, as it is called, required for the excitation of the iron core in a reactive or choke coil must be carefully designed and constructed.

It is usually composed of a double cotton covered magnet wire made of copper although in some instances it is possible to use a copper wire insulated with a baked enamel.

For very large choke coils, copper strips or bars of either rectangular or square cross section are used without insulation because they are wound so that the turns are separated from each other by air space.

For our purpose a regular solenoid made of cotton covered copper wire answers the purpose the best.

When winding a solenoid for use with A. C. the greatest care must be exercised to make sure that the cotton insulation is not injured and will not be cracked or injured, when bending the wire around the square corners, for instance.

It is generally necessary to use a wooden block and a hammer in forming the coil if it is composed of a fairly large size wire, as required with currents ranging between 25 and 80 amperes.

The better manufacturers do not depend upon the cotton insulation in separating the different layers of the coil from each other but separate each layer from the other by inserting a thin sheet of mica or fibre between the different layers.

This makes a complete new surface for each layer and in this manner avoids the possibility of break-down in the insulation which would cause a short circuit between two or more turns.

A short circuit between even two turns in a choke-coil or transformer will cause a tremendous current flow in the two turns which are short circuited, and as a result the cotton insulation will begin to burn and before long the entire transformer is either burned out or the fuses will blow, putting the coil out of business.

In view of the fact that the core has to be made up from laminated iron sheets, it is evident that the rectangular or square core construction, that is a core having a square or rectangular leg, is the easiest and more practical to construct.

Therefore, the coil must necessarily be wound in rectangular or square form, so that it is really necessary to insulate each layer from the other, at least on the corners where the full strain is between the different layers of wire.

74—What size wire should be used for choke-coils, that is, what should be the cross section of the wire relative to the ampere capacity?

Ans.—For ordinary interior wiring, we know from the underwriters' table that in order to avoid excessive heating, to carry a current of 50 amperes we must use not smaller than No. 6 wire, which is equal to 26,250 circular mills.

In a solenoid, however, where the wires are laid very close to each other and where there are several layers one on top of the other, it is not so easy to radiate the heat generated by the drop in the wire.

Therefore, a much larger cross section must be used in order to prevent heating to such an extent that the insulation would be destroyed. For an ordinary arc lamp choke-coil, I would recommend a wire at least three times the number circular mills used for ordinary interior wiring.

Under this condition a 50 ampere choke-coil would require a wire which would have a capacity of anywheres from 65,000 to 80,000 circular mills, and this would call for a wire of approximately No. 1 or No. 2 B. & S. gauge.

From past experience in coil construction I have found that it is not safe under any condition to allow less than 1,000 circular mills for each ampere to be carried.

A 50 ampere choke-coil should under no circumstances be made up of a wire smaller than 50,000 circular mills.

The foregoing sizes recommended are based upon ordinary coil construction where one layer is wound upon the other in the regular form. However, where air ducts are provided between the different layers and where the coil is cooled by artificial means, such as a ventilating blower or by immersing it in a bath of oil, which will more readily transmit the heat, under which condition the windings can naturally be kept much cooler, a somewhat smaller size wire may be used without danger of over-heating.

75—After the coil has been wound in the required form, what do you have to do to it?

Ans.—In order to avoid disintegration of the cotton insulation, due to the heat and vibration of the coil when it is subjected to the influence of an Alternating Current becomes necessary to paint each layer and turn of wire as it is being wound with an insulating compound, which after the coil has been completed is thoroughly baked in an oven at considerable heat, so as to form a solid body of the different wire turns and layers.

In the more modern manufacturing establishments, where transformers are made on a large scale, there is generally provided what is called a "Vacuum Impregnating Tank," in which the insulating compound or liquid is kept under heat and in which the coils are immersed.

After the tank has been fully loaded with coils the man-hole lid is put on and tightened to make the tank air-tight. Then the air is exhausted and during this process the insulating compound is forced into every crevice of the coil, which then becomes practically a solid mass.

After it has been baked it is as hard as rock and then there is not much danger of the coil becoming injured, even though it should be subjected to rough usage and considerable overheating, and that is the form of construction which should always be insisted upon in selecting choke-coils or transformers.

Generator Obviates All Loss of Current

Efficiency in Machine for Transforming Alternating into Direct Current, No Longer a Luxury but Now Considered an Absolute Necessity, Is Obtained by Construction Enabling the Maintenance of an Arc Without a Rheostat in Series

THE transformation of alternating into direct current for motion picture projection is no longer a luxury. It is an absolute necessity for the modern exhibitor.

The Hallberg 20th Century Motor Generator is a most efficient apparatus for changing A. C. to D. C. or for transforming a higher voltage D. C. into a lower voltage D. C. to dispense with the rheostats for the control or projector arc lamps.

In order to obviate all current losses, J. H. Hallberg some years ago produced a line of generators directly connected to electric motors which were so designed and constructed that an arc could be maintained without a rheostat in series therewith.

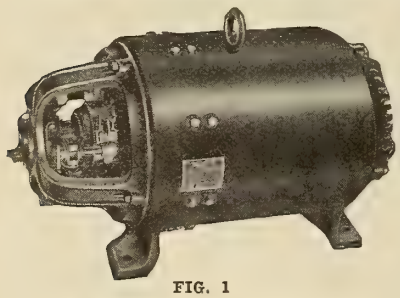


FIG. 1
Motor generator ready for installation

This was accomplished by special windings which would counteract the shunt windings of the generator in such a way that the closer the carbons were put together, the greater would be the counteracting effect, actually reducing the voltage produced by the generator.

As a matter of fact, if the carbons were put together and a short circuit established, the generator would stop generating voltage and current, simply running idle.

Shaft Exceptionally Large in Diameter

The shaft upon which is mounted the D. C. armature (Fig. 2) with its commutator and the rotor for the A. C. motor, is exceptionally large in diameter, and it is very short, thus producing an apparatus which will allow for a very small air gap between the pole pieces and the armature, which, we all know, means increased efficiency, power factor and regulation.

The shaft with the armature and the rotor is supported by two ball bearings, one in each end casting. The ball bearings are lubricated by a special grease, which is forced into the ball bearings when the machine is made and lasts about one year in regular service without renewal or attention.

When it becomes necessary to change the grease, there is a brass crew on the bottom of each bearing and one in top—upon removal of these a grease gun is simply inserted in the top opening, forcing the old grease out through the bottom and replenishing in that manner the lubrication.

After this operation the plugs are put back and the machine is ready for another year's operation.

Fig. 3 shows the interior of the D. C. end of the machine, and illustrates the eight pole pieces, which are built-up laminated electrical steel, fastened inside of a comparatively light steel casting, insuring the very best magnetic qualities conducive of high efficiency and perfect regulation.

Four of the pole pieces carry shunt field windings and special compound winding. The other four, or smaller pole pieces, carry only a series winding. These windings are insulated to withstand as much as 20 times the voltage which will ever be applied to them under normal conditions.

Fig. 4 illustrates the shaft, commutator and the armature with one brush and brush holder complete. The entire interior of the commutator and the armature, as well as of the rotor for the A. C. motor, is hollow, and upon the same shaft there is mounted a specially constructed small fitting, shaped like the blades of a fan, the purpose of which is to induce air circulation through the interior as well as around the exterior of the rotor, the armature and the commutator, insuring cool and perfect operation.

Fig. 4 shows the brush holder for the brush to be of most simple and strong construction. There is a finger, adjustable by a spring in notches, by means of which the carbon brush is forced against the commutator under light but still firm tension.

The brush is provided with a copper pig-tail for conveying the current collected by the brush to the brush holder studs and terminals.

The capacity of the carbon brushes is so liberal that the machine will generate its rated output even though two of the four brushes employed are removed entirely from the machine.

In other words, the factor of safety in the brush gear is 100 per cent., insuring sparkless and cool commutation with minimum friction and wear.

Judging from past performances during tests extending for a period of one year, the brushes will last between six months and one year without attention or renewal, depending upon the length of time the generator is in service each day.

(*Continued on page* 1966.)

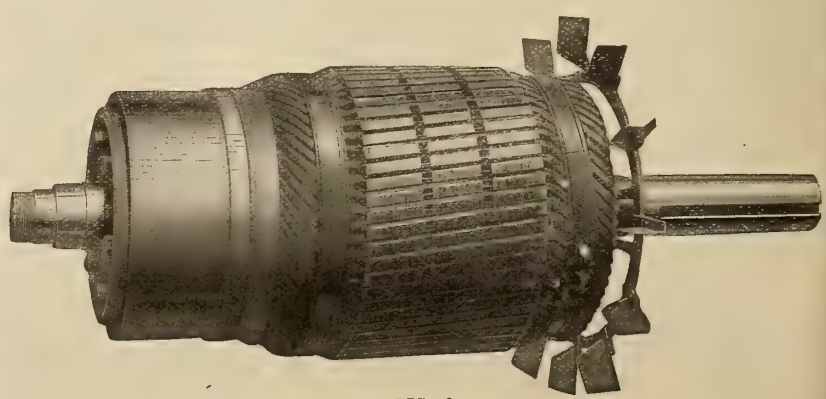


FIG. 2

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

ARIZONA

THE Columbia theatre, the most modern and up-to-date play house in Arizona, has been leased for a term of years by Messrs. George Mauk and Joseph E. Rickards, who control the Phoenix Amusement Company's string of eight houses in the state, and it will be run as a picture theatre.

It opened on March 5. Mauk and Rickards own and operate houses at Ray, Hayden, Sonoro, Florence as well as two houses, the Amuzu and the Columbia, in Phoenix. They book and supply the Coliseum at Mesa and the Goodwin Theatre at Tempe as well as the Pastime at Superior and the Rainbow at Glendale.

ARKANSAS

Kirk Perry, manager of the Majestic in Clarendon, whose house was severly damaged by the floods last February, recently reopened it after making extensive repairs.

CALIFORNIA

The old Golden Gate Family theatre on San Pablo avenue, Oakland, is to be opened at an early date. The house has been dark for several months.

The Bell theatre in the Mission section, San Francisco, has been closed.

The Strand theatre at Sacramento is now being conducted by M. Dieppenbrock, owner of the property.

P. Bladt has refitted the moving picture house at Gustine, and will operate it as a first class moving picture theatre.

The Progress theatre on Fillmore street, San Francisco, is now changing its program four times a week, instead of two.

Moving picture equipment is to be installed in the high school at Auburn.

Contracts have been awarded by the William E. Miller Estate Company for the construction of a theatre building on Franklin street, near Fourteenth, Oakland. The structure will be of brick and concrete construction and will be furnished in a handsome manner.

CANADA

Mr. Picore, manager of the King George theatre, Montreal, has quite a record behind him. Seven years' successful experience in things theatrical, includes the building of his present house, which he afterwards sold to take over the management of the Plaza and the Bellevue.

These two houses owe their fresh start to him and he then bought back his former theatre, the King George, which he now runs. He has raised the admission to ten cents straight, although the house capacity is only 388.

Mr. Herow, former manager of the Quimetoscope, has been transferred to the Crystal Palace theatre, Montreal, where he is using Universal Service, supplemented by Metro and Paramount features. His management has been productive of fine results already.

Mr. Godel, late of the Arcade theatre and the London, of Montreal, has accepted the management of the big New St. Denis theatre, which has just been opened in that city.

A further improvement in the Variety theatre in Victoria, B. C., during the time it was recently closed for alterations, was a $10,000 organ manufactured by the Karn Morris Piano and Organ Company, of Woodstock, Ontario. The house has just reopened, and reveals a great transformation.

W. A. Wilkinson, who has been conducting the Opera House in Kamloops, B. C., using moving pictures, has now secured the Empress theatre, the other principal house of the city, and will hereafter conduct both houses, using the Opera House for pictures at five and ten cents, and placing road shows in it when any are available. The Empress will be the main picture house, showing V-L-S-E and other feature productions at ten and fifteen cents.

CONNECTICUT

Chase Park House, Waterburg, has added another attraction to its already long list of recreation features for the people of its neighborhood, in the form of moving pictures.

DELAWARE

The National theatre built by the National Amusement Company on French street, just above Eighth, Wilmington, opened recently and has proven to be a very beautiful house. Dr. Samuel Elbert is the head of the company while J. Victor Dorrell is in active charge of the theatre.

GEORGIA

W. T. Murray, George Pheles and Sig Samuels have leased the Wiseberg building, 41-43 Peachtree street, Atlanta, for ten years at $18,000 a year. They have already started the work of converting this building into one of the largest motion picture theatres in the south. The transaction involves $230,000. The ten-year lease calls for $180,000. The theatre will cost $50,000, and will seat 1,000 people.

Columbus is to have a new $40,000 picture palace. Work will be begun in the next sixty days. The building is to be constructed on the west side of Broad street by Sol. Loeb, and is to be occupied by James Johnson, the owner of the American theatre of that city.

ILLINOIS

A syndicate composed of John Voumvakis, B. Charurkas, John Costen, and Gus Statis have leased the Vernon theatre, Sixty-first street and Vernon avenue, Chicago, and will open this eight hundred-seat house on May 15. A $10,000 Bartola instrument with Echo attachment is being installed.

INDIANA

Frank Watson, of Lewisville, has bought a 1916 Motiograph machine and a Minusa screen from the Motion Picture Products Company for the opera house at Lewisville which he has leased and is equipping for motion pictures. The theatre will be open three nights each week.

The Read theatre, of Morristown, was destroyed recently by a fire. The loss was estimated at $15,000. Mrs. J. S. Read, owner of the theatre, says the large loss was due to the lack of sufficient fire protection. H. C. Jackson was the manager. The cause of the fire is unknown. There was no one in the theatre when the fire started, as it happened early in the morning. Included in the loss was a $6,000 organ.

The Showers Brothers Company, of Bloomington, furniture manufacturers, will construct a theatre to show motion pictures in a new $25,000 administration building, the construction of which has been started.

The Cort theatre, Kokomo, has been remodeled and reopened with a new stage setting, screen and decorations.

The Majestic theatre at Gary has closed.

The Princess theatre at Evansville has been bought by a company headed by A. J. Merrill. Mr. Merrill formerly owned three theatres in Montana, but recently has been special representative of the Universal company in several western states. The Princess is one of the most popular picture theatres in Evansville.

The Dreamland theatre, of Michigan City, has undergone interior redecorations.

The K. G. theatre of Rochester has been closed pending repairs

ordered by the state fire marshal. The exits are to be enlarged and put on a level with the auditorium floor, which made necessary extensive repairs in the theatre.

The Dickey Amusement Company, of Jackson, Mich., which has a string of motion picture theatres in Michigan, has bought the Lincoln theatre, opposite the St. Joseph Valey bank, in Elkhart, and has reopened it.

Charles Brick, formerly of Elkhart, but late manager of a theatre at Aurora, Ill., is the new manager. The theatre will show feature pictures always at five cents admission. Harry MeGee will be pianist. The Dickey company is owned by F. W. Dickey, of Jackson and Robert Denoyelles. The interior and exterior of the house was remodeled and renovated.

Rapid progress is being made in the construction work of the Circle theatre, in Monument Place, Indianapolis, although it will be some months before the theatre is completed and ready for dedication. Only extreme cold weather is delaying the workmen.

The first of the brick walls to go up is on the Sciota street side, where the bricklayers have reached the top of the window frames of the second story. The north wall is about the same height.

The cement foundation is in for the other two walls and the builders expect that before long the frame steel work will begin taking form. The building committee, made up of officers of the Monument Realty Company, is holding several sessions each week. Contracts for furnishings are being awarded Indianapolis companies, an order for 2,400 yards of carpet going to the Pettis Dry Goods Company and the furniture contract went to Sander & Recker.

IOWA

Dave Beatty has taken over the Fairfield theatre at Fairfield, and has enlarged and improved the house.

B. A. Jean is the new manager of the Pastime theatre at Mount Pleasant.

Rath and Ramsey have sold the Star, Washington, to R. J. Viehl.

E. E. Orris has opened a new theatre at Corydon. It is a pretty little house, seating four hundred people.

Norman Samish has just spent $20,000 improving the Temple Grand theatre at Creston. New seats were put in, the house repapered, the lobby built over, new screen and new machines installed, together with a large organ.

The theatres at Glenwood and Malvern were closed recently by the health authorities during a scarlet fever epidemic.

Frank Bently has opened a house at Corning, and is showing features.

Sullivan, Thomas and Coen recently bought the Idle Hour theatre at Afton, thereby gaining control of the local theatre trade. They then closed the Idle Hour, adding its patrons to those at their other two houses.

KENTUCKY

Stanley Spoehr, of Henderson, has succeeded Louis Zahler as manager of the Strand theatre, Lexington. Mr. Zahler has severed his connection with the Switow Amusement Company, which operates the Strand, to accept a position in Chicago. Mr. Spoehr formery managed the Nickelodeon and Princess theatres at Henderson.

An adjustment of the fire loss of the Ben Ali theatre, Lexington, which was burned last January has been fixed at $68,500. The insurance was carried by a number of companies. The Ben Ali which is being repaired, will reopen in a few weeks with motion pictures.

During the coming summer, motion pictures will be shown at the Casino theatre at Wallace Park, Paducah, on Sunday nights, according to an announcement made by the Paducah Traction Company which controls the park.

The Gem theatre, Frankfort, which has been closed for some time, reopened March 11, under the management of James Taylor. The house has been renovated. A daily program of four reels will be run and on Friday of each week a special feature will be shown.

Music is furnished by a four-piece orchestra. Admission is five cents.

Application for a permit to erect a motion picture theatre at Eleventh and Walnut streets, Louisville, has been made by the Citizens Amusement Company. The plans call for a brick building 38 x 152 feet with a seating capacity of 800.

The estimated cost is $12,000. The theatre will be for negroes exclusively.

LOUISIANA

S. Bridgewater has opened a four hundred seat picture house at De Ridder.

J. M. Key has opened a new picture theatre at Natalbany.

MASSACHUSETTS

Pittsfield is to have another film theatre. Architect George E. Haynes has been consulted by several local men, among them former Mayor Kelton B. Miller, and the proposition calls for erection of a theatre on the vacant lot in the rear of the Miller building.

This block occupies the site of the old Academy of Music, which was destroyed by fire several years ago. Preliminary plans provide for an entrance to the theatre through one of the North street stores in the Miller building.

Robert Costello, a man of considerable theatrical experience, has leased from B. M. Taylor, the Taylor theatre in Adams.

Louie H. Tolman and Lester T. Winn have purchased the Gem theatre in Athol.

Libby and Clark have taken over the Dean theatre on Essex street, Cliftondale.

MICHIGAN

Grand Haven will have one of the finest photoplay theatres in the district when N. Robbins and Son open their new 500-seat Robinhood house about May 1. Mr. Robbins, who has been an agent for the Goodrich Steamship Lines for thirty years, believes in giving the public only the best.

MISSISSIPPI

F. M. Hutchison has sold the picture show Crystal Springs to Messrs. Ford and Allen, of Utica.

MISSOURI

D. T. Graham, a well-known manufacturer of St. Louis, who, with his four sons, recently built the Webster theatre at Twelfth and Clinton streets, had no idea a year ago of going into the picture exhibiting business, but with idle capital on hand, the Grahams, in looking for investment, decided on a motion picture theatre.

The Webster is just opposite the Webster School, with 1,200 pupils attending, and although Mr. Graham says he was warned against building a theatre so near a school, he has found that it is one of the very best means of advertising there is, to have little children walk past the theatre every day and making notes of the pictures that are coming to the house. The Webster runs a five-cent program on five days a week, using short stuff, and ten cents on Saturday and Sunday, when features are shown.

An airdome is being planned for the lot adjoining the theatre, which will be a new departure in summer theatres in St. Louis. The front wall is to be of ornamental brick, with windows of plate glass, in which to frame the posters.

There will be four of these display windows, and there will be a tier of seats in the back of the airdome that will slope from eight feet in height in the rear, to the street level in front of the screen. The theatre and airdome together will represent an outlay of about $30,000.

NEW JERSEY

Further indications of the improvement of Bergenline avenue, Union Hill, as a shopping and business thoroughfare was had when plans and specifications were filed with Town Clerk Bautz for a new motion picture theatre, office building and stores to be erected at 9-11 Bergenline avenue.

An old frame building now situated on that site will be torn down and a new brick two-story structure erected.

With the "Battle Cry of Peace" as the chief attraction, the new United States Photoplay House, Paterson, opened February 25.

NEW YORK

A new company, known as the Palace Theatre Company, Inc., has purchased the beautiful Palace theatre at Main street, opposite Shelton Square, Buffalo, and will continue to operate this house under a policy of three changes a week, with admission placed at ten cents. I. M. Mosher, who went from New York some months ago to manage the Palace, is the new secretary, vice-president and manager of the company. Howard Smith and George E. More are the other members of the new holding company. The house was formerly owned by the Mitchel H. Mark Company.



Photograph of Lobby, De Luxe Theatre, Wilson Avenue, Chicago.

Packed Houses!!

The attractive theatre **gets the crowds!**

The beauty of the lobby pictured here is emphasized by the flood of clear daylight from the four pedestal bowls of sunshine.

X-Ray Reflectors

—the most powerful made—are scientifically designed to spread light evenly over any space **from concealed sources.** This is but one of many ways in which **Eye Comfort Lighting** can be used to make a theatre beautiful, attractive, and much talked of.

Write us today. Send blue print or sketch of space to be lighted. Our engineers will make recommendations to meet your needs —and this service is free.

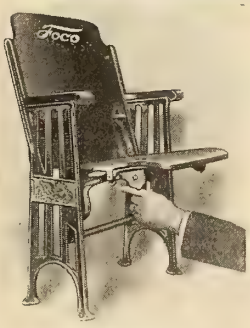
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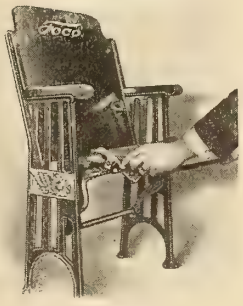
21 West 46th Street NEW YORK, N. Y.

Booklets on any kind of lighting in which you are interested—Free

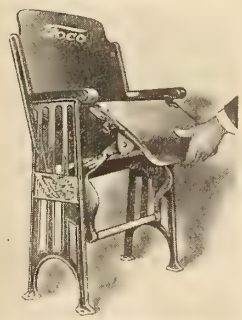




Press Catch



Tilt Forward



Push Back

All Eyes on a Line
A NEW CHAIR
That Enables Everybody to See and Be Comfortable

Can be changed from an adult's chair to a child's chair by pressing the catch and raising as illustrated. Returns to adult's position and locks just as easily.

It provides a child with a seat proportioned to his body, a foot rest the right height and puts the child's eyes on a line with those of adults, enabling him to see without annoyance to others or discomfort to himself. The

"All eyes on a line" FOCO

Adjustable Chair

offers theatre owners something for which there is a real need. Fortunately it is not an extra expense but an added source of profit because it—

Does away with the free kids.

Increases the patronage of children; also the adults who come with children.

Attracts patronage of adults who won't now attend because of discomfort of holding children on their laps.

Attracts patronage from theatres not equipped with Foco chairs.

FOCO Chairs cost new only a few cents more than ordinary chairs. Made in all sizes and finishes. Old chairs can be converted into Foco Chairs at considerably less than the cost of new chairs. Leading chair companies are licensed to make Foco Chairs and can supply you.

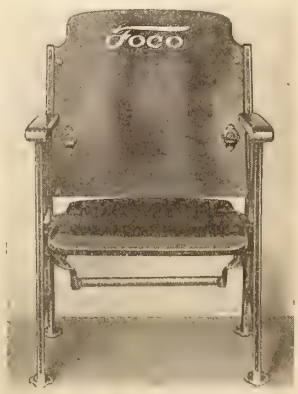
Write for booklet showing reel of actual chairs in use.

Family Opera Chair Organization

315 N. 10th Street, St. Louis, Mo.



In Child's Position



In Adult's Position

Projection

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult, Concerning All Phases of Operating, Electricity, Repairing and Equipment

HAS CHANCE TO BUY LIGHTING PLANT AND WANTS TO KNOW IF IT IS LARGE ENOUGH FOR THEATRE

W. G. M., Saltsburg, Pa.—*I have a chance of buying a three K.W. lighting plant, D.C., 110-volt, cheap, and would like to know if it is large enough for my theatre. Am informed it will stand twenty per cent. overload without injury.*

I have only one machine, Power's 6-A motor drive, my throw is about 50 feet, screen 9 by 12 feet, silvered; three-sixteenth fans, three motors, each ⅛ H.P., one on machine, one on piano and one on blower, seating capacity 140. 225 watts will cover all the lights I use.

This generator set can be regulated to produce current lower than 110 volts; suppose it was set at 100 volts, would this be sufficient to drive machine and piano motors, which are 110 volts?

The whole thing hinges on amount of wattage necessary for arc lamp. If the plant could be run at 100 volts, and 20 amperes would be sufficient for arc, it would leave 1,000 watts for lights and motors, which I think sufficient.

Any information you give me on this question will be appreciated.

ANSWER.—If you are satisfied that the 3 K.W. D.C. lighting plant is of good manufacture, made by a responsible concern and is in proper and perfect operative condition, I am sure that the same will answer your purpose.

A 3 K.W. 110-volt generator providing the engine is large enough, and if it will stand a twenty per cent. overload will have a maximum capacity of 3,600 watts for intermittent service, which would mean an output of about 33 amperes at 110 volts.

If I were you I would select about 25 amperes as the consumption for the picture arc, as this amount of current will give you good satisfaction at a distance of 50 feet with a silvered screen measuring 9 x 12. I would recommend that you use not to exceed ⅝-inch cored carbon in the top holder and about ½-inch solid or cored carbon in the lower holder.

Operating your arc on 110 volts, through the rheostat at 25 amperes, you will have used up about 2,750 watts of your capacity.

The balance of your load consists of 225 watts for your electric lighting of the house, 200 watts for three 16-inch fans and 300 watts for three small motors of ⅛ H.P. each. In other words, your total electric load for the house and the motors is 725 watts.

This would make the total load on the generator 2,750 watts for the arc and 725 watts for the balance of the load, or 3,475 watts with the entire load on the generator.

If your generator can stand an overload of 20 per cent. it is capable of delivering 3,600 watts, so that you can easily run 3,475 watts load on the generator, if it is as guaranteed, because you would certainly not run all of the house light when the moving picture arc is burning.

It would be of no benefit to you as far as the generator is concerned to reduce your voltage to 100, as it will be better to operate at 110, which is the correct voltage for your fans and other motors.

However, if your engine is overloaded and cannot pull the generator at the required speed without pounding and shows sign of overload, then is the time to reduce the voltage on the generator from 110 to 100, which will relieve the generator of a load of about 360 watts, which is around one-half H.P.

When you do this, then you must cut out some of the resistance in series with the arc so as to get the amperes up to 25 again, and you must also remember that your motors will run a little slower on 100 volts, and if that condition is satisfactory to you there will be a considerable decrease on the load on your engine.

I think your proposition is all right, if you feel satisfied that the generator and the engine are properly guaranteed to you at the right price.

BEST STYLE CARBON FOR LOWER HOLDER WITH D. C. WHEN CORED CABRON IS IN UPPER HOLDER

W. H. R., New York City:—*What style carbon is the best to use in the lower carbon holder with D. C. when a cored carbon is used in the upper holder? I have experienced trouble with the lower carbon. If I use a large one it will not burn away properly, and if I use a small one it will pencil. What should I do to overcome the trouble?*

ANS.—Your question is very interesting to me because it is one of the subjects about which I have been greatly concerned.

About five years ago, there was placed on the market in this country a carbon called the "Fabius Henrion," made in France, which proved very satisfactory in many instances, but the carbons would pencil when the proper size with good results was used.

It fell upon me to make the tests on these carbons and to recommend means for overcoming the trouble.

After giving study to the proposition, it occurred to me that if the carbon should be covered with a copper coating it would serve two purposes, as follows:

First: The copper coating would carry the current from the carbon clamp, holding it at the lower end, to the crater which would reduce the voltage drop, and stop consequent disintegration and heat in the carbon on that account.

Second: The copper coating would also serve a more important purpose in that it is a well-known fact that copper will radiate the heat better than carbon will.

Therefore, the effect of the copper shell or covering on the carbon is to quickly carry away the heat generated at the crater while the carbon is burning, thus preventing the disintegration of the carbon.

The only point to be considered in placing the copper coating is the thickness of the copper. Usually the coating is very thin, and is put on by the electro-plating process.

It is interesting to note that recently I have equipped several large shows, using heavy amperages with ⅞-inch cored carbon in the upper holder and a ⅝-inch cored copper-coated carbon in the lower holder for the negative and the results are simply splendid.

With the carbon not copper coated it would pencil, and if we used a combination having ¾-inch in the lower holder, it would not burn away fast enough to keep the point clean, so that the copper-coated ⅝-inch carbon solved the problem perfectly.

I also take pleasure in mentioning the fact that Thomas A. Edison adopted the use of the copper-coated carbon as used on the Fabius Henrion make in the small 5/16-inch cored carbon for the Edison Home Kinetoscope. The copper coating of the carbon for the Edison Home Kinetoscope served two purposes.

First: To carry the current from the holder to the crater.

Second: To keep the fingers from getting dirty when the carbons had to be handled by individuals who were not in the operating business, and the copper-coated carbon gives excellent satisfaction.

Copper-coated carbons can easily be obtained from any of the leading manufacturers upon request. The price is naturally greater than for a plain carbon, but in some instances the results obtained justify the greater expense and they last longer.

READ THIS!

IDLE HOUR THEATRE,
Belle Haven, Virginia.
March 6th, 1916.

Gentlemen:

I am in receipt of shipment of Speer Projector Carbons and have given them a thorough test and have arrived at the conclusion that they are the only carbons that I have ever used.

My light is much better and I do not get flicker that I have been getting on other carbons.

I am using alternating current and my light is just as steady as possible to get same.

I have recommended your carbons to a friend of mine in the Motion Picture business and am confident you will receive an order from him in the near future.

Very truly yours,
IDLE HOUR THEATRE.

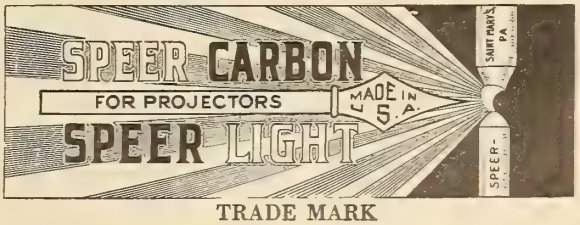


SPEER CARBONS GIVE SERVICE!!

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices



TRADE MARK

Speer Carbons are absolutely guaranteed to give satisfaction or money back.

Speer Carbon Company Dept. "N"

(Makers of carbon for Electrical purposes during the past 25 years)

Saint Marys, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

REMOVAL NOTICE

On and after April 1st, 1916, we will be located in our new home, Rooms 300-302 MALLERS BUILDING, S. E. CORNER WABASH AVENUE AND MADISON STREET, right in the heart of the business district of Chicago.

In our LARGER QUARTERS WITH INCREASED FACILITIES, we will be able to give you BETTER AND QUICKER SERVICE.

We sell on the instalment plan.

AMUSEMENT SUPPLY COMPANY

Note change of address
Third Floor Mallers Building
S. E. Corner Wabash Av. & Madison St.,
Chicago, Illinois.

Dealers in Motiograph, Power's, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the M. P. Theatre.

REFLEX

(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons Have a Specially Constructed Negative with Copper Coated Core

Have you tried REFLEX carbons?
If not, send in your order now.

¼ x 12 plain cored, $10.00 per 100 carbons
⅝ x 12 plain cored, $7.50 per 100 carbons
⅝ x 6 copper coated cored, $3.75 per 100 carbons
½ x 6 copper coated cored, $2.75 per 100 carbons

If your dealer cannot supply you with REFLEX carbons, send cash with your order, or instruct us to ship C. O. D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Write us for Descriptive Circular.

JONES & CAMMACK, Sole Importers
12 Bridge Street **New York City**

The Dream of the Progressive

An Instructive, Interesting and Amusing Feature in Monthly Installments

devoted to those interested in the theatrical and motion picture business

Entirely Original Treatment of Familiar Topics

Fifty cents brings this incomparable booklet to you each month for one year and in each issue the goods are delivered.
The Stage Hand finds in it an old friend who talks familiarly of the things which interest him. The Motion Picture Machine Operator praises the technical hints of practical value contained and the amusement afforded by the quaint sayings of friend Tim. Others enjoy it because of its piquant originality.

THE OFFICIAL TRADE JOURNAL
of the
International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the U. S. and C.

FRANK G. LEMASTER, Manager
107 West 46th Street **New York, N. Y.**

WE ARE HEADQUARTERS FOR

Hallberg's 20th Century Motor Generator

Changes A. C. to D. C. at less cost, yet greater efficiency than any other.
Ask for descriptive circular

Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

LEWIS M. SWAAB
1329 VINE STREET, PHILADELPHIA, PA.

WANTS MOTOR TO DRIVE GENERATOR SO PLANT CAN BE PUT IN BOOTH

C. S., National Theatre, Lucas, Iowa.—*I am using an Ohio Electric Works 60 volt, 30 ampere D.C. plant, the engine a 4 H.P., 2 cycle Bessemer engine. I want to get a motor to drive the generator so that I can put the plant in my booth.*

Now, how much or many watts will a 5 H.P., 110 volt, 60 cycle motor use in an hour pulling 30 amperes the full hour?

ANSWER.—For a 60 volt, 30 ampere D.C. electric generator you will require a 3 H.P. motor if it is directly-connected to the generator. If it is belt-connected, and you do a nice job of installing the machines by getting them perfectly lined up, and by using an endless belt of the highest quality with belt centers not less than 6 feet, and by using pulleys which are not smaller than 6 inches in diameter, but, of course, of the right proportion so that your generator speed will be correct; but neither one of the pulleys should be smaller than 6 inches. You may still use a good 3 H.P. motor and get results.

A 5 H.P. motor will, of course, operate the plant with greater ease and less strain, but it will take more power and costs slightly more to install.

Not knowing just what make or type motor you intend to put in, I cannot figure the exact wattage consumption, but it is safe to say that a 5 H.P. motor driving your 60 volt, 30 ampere generator will not consume more than 4 K.W. per hour, belt driven, and if you make the machine directly connected, that is, with the generator coupled directly to the motor shaft, without the use of belt, and if the lineup is perfect, you may operate this plant with anywhere from 3,200 to 3,500 watts per hour, so that at the 10-cent rate the lowest operating cost would be around 32 cents per hour and the highest 40 cents per hour. I think that will be figuring safe.

OPERATORS IN SAN FRANCISCO WANT ONLY UNION MEMBERS AT DEMONSTRATION WORK IN EXCHANGES

THE Motion Picture Operators of San Francisco have suggested a number of changes in working condition, but these as a whole have not met with the approval of employers.

They desire none but union operators run off films for demonstration purposes at the various exchanges and ask that film inspectors join their organization.

Exchange managers insist that it would be impracticable to have regular operators on hand to display films to prospective customers and declare that they are well satisfied with conditions in their inspection departments, most of this work being done by women.

SIGNAL AMUSEMENT COMPANY, CHATTANOOGA, TENN., WILL REBUILD CRESCENT

Special to MOTION PICTURE NEWS

Chattanooga, Tenn., March 10.

THE Crescent Motion Picture theatre, managed by the Signal Amusement Company, will be entirely rebuilt, and when completed will be known as the Imperial.

It will have a seating capacity of approximately nine hundred. The balcony will seat about two hundred.

The theatre will extend from Market street to Cherry street and will be one of the most attractive picture houses in the city.

SHREVEPORT, LA., COMPANY ORGANIZES TO MANUFACTURE SLIDES

THE Shreveport Slide Company has been organized in Shreveport, La., to manufacture slides and conduct a general supply business. J. H. Miller is president, C. C. Stevar, vice-president, and Nathan Greenfield, secretary-treasurer.

TRAGGARDH FINDS BUSINESS GOOD IN SACRAMENTO VALLEY

O. V. TRAGGARDH, head of the Union Film and Supply Company, of San Francisco, made a business trip through the Sacramento Valley recently and found conditions showing considerable improvement there.

COSTS LESS!!!

Gives Best Light!!

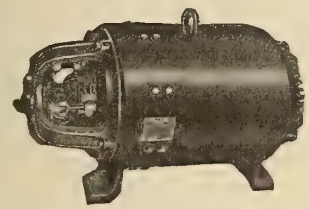
Smallest and Lightest!

Fits in any Booth and can be installed by Your Operator

Send for Free Bulletin No. 1

HALLBERG

20th CENTURY MOTOR GENERATOR



Costs Only

$249

With Regulator for Operating (1) Arc at the time at

30 to 70 Amp. D. C.

$20 extra for control for (2) 30 to 40 amp. arcs—or $50 extra for control for (2) 30-40 amp. arcs on fine switchboard with volt and amp. meters and special field rheostat—No live part on front of boards.

For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

Weight, 450 lbs. Height, 15"

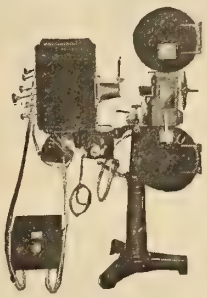
Width, 15" Length, 28"

Other Sizes and Styles of All Kinds—Quoted Upon Request

I am distributor of "SPEER CARBONS," all makes of moving picture machines and furnish everything complete for the theatre, new and used apparatus.

IMPORTANT NOTICE

All quotations on Imported Carbons are withdrawn. Write for new prices.



Distributor of

Power's-Simplex-Baird

M. P. Machines

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG Swedish Electrical Engineer

34 East 23d St. The House of Quality New York

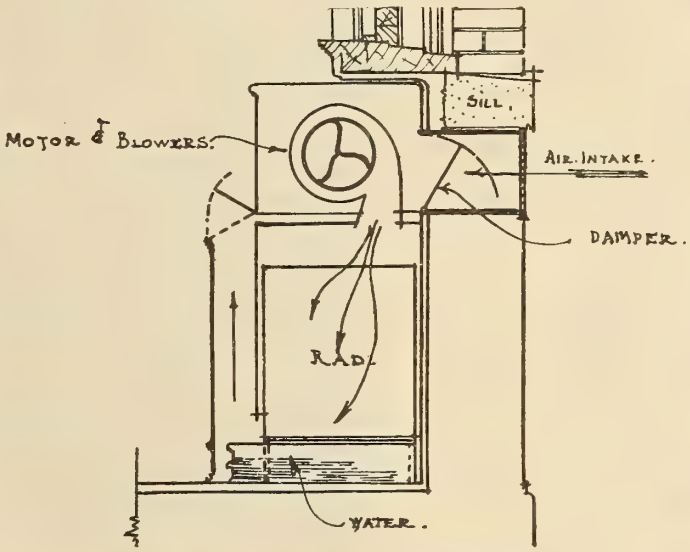
VENTILATING AND HEATING COMBINED IS LATEST SYSTEM

A BRAND new system of ventilation, manufactured by the Peerless Unit Ventilation Company, Inc., 1328 Broadway, New York City, has just been brought to our attention, which is most feasible for installation in motion picture theatres.

The leading features of this system are as follows:

First.—It is a unique combination system of ventilating and heating. In summer fresh air can be pulled in at any rate desired, thus keeping it continuously in motion within the theatre so that in the hottest days the auditorium is very comfortable.

Second.—It permits the ventilation of a room or auditorium



LOW CABINET SHOWING INTAKE UNDER SILL

to be adjusted to the exact requirements of the people to be seated.

Third.—The ventilation is under absolute control and entirely independent of weather conditions.

Fourth.—Air is only admitted under proper temperature. It is also cleansed and to some degree humidified.

Fifth.—The system can be applied to old buildings without remodeling.

Sixth.—No built in or large sheet metal duct in the basement is ever used even in new construction.

No Draft with Air Distribution in Auditorium

Seventh.—The incoming fresh air is distributed throughout the auditorium without creating a draft at any point.

The cut shows the air being taken in directly through the wall. If the air at this particular point is not fresh, the intake is connected with a vertical duct extending to the roof or other point where the air is known to be absolutely pure.

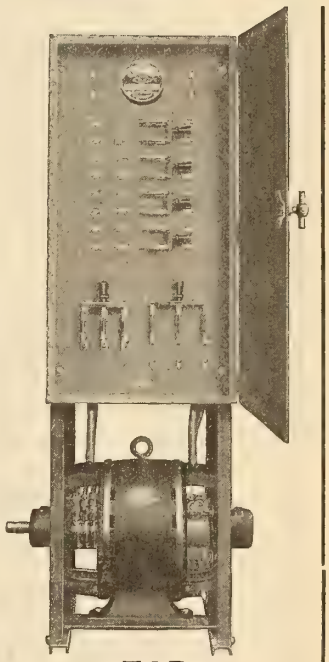
This air is taken in by means of a motor and blower and forced down over a specially designed radiator through very fine screens which help take out any dust which may be lodged in the air and from there against a receptacle holding water, which, from the force of the air, is continually in ripples. This water takes out the rest of the dust and adds the needed humidity.

From there it passes up and out into the room so that a person may sit within a foot of the unit and not feel the least draft or any discomfort from the heat of the radiator, owing to the fact that it is entirely enclosed and the air is continually in circulation.

In the case of an old house, the installation takes a little more room than an ordinary radiator, but when the house is new it is built into the wall so that it extends out only the width of the opening through which the air is forced into the auditorium. This measures perhaps five inches.

It is scientifically known exactly how many cubic feet of air a given number of persons will use up in a given length of time.

The "MARTIN" ROTARY CONVERTER



FOR REAL "SUN-LIT" PICTURES

AND PERFECT REEL DISSOLVING

This is the machine they are all talking about, and the only one on which two arcs can be burned simultaneously and reels dissolved into each other without the starting of the second arc disturbing the light on the picture being projected by the first.

Our emergency panel provides A. C. for the lamps in case the rotary should be out of service and eliminates the cost of compense-arcs for emergency purposes.

The placing of the converter in base of panel board makes it a self-contained outfit and cuts the wiring and installation cost in half.

Write for Full Information.

NORTHWESTERN ELECTRIC CO.

617 W. Adams St., Chicago, Ill.
1009 Brokaw Bldg., New York, N. Y.

The Success of a Film—or of a Motion Picture Theatre

is more than a question of film service—it is the best presentation of the various film stories on the screen. That means success just as surely as the poor showing means failure.

Bausch and Lomb Projection Lenses

reproduce the action played before the camera with the brilliant illumination and sharp definition that mean satisfied audiences and satisfactory profits.

When your machine has Bausch & Lomb objectives and condensers, the operator knows that his results are sure to be high class—and the public knows it too.

Edison and Nicholas Power Machines are always equipped with our lenses. Any film exchange can supply you.

Bausch & Lomb Optical Co.

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New York Washington Chicago San Francisco

Leading American makers of Photographic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo Prism Binoculars, Ophthalmic Lenses and other high grade optical products.

Penny Wise *but* Pound Foolish

Is the Motion Picture Exhibitor who neglects to provide the Best Obtainable Projection Screen because something which is not the best costs less.

THERE IS A CERTAIN, SURE DRAWING POWER in being able to advertise that your pictures are projected on a

RADIUM GOLD FIBRE SCREEN

AND AFTER YOU HAVE DRAWN YOUR PEOPLE IN, for you there is another soothing certainty in the assurance that they will leave perfectly satisfied with the projection if you're using a

RADIUM GOLD FIBRE SCREEN

Remember, Anything Other than the Best Is Not Cheap at Any Price!

WRITE US TODAY — WE'LL SEND YOU FURTHER DETAILS AND QUOTE YOU PRICES

Radium Gold Fibre Screen, Inc.

No. 220 W. 42nd St. New York City

Therefore the engineer making the installation in any theatre knows exactly how much air it will be necessary to force into the auditorium for a given length of time in order that it may be continually fresh.

In like manner it is known exactly how large an opening it will be necessary to have through which the used air must be forced out.

If this opening is too large or too small, as the case may be, there will either be an over-abundance of fresh air which must be heated or a great lack of it.

Right Number of Cubic Feet Forced in Theatre

The greatest point in favor of the system is that exactly the right number of cubic feet of air is forced in each minute and likewise the exact amount of used air is forced out in the same given time.

In the case of a new theatre, all intake ducts are well hidden, as are those through which the air is forced out. It is often necessary in the case of an old house to put these ducts either on the inside walls where they are painted or run them through the walls and up the sides of a theatre.

This, however, is an easy matter and one which should not be considered in obtaining efficiency.

The motor which pulls the air into the theatre is so near being absolutely silent that it is unnoticeable at a distance of a foot or two.

No matter whether the outer air is dry, wet or cold, it is always in exactly the same condition when it reaches the water tank.

After being passed over this surface the air is cleansed and humidified, so that when it enters a theatre it is in the most healthful condition possible.

The radiator itself is of a special design, as it is necessary to pass the air over it very rapidly. Therefore in particularly cold weather it is necessary that it should strike as many heated surfaces as possible.

The cabinet which encloses the entire apparatus is made of cold rolled steel, finished to imitate any particular kind of wood desired, so that it is one hundred per cent. inconspicuous.

LYRIC, INDIANAPOLIS, CHANGES FROM VAUDEVILLE TO MOTION PICTURES

THE Lyric theatre, in North Illinois street, Indianapolis, operated by Barton and Olson, changed from popular-priced vaudeville, Sunday, March 19, when it reopened as a photoplay theatre, with the Paramount program, showing "An Alien," featuring George Beban.

"An Alien" will be shown for one week, and "Poor Little Peppina," featuring Mary Pickford, will be shown the following week. The regular changes, after the first two weeks, will be made on Sunday and Thursday.

Whether or not pictures will be shown hereafter in the Lyric theatre is not certain, but pictures will be shown for at least six months in the theatre. Last summer photoplays were shown in the theatre during the summer months, but reopened with vaudeville in the fall.

Barton and Olson, who run the Lyric, are heavily interested in pictures in Indianapolis, also operating the Isis theatre and Alhambra theatre, as well as being interested in other theatres.

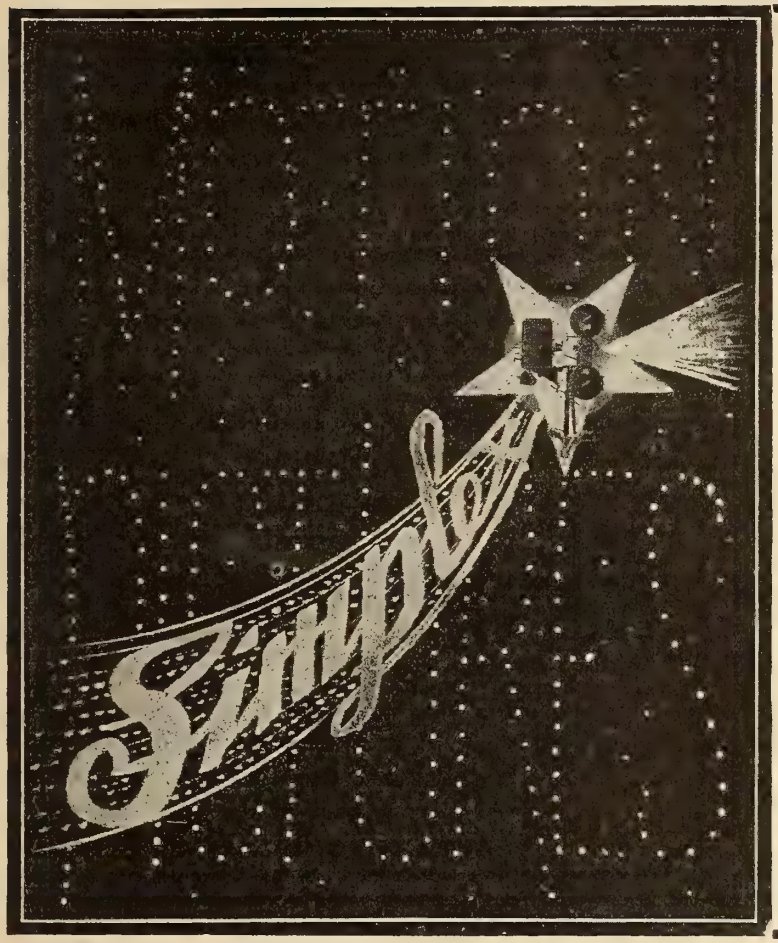
A stage setting, representing a Japanese tea garden, is being built for the theatre, and music will be provided by an orchestra and soloists.

The theatre will run from 1 p. m. to 11 in the evening. The admission will be ten and fifteen cents.

A $100,000 THEATRE IS PLANNED FOR SUPERIOR, WISCONSIN

A NEW $100,000 motion picture and vaudeville theatre, with a seating capacity of 1,200, will be built in Superior, Wis., by M. S. and B. J. Cook, proprietors of the New Grand, Duluth, and Frank N. Phelps.

The building will be of brick, concrete and steel, and modern in every detail, with the latest system of ventilation and will be absolutely fireproof. There will be play rooms and a nursery for children, rest rooms for women, and smoking rooms for men.



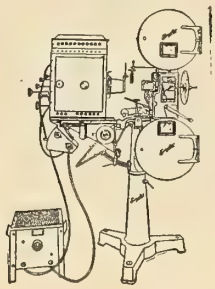
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Has reached the Height of Popularity like the flight of a meteor.

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PERFECT FLICKERLESS PROJECTION
LOW COST OF UPKEEP
MECHANICAL PERFECTION AND EFFICIENCY

SIMPLEX Used EXCLUSIVELY BY



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The Projector that received the Grand Prize, Panama-Pacific International Exposition

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IN A

Satin Goldfibre Screen

A Screen that brings forth true colors of Photography, a fineness of detail and an abundance of wonderful depth.

A Satin Goldfibre Screen

Furnishes an exceptionally clear picture, without the least eye strain, from any angle of the theatre.

THEY BEAR NO EQUAL

SATIN GOLDFIBRE SCREENS, Inc.

SUITE 2030 PENOBSCOT BLDG. DETROIT, MICH.

SOUTHERN MOTION PICTURE TRADES EXPOSITION SET FOR MARCH 30-APRIL 1, IN ATLANTA

THE Southern Motion Picture Trades Exposition will be held in Atlanta from March 30 to April 1. Among the firms which have contracted for space are:

The Nicholas Power Company, New York; Minusa Cine Screen Company, St. Louis; Consolidated Film and Supply Company, Atlanta; Lears Theatre Supply Company, St. Louis; Mutual Film Corporation, Atlanta; Motion Picture News, New York; Automatic Player Piano Company, Atlanta; Lucas Theatre Supply Company, Atlanta; United Film and Supply Company, Atlanta; Atlanta Ad Men's Club, Atlanta; Motion Picture Exhibitors' Association, Atlanta; World Film Corporation, New York; New Film Company, Atlanta; and Scenic Film Company, Atlanta.

Arrangements have been made for Gaumont stars in Jacksonville, Fla., to be present, including Marguerite Courtot, Alexander Gaden and Gertrude Robinson. The attendance of Francis X. Bushman and Beverly Bayne, Metro, now in Savannah, is part of the plan, and the Fox stars at work in Tullulah Falls, Ga., will probably be present.

The exposition will close with a ball and a beauty contest, the winner of which will get a try-out from a leading producing company.

The Jacksonville, Fla., Chamber of Commerce has appropriated five hundred dollars to send a delegation to the exposition.

The Automatic Player Piano Company, Atlanta, has arranged to take a $10,000 organ from Chicago to Atlanta, with a special organist to operate the instrument throughout the meeting.

GENNERT ISSUES COMPLETE CATALOG OF MOTION PICTURE CAMERAS, APPARATUS AND SUPPLIES

FROM the well-known photographic supply house of G. Gennert, at 24-26 East Thirteenth street, New York, has just come a copy of its latest catalog of motion-picture cameras, apparatus and supplies.

This catalog has been in the process of compilation for several months and is the best and most complete seen in a long while.

In addition to a large and varied line of motion-picture cameras listed, a special feature is a dissolving shutter which the company is prepared to furnish, to order, for the Pathé camera, and also some high-class focusing attachments and special nickel alloy aperture and pressure plates.

We can assure anyone intending to purchase, or otherwise interested in a motion-picture camera, that this latest catalog of the Gennert company contains a world of information on the various instruments and accessories.

INQUIRIES FROM EUROPEAN EXHIBITORS FOR SATIN GOLDFIBRE SCREENS

FRANK DUNCAN, of the Satin Goldfibre Screens, Inc., 2030 Penobscot building, Detroit, Mich., reports that he is getting inquiries from European exhibitors as well as from the United States.

He says that every month shows bigger business. He feels very optimistic regarding the future of Satin Goldfibre screen, and hopes to have it as well known in the moving picture industry as Detroit-made cars are known in the auto industry.

PORTER MADE MANAGER OF DUPLEX THEATRE, DETROIT

FOLLOWING are the latest important theatre changes in Detroit: Charles W. Porter succeeds Earl Hennessy as manager of the Duplex theatre, East Grand Boulevard, and Harry W. Irons succeeds Jack Mowat as manager of the Empire theatre.

Mr. Porter was for three years manager of the Miles theatre, and Mr. Irons was formerly associated with the John H. Kunsky theatres.

EXAMINING BOARD FOR OPERATORS CREATED IN KALAMAZOO, MICH.

KALAMAZOO, Mich., by means of a city ordinance has a newly created motion picture machine operators' examining board.

The board will make inspections of picture machine booths, and also will examine operators before granting them a license.

We show our pictures on a cloth of gold—the celebrated Minusa Gold Fibre Screen—the most expensive screen in the world.

Send for this free slide and show it as often as you can. If your patrons know that you have the finest screen to be had, they will better appreciate the show.

Always—invariably—the finest and best patronized theatres use Minusa Gold Fibre Screens.

5000 theatres throughout the U. S. A. are now equipped with these Anderson Method—Gold Fibre Screens.

These exhibitors appreciate the merit of the Minusa Gold Fibre Screen and realize that it offers the best projection surface to be had.

If this were not true, why would so many demand the Minusa Gold Fibre in preference to all others—particularly when it costs them more than any other screen.

The public are beginning to appreciate the difference in projection screens and that is one good reason why the theatre with the Minusa Gold Fibre Screen will continue to be the best patronized.



MINUSA CINÉ PRODUCTS COMPANY,
SAINT LOUIS BROADWAY AT CHESTNUT | CHICAGO SAN FRANCISCO | PITTSBURGH CALGARY, ALBERTA | NEW YORK 19 WEST TWENTY-THIRD STREET

SCREENS "BUILT BY BRAINS"

Good Pictures

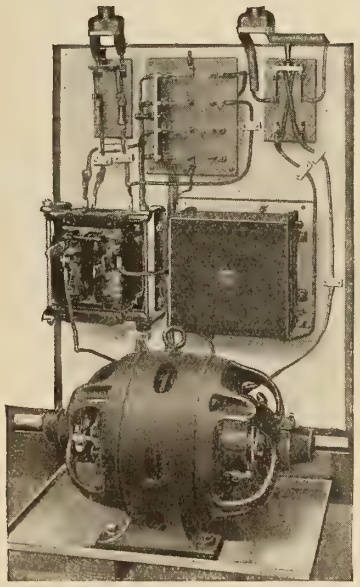
demand good projection.

Good projection cannot be secured without good light.

Good light is produced by the steady direct current from

The Wagner WHITE LIGHT Converter

The Wagner White Light Converter combines the alternating current motor and the direct current generator in a single machine. It is compact and efficient. Maintenance is low. It requires little attention. It is simple to install and simple to operate.



Wagner White Light Converter in a prominent Massachusetts Theatre

You are assured of the best possible projection when you install a Wagner White Light Converter.

Literature upon Request. Bulletin 10922

Wagner Electric Manufacturing Company,
Saint Louis, Missouri
U. S. A.

151

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work.

Selection of Cameras by Exhibitors for Topicals

"The Box" Should Take Standard Size Film—Others Are a Poor Investment—Prices Range from Fifty Dollars to the "No Limit" Mark, But an Expensive Machine is the Best in the Long Run for Pictures Taken on Short Notice

SO numerous are the inquiries from exhibitors and others ambitious to take motion pictures as to what is the best camera to purchase, that we will endeavor to set forth some points by which they may be guided in purchasing or testing a motion camera.

There are numerous cameras taking standard size film to choose from, ranging from fifty dollars to "no limit" in price. Cameras which do not take standard size film are a poor investment, and pictures made with the miniature film instruments can only have a limited use.

The quality of motion picture cameras is in accordance with the price one pays, and the more expensive machine, within reasonable limits, will be found the cheapest in the long run.

An important point to be ascertained is the capacity, or footage, the camera will hold. A camera holding two hundred feet of film will be the handiest for the exhibitor or local event amateur.

The shortest length of negative stock generally obtainable in the original and unbroken package is two hundred feet.

This saves the possessor of a camera of two hundred feet capacity, the trouble of any rewinding operations, which quite frequently are productive of static, or of cutting the film roll. The negative stock is ready for loading the magazine just as it comes.

Must Consider Importance of Lens

The lens to equip the camera with is an object to be considered, if high-class results are expected. There are frequently supplied on the lower-priced cameras lenses with a speed of f. 6. or thereabouts.

Although not anastigmats, they yield good results on sunny days, but are "out of the running" on dark or rainy days, in the shade or on interiors.

It is best to order with the camera a lens with a speed of f. 3.5. or thereabouts of a standard make. All of the leading makers of photographic lenses can supply these rapid lenses in 50 and 75 m.m. focal length, or two and three inches, respectively, American measurement.

The two-inch lens is vastly to be preferred for all-around work, topicals and scenics, having much greater depth of focus than a three-inch lens, and of course embracing a much wider angle of view.

Lenses of this description will cost in the neighborhood of thirty dollars each, but are a necessary and important factor in successful filming.

Make sure that the camera you purchase has a good device for focusing the image at the exposure aperture. A focusing device fitted with a magnifying glass in the eyepiece is to be preferred and will greatly facilitate securing a critical focus.

The type of focusing device, consisting of a mirror right behind the aperture, at 450 to same, and connecting with an eyepiece on the door of the loading site of the camera, is about the best for the non-professional cameraman, and is incorporated in most all of the moderate-priced cameras.

Footage Indicator Convenient Though Not Necessary

Another convenient, although not strictly necessary, item is a footage indicator or dial on which the amount of film exposed can be noted. Most all cameras, large and small, are now equipped with this handy device.

If it is desired to indulge in any trick photography, or to attempt an occasional animated cartoon, a camera should be secured that has a trick shindle, to which the crank when attached will just expose one picture at each complete turn of the same.

In examining a camera special attention should be given the aperture plate, the sprockets, and the rollers which hold the film to the sprockets.

These should have the metal, or other material, of which they may be made, cut away in the center, so that they do not touch the center portion of the film strip, which will be occupied by the pictures. Attention to this detail is necessary in order to avoid scratches in the negative.

If you contemplate contributing some of your negative to a Weekly news film, get in touch with them and ascertain the location of the frame line or dividing line btween pictures which they use and purchase a camera which spaces the pictures thus.

Of course, if a professional camera be secured, there will be provision made in the camera for changing the aperture.

Not much more can be said, but it shall be borne in mind that while the cheaper cameras, made of cast parts and cheaply constructed, will take a picture, they do not remain in good operating order long, nor will they at any stage produce the equal of film made with a professional camera.

MARKET FOR PHOTOGRAPHIC SUPPLIES IS EXCELLENT IN CENTRAL AMERICA

THE United States Department of Commerce is in receipt of reports from Consul Wilbert L. Bonney, at San Luis, Potosi, Mexico, and Consul Samuel T. Lee, at San Jose, Costa Rica, regarding the markets for photographic materials in the respective countries.

While deliveries of imported goods of this nature are now difficult, it is stated in the Mexican report that the market warranted a trip recently by one person to Texas for the purpose of bringing back a supply in hand luggage.

The official statistics of Costa Rica show an importation of $10,000 worth of photographic apparatus and supplies during the calendar year 1914, including the smaller portable cameras, moving picture machines, printing paper and card mounts, but not including chemicals.

Of the total importation, the United States furnished $7,000 worth, Germany $1,000, Great Britain $800, and France $600.

The steamship route which furnish the most direct and cheapest method of shipment with San Luis Potosi is the Ward Line, from New York to Tampico.

The best route of shipment of plates and films to San Luis Potosi would be by rail, through Eagle Pass or Laredo, as they would not be exposed to salt air and dampness.

The language of the San Luis Potosi district is Spanish. In treating of photographic materials, the standard list of sizes is the same as used in the United States.

In the Costa Rica trade, f. o. b. New York, prices are well understood, and some of the leading importers have current accounts with the exporters from the United States.

There is considerable cash trading, however, and a large share of this merchandise is brought in by parcel post.

Samples should be furnished by exporters from the United States desiring to enter the Costa Rican market, giving the lowest prices and best terms.

Correspondence and descriptive literature must be in Spanish, and for samples of small size and value the ordinary mail is preferable to parcel post.

A list of dealers in photographic goods in San Jose, Costa Rica, and San Luis Potosi, Mexico, may be obtained from the Bureau of Foreign and Domestic Commerce or its district offices.

THE QUEEN THEATRE, WILMINGTON, DEL., IS LOCATED ON SPOT OF HISTORIC INTEREST

THE Queen theatre, Fifth and Market streets, Wilmington, Delaware, recently opened, has a seating capacity of 2,000. While it will be used mostly for moving pictures it is also adapted to stage purposes. The dimensions of the house are 65 by 150 feet.

The lobby is 22 by 50 feet. The walls are wainscotted with marble to a height of eight feet and caen stone is used above that point.

The attractive part of the lobby is the fact that there are no steps. From the front entrance a gentle slope leads to the first floor. On both sides of the lobby are inclines upward, which lead to the first balcony. The interior is strikingly handsome.

The seats are upholstered in Fabrikoid. This material is clean, neat and gives a luxurious appearance to the theatre. It not only



EXTERIOR OF THE QUEEN THEATRE, WILMINGTON, DEL.

adds to the appearance of the house, but also is a decided advertising point for the house with a local and continuous appeal.

Fabrikoid is an artificial leather preparation which is manufactured with a basis of strong, tightly woven cotton cloth into which the outside coating penetrates so that the cloth and coating become one. This is in turn grained so that the casual observer could not tell whether it is the natural grain leather or not.

How the selection of the word Queen for the theatre came about is novel. For more than a century the site where the theatre now stands has held a peculiarly intimate community interest for the people of Wilmington. On the same spot, when the city was little more than a village, stood the old Queen Hotel. Here much history was made, social and civic functions held, and the community activity centered.

After the passing of this ancient place of abode, came the Clayton House. Now it has been supplanted by the Queen theatre, thus reviving the old interest.

The theatre is controlled by the Wilmington Amusement Com-

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Developing and Printing
PROMPT DELIVERIES
Titling a Specialty
Scientific Management and our New Modern Equipped Laboratory offers you excellent work properly priced
—CONVENIENT LOCATION—
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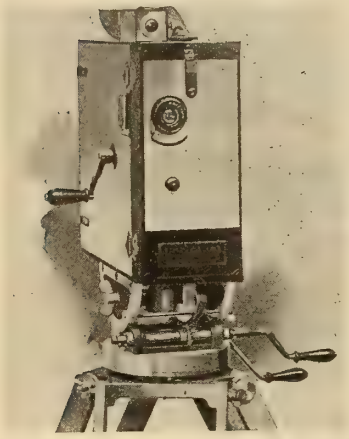
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in every branch of the film line. Titles, trick and animated drawings, cartoons and animated trade marks. Developing, printing, tinting and toning stock. "The End." "Part 1-2-3-4-5-6." Write us for prices. We are at your service.
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"Agents for the Cosmograph Projector"

Perfect Developing and Printing
Negatives Developed . 1c. ft.
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TITLES in any language 5c. per foot complete
Cards Free Tinting Free
Satisfaction guaranteed by our fifteen years' experience Special price on quantity orders.
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PRINTING and DEVELOPING
IN TWELVE HOURS
PROMPT—EXPERT—DEPENDABLE
4c. PER FOOT
COMPLETE TITLE
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OUTPUT 1,000,000 FEET PER WEEK
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Tear out this advertisement, write your name on the margin, mail it to us today, and you will receive particulars by return mail.

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We are now in our new quarters at

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We Can Save You 50%
Expert Workmanship Guaranteed
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231 Tenth Avenue, New York

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14s. (Dollars $3.50)
85 Shaftesbury Ave., London, W.

Information with regard to Cinema business in Europe given free of charge.
G. KACZKA,
32 Rue de Moscou, Paris

pany and is managed by Joseph N. Ginns. The house was designed by the Hoffman Company, Philadelphia architects. The building is a substantial structure of concrete and steel.

Arrangements for heating and ventilating are the most complete, comprising three exhaust fans, six ventilators in the roof and a very large exhaust fan for the middle of the house. The structure is thoroughly heated by steam and an elaborate electric light system has been installed.

A Power's 6-B machine is in use and the length of the throw is 150 feet. The pictures are projected on a Mirroroid screen. The Haywood company furnished the seats, designed for wide isles and the comfort of the patrons. The musical equipment consists of a Mueller organ and a ten-piece orchestra. An electric four part automatic ticket seller is installed in the cashier's booth.

The Queen is located in the business section of Wilmington and uses Triangle service at admission prices varying from five cents to twenty-five cents. Manager Ginns believes in advertising and takes liberal space in the local newspapers.

A THEATRE A DAY IS RECORD FOR ONE WEEK IN WISCONSIN

A THEATRE a day or seven a week is the record for new theatres set in Wisconsin during the past seven days.

Plans for exactly seven new houses have been announced by builders and architects, the costs ranging all the way from $7,500 to $30,000.

Builders, exhibitors or exchangemen could give no particular reason for this sudden and remarkable activity in theatre building other than that good business conditions and a very bright future warranted this building.

A strange feature of this activity is that but one of the seven houses reported, is to be built in Milwaukee. All the others are to be erected in the smaller cities not one of whose population exceeds the 20,000 mark. The majority of the towns range around the 10,000 mark.

One of the towns, Muscoda, only boasts of 743 people. Architect F. L. Kronenberg of Madison, has completed plans for the erection of a theatre for Fred Paulick, of that city. The building will be two stories and basement, 50 x 100 feet, will have vacuum steam heating, a sound proof floor and metal ceiling.

At Marshfield, G. A. Krasm, 326 S. Central street, has completed plans for the remodeling of a store for a photoplay theatre. The building is owned by Kleiner, Lang and Scharmann, hardware dealers. The present building is of reinforced concrete and is 30 x 77 feet. An addition will be 30 x 80 feet, two stories high and when completed the theatre will have a 500 seating capacity.

At Antigo, H. E. and P. J. Hanson, proprietors of the Palace theatre, have instructed Architect H. T. Liebert, Wausau, to take figures for a solid brick theatre, with cut stone and terra cotta trimmings. The building is to be 45 x 180 two stories and basement, will have hot air heating, composition roofing and probably terrazzo floors. When finished the building will cost about $20,000.

Ripon has selected Architect Henry Auler, of Oshkosh to prepare plans for a new city hall armory and theatre to cost between $30,000 and $40,000. The Madagin-Lauerman Company, Marinette, is having plans prepared for the erection of a photoplay theatre on Main street, of that city, to be leased by Asher Brothers, proprietors of the Bijou theatre. The building is to be of solid brick, 90 x 120, with a seating capacity of about seven hundred.

In Milwaukee, B. S. Scheiderer is preparing plans for the erection of a photoplay theatre for J. R. McKinley at Stevens Point. The building is to be solid brick or brick and tile construction, one story and part basement, 40 x 130 feet. It will have furnace heating, a fan ventilating system, tar and gravel roofing, stone trimming, a stage and indirect lighting.

The theatre is expected to cost about $7,500 and will have a seating capacity of five hundred. The Kroening Construction, 708 Majestic Building, is taking figures for the erection of a photoplay theatre in that city, costing about $20,000, to be built on Fourteenth avenue and Mitchell street.

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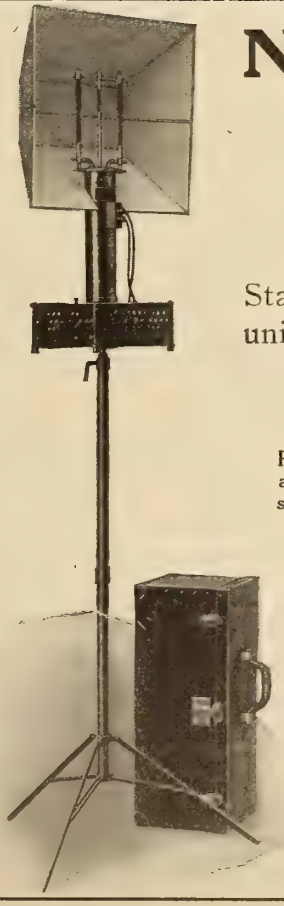
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Errors in Lithographing Drawback to Picture Music

Reason Due to Lack of Time Allowed for Putting the Score in Proper Manuscript Form for Use of the Lithographer and Little Time for Proof-reading—Remedy Possible Only When Features are Made Far in Advance of Release Dates

WE hear all kinds of criticism for and against the making of musical scores for feature films. To say the least, very little has been accomplished by the use of these scores.

Possibly the greatest drawback has been the errors made in lithographing the music. This has been caused by the limited time allowed for putting such a score into proper manuscript form for the use of the lithographer, and not allowing enough time for the necessary proof-reading for corrections.

The errors found in these scores are unpardonable when you realize that you not only abuse the theatre audience with poor music, but you blaspheme the orchestra as well.

Until feature plays are made far in advance of release, such methods are impossible and certainly not practical. Were the above difficulty removed, it would still not be probable that music scores, par excellence, could be arranged in the form now involved without infringement upon the copyright laws.

Picture Theatre Affords Widening Music Latitude

The picture theatre affords a large and continually widening latitude for music, which will never be allowed to narrow down to the publications of any one publisher.

The supply of good and entertaining musical numbers will never wane, and the picture theatre beckons the best, regardless of publisher or copyright. I doubt if musical scores created by individual publishers will ever have a value.

The manufacturers of feature plays, were they willing to obtain copyright permissions from the respective owners, would be able to create good musical scores, but, as I said before, music compiled in such manner would take more than double the time than is at present possible to obtain.

Timing the scores to pictures is also a waste of time, as there is no specific time set for running any certain part of a picture. Successful exhiibtors set only a minimum and maximum time.

I know for a fact that in some of our largest picture houses, the same feature is run in certain shows in an hour and five or ten minutes, while in other shows it has run as long as an hour and thirty minutes.

A nice time one would have fitting timed music to a picture run in this manner. Regardless of what we may do, or later devise in picture music, it will always be required that the picture musician or leader of musicians must use a certain amount of intelligence to be successful as a picture musician.

We should not try to numb this intelligence, for the success of music and the picture depends more upon the musician making a thorough study of picture theatre requirements.

Musical talent augmented with a study of picture music possibilities will do more for the industry at large than scores.

What we need at the present time is a continued application of original thought into picture music, which will eventually form an endless chain of knowledge spreading gradually, whereby we will get, eventually, better picture music results.

The picture theatre is unique musically for the reason that there is no fixed rule for the ultimate result in presenting "Music and the Picture." When we destroy the musician's originality, we destroy that which gave birth to his talent.

STRAND IN BUFFALO, N. Y., MAKES MUSIC A FEATURE FOR ITS PATRONS

THE Strand, Buffalo, N. Y., claims to have one of the finest orchestras in New York state for a motion picture show. The personnel of the organization is as follows:

George A. Bouchard, director, one of the leading organists of Buffalo; Alfred A. Fahlbusch, first violinist, concertmeister of the Rochester Symphony Orchestra and a member of all leading Buffalo musical organizations.

Alfred Lohmann, second violinist, former member of the Berlin Philharmonic and a former pupil of Anton Witek, concertmeister of the Boston Symphony Orchestra; O. L. Bachelor, flute, Buffalo's leading flutist; cornet, John W. Bolton, conductor of the Seventy-fourth Infantry band and Buffalo Park band; clarinet, George Kroeder, former member of both above organizations as solo clarinetist.

Cello, Louis Heine, former cello soloist with Victor Herbert orchestra and New York Philharmonic; double bass, Joseph F. Locke, former member of the Buffalo Symphony Orchestra under John Lund; and drums, David Edel, a former member of the Cincinnati symphony.

This aggregation of artists are rendering a series of programs unexcelled and are delighting local music lovers and photoplay enthusiasts.

REFUSES TO SEAT PATRONS DURING RENDITION OF ORCHESTRAL NUMBERS

CLEVELAND, O., theatres, in order to secure greater respect for musical selections and in an attempt to eliminate conversation during the rendering of overtures and selections by the orchestra, have adopted the plan of declining to seat patrons during the orchestral numbers.

The innovation was started by the Alhambra theatre, one of Cleveland's high class East End motion picture houses.

"ON THE BOWERY" PLAYED BY ORCHESTRA AT KNICKERBOCKER FOR LODGING HOUSE SCENE

THE old Hoyt song, "On the Bowery," which precipitated the pending effort of the business men of that thoroughfare to have its name changed, is one of the musical features of the current week at the Knickerbocker theatre.

It is employed in the score during the lodging house scene in "The Habit of Happiness."

THEATRE BUILDING BOOM HITS SAN FRANCISCO; CONSTRUCTION RUSHED ON HOUSE OPPOSITE ST. FRANCIS HOTEL

MORE moving picture theatres of large capacity are now in course of construction in San Francisco than has been the case at any time since the disastrous fire of 1906, and a number of others are planned for this year's building program.

While there are over one hundred moving picture houses in the city, most of these are small, and visitors have commented upon the fact that there are so few really large theatres of this character in the downtown district.

The New Mission theatre of Kahn and Greenfield, which is to supplant the old Idle Hour theatre on Mission street, is rapidly assuming form and will be opened about the first of May.

This theatre will not only be one of the largest in the mission district, but will be one of the finest in the whole city. It will have a seating capacity of almost two thousand and will be equipped in the best manner possible.

Construction work is being rushed on the new moving picture house being erected for N. L. Josey on Geary street, opposite the St. Francis Hotel, and this will be ready for occupancy within three months.

The seating capacity will be slightly more than one thousand and it is planned to feature the very highest in photoplays, a program having already been arranged for. This house will be the only amusement place of the kind in the Union Square district.

Contracts have been let for the construction of the Strand theatre at Ellis and Mason streets and workmen are now engaged in putting in the foundations.

This house will have a seating capacity of more than twenty-five hundred, and it is the plan to devote it to vaudeville and moving pictures.

A short distance from this theatre, and closer to Market street, the Mason Street Amusement Company will erect a moving picture theatre with a seating capacity of about fifteen hundred, the building to cost about $70,000.

The remodeling of the American theatre on Market street, above Seventh, is progressing very rapidly, and this splendid house will probably be ready for occupancy some time in April. The old balcony has been removed and a new one put in, the use of posts having been done away with.

The front of the building is to be remodeled, a marquis extending over the entire sidewalk installed and an immense electric sign erected.

More than $75,000 is being expended in the work of remodeling and the house will be opened, when completed, by Sheehan and Lurie, the opening attraction probably being the Annette Kellermann film of the William Fox Corporation.

Still another new moving picture theatre being planned is one for the corner of Market and Fourth streets, in the very heart of San Francisco.

This corner has just changed hands for a consideration representing the largest sum ever paid for property in San Francisco, figured on the front foot basis, and is now owned by a syndicate which has announced its intention of erecting a magnificent theatre to be devoted to moving pictures.

A three-story building is located on this site and this will be torn down to make room for the new structure, putting the Peerless theatre, conducted under the management of N. K. Herzog, out of business.

AT NEW REGENT OPENING IN MONTREAL 2,000 ARE TURNED AWAY

Special to MOTION PICTURE NEWS

Montreal, P. Q., March 17.

THE Independent Amusement Company has fulfilled its promises. It promised Montreal the finest theatre possible and it has opened the New Regent which, it is believed, amply redeems the pledge.

On March 4 the New Regent was opened to the public, showing the feature "The Campbells are Coming." At the same time the occasion was made something of an event, to which all the local theatre men and newspaper men were invited. George Nicholas, managing director, superintended the arrangement, assisted by Mr.

THE OWNERS

say of the Broadway Theatre Organ, New York, erected by the W. W. Kimball Company, that it "is the finest theatre organ in New York." Of this the public has no doubt.

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Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.

Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

Set 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

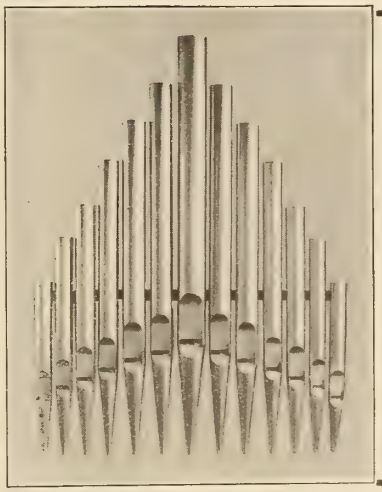
Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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McMahon, who had charge of the entertainment of the many special visitors.

Messrs. Bell, Murray, Cousins and Demetri, all directors, saw to it that their guests were amply supplied with the many good things in abundance.

Mr. Warnicker and Mr. Eckstein, the house manager and musician, also received the praise due them for their efforts. The whole program was exceptionally well received and every seat in the theatre was occupied at 7:45 o'clock, which necessitated the turning away of over two thousand people.

Among the many guests noted were, Mr. and Mrs. T. O. Byerlie; Mr. and Mrs. S. B. Taube, of the Universal Film Company; Mr. and Mrs. Brennon; Mr. and Mrs. Morris West, of the Fox Film Company; Mr. and Mrs. Frazier, Montreal *Gazette;* Messrs. Sutton, of the *Star,* and Arrowsmith, of the *Standard.*

BALL PARK AND NEMO OPEN IN CLEVELAND; GROSSMAN WILL SPEND $3,000 IN SIGNS

Special to MOTION PICTURE NEWS

Cleveland, O., March 18.

BALL PARK theatre, so named because of its proximity to the Cleveland baseball ground, and recently opened, seats four hundred and fifty and is built on a perfect plan.

All new theatres in Cleveland are providing sufficient space to permit patrons to pass each other with greater ease. This is one of the best features of the Ball Park theatre. The ventilation system is also particularly good. The house opened with a Pathé program.

The Nemo at Detroit avenue and West Eighty-third street has also been reopened after renovations and redecorations were made. Hart Brothers are the owners of the Nemo. This theatre was built by Herman A. Hart, a gardener in the royal gardens at Potsdam, who came to this country thirty years ago to establish extensive nurseries on the west side of the city.

Joseph Grossman, of the Standard theatre, Cleveland's most successful downtown house, has won his long fight with the city authorities and obtained permission to use two big electrical signs. Mr. Grossman, who is the William Fox first run exhibitor in Cleveland and the man who created the full-page advertisement precedent and the full-week run for photoplay features in the Sixth City, plans to spend at least $3,000 on his new signs.

FIVE SCREEN THEATRES IN ONE SQUARE IN NORTH ILLINOIS STREET, INDIANAPOLIS

Special to MOTION PICTURE NEWS

Indianapolis, Ind., Mar. 17.

THE Crystal theatre, in North Illinois street, Indianapolis, which has been closed for the last six weeks, while the theatre has been rebuilt, opened Sunday, March 19, with "Forbidden Fruit," an Ivan Film production, featuring Paula Shay, which is being distributed in Indiana by the General Feature Film Company, of Chicago.

The theatre, operated by Schmidt and Cohen, has been reconstructed entirely, the only thing left of the old theatre being the front.

The room on the north, formerly occupied by the Oak cafe, has been taken in, and the seating capacity of the theatre has been increased from 242 to more than seven hundred seats.

Workmen were employed night and day for the last month in order to have the structure ready for the opening.

The theatre was not complete for the opening as the interior decorations were not complete, but it is planned to finish these later on, when the weather is warmer.

It is estimated by Schmidt and Cohen that about $28,000 will be spent in reconstructing the theatre. Arrangements have been made to put in a balcony later on.

The Crystal theatre, which is opposite the terminal station, in North Illinois street, is the oldest motion picture theatre in the city and is located in the heart of "movie row."

With the reopening of the Crystal theatre, and the switching to photoplays of the Lyric theatre from vaudeville, which opened Sunday, March 19, there are now five motion picture theatres in one square in North Illinois street.

Bluebird Feature: "The Yaqui"

Projection Time Seventy Minutes

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Indian Desc. (Slow)	"Tomahawk Dance" (C. Fischer)	"———, a wealthy land owner."
2.	Desc. (Light Mex.)	"Dark Eyes" (J. Remick)	Yaqui camp scene. (Quick)
3.	Desc. (Hy.-Odd.)	"Chanson Russe" (C. Fischer)	"The Yaquis are assembled," etc.
4.	Indian 2/4 (Hy.) (Open P)	"Zephyr" (M. Witmark)	Mexican officer insults Yaqui woman.
5.	Agitato	"A. B. C. Dramatic Set No. 3"—A1	Connects 1 and 2.
			After the arrest of Yaqui chief.
6.	Desc. (Hy.-Path.)	"Cavatina," by Raff	After letter on screen.
7.	Church Bell Imitation		Yaqui chief shot.
8.	Desc. (Hy.-Plaintive)	"Shubert's Serenade"	"Next morning."
9.	Waltz (Hy.-Leg.)	"Valse Slave" (Jos. W. Stern)	Connects 2 and 3.
			"Flores' plantation," etc.
10.	Inter. (Mex.)	"Manzaniello" (Leo Feist)	Yaqui Indian carries woman.
11.	Desc. (Hy.-Plaintive)	"Solvegg's Song," by Grieg	Yaqui chief and wife with dead child.
12.	Agitato (Light)	"A. B. C. Dramatic Set No. 3"—A1 (Jos. W. Stern & Co.)	End of scene.
13.	Hy.-Dr.-Andte.	"A. B. C. Dramatic Set No. 3"—B2	"The Hennequin swamp."
14.	Short Slow Indian 2/4	"A. B. C. Dramatic Set No. 7"—A1 (Jos. W. Stern & Co.)	Planter takes Indian woman in shack.
15.	Indian Hurry	"A. B. C. Dramatic Set No. 7"—B2	Indian chief enters hut after wife.
16.	Indian Plaintive	"A. B. C. Dramatic Set No. 7"—C3	Yaqui chief takes knife out of wife's bosom.
17.	Agitato	"A. B. C. Dramatic Set No. 7"—B2	Yaqui chief hiding in woods.
18.	Desc. (Hy.-Plaintive)	"Three Songs Eliland" (G. Schirmer & Co)	Connects 3 and 4.
			"Tambor seeks his enemy."
19.	Desc. (Hy.-Plaintive) XXXX	"Barcarolle, June" (C. Fischer)	
20.	Desc. (Hy.-Plaintive) XXXX	"Chanson sans Paroles, by Tschaikowski	"The beginning of hostilities."
21.	Waltz (Hy.-Leg.)	"Minor & Major (Ricordi & Co.)	Connects 4 and 5.
			"The American side."
22.	Inter. (Mex.)	"Echoes of Seville" (J. Remick)	After Mexican general looks through field glasses.
23.	Battle Hurry	"Lake Collection" (C. Fischer)	Twice.
24.	Galop (Hy.)	"Burning of Rome" (E. T. Paull))	Yaqui chief kills Mex. Gen. at American border line.
25.	Dr.-Andte.	"A. B. C. Dramatic Set No. 4"—B2	To End.

Effect Notes: During the playing of No. 4 and 22, a trumpet call is suggested on the screen. The number does not need to be stopped to make this call. No. 7 calls for a church bell imitation which is very important. During Nos. 23 and 24 rifle shots, and the usual tumult accompanying battle is called for.

Music Notes.—The picture is based on an Indian story. The Indian suggestion should not be overdone after the first reel. After the first reel, the action becomes more dramatic than characteristic.

Numbers in minor keys should be used as much as possible in both the heavy descriptive and waltz numbers. The Mexican tone should also be accentuated in Nos. 2 and 22.

Nos. 1 and 4 should be slow 2/4 Indian numbers of positive character. No. 2 is a Mexican or Spanish serenade. Nos. 3, 8, 11, 18, 19, and 20 are all slow dramatic numbers. Numbers in minor keys are preferable. Nos. 19 and 20 play long and should be lengthy numbers. No. 6 must be a slow number and have a positive pathetic appeal.

Nos. 9 and 21 must be slow waltzes in minor keys, having an aboriginal appeal. Nos. 10 and 22 must be 2/4 numbers of Mexican or Spanish character. No. 24 should be a gallop of exciteable nature.

Nos. 5, 12, 13, 14, 15, 16, 17 and 23 are short melodramatic numbers as suggested in music plot.

During Nos. 14, 15 and 16 the Indian action should be positively suggested.

No. 25 are short andante movements to finish the picture.

The organ can be used throughout, the Indian effects not being difficult to obtain on the large organs.

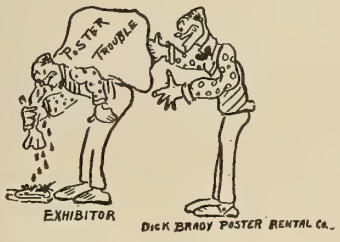
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Building and Furnishings

Edited by Nathan Myers

Special Seats Give Children Clear View of Screen

Device Breaks in Center So That When It Is Folded Back and Hooked in Place It Forms a Small Seat Halfway Up the Back of the Chair When in Normal Position, and at Same Time Throws Out a Foot Rest for the Children's Feet

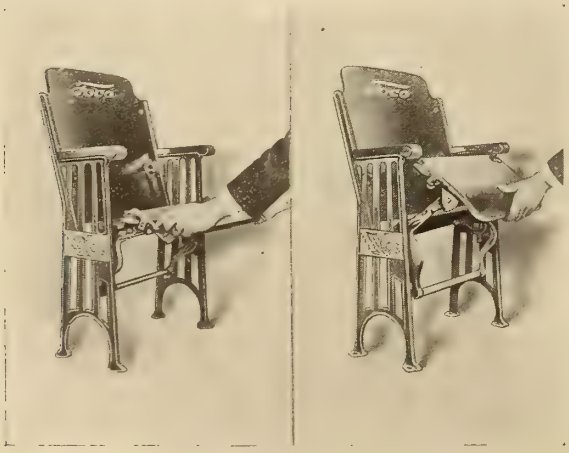
FROM time to time we have commented upon various seats and seating arrangements, as well as seat appliances. The comfort of the patron has in each case been of prime importance, but in each instance the entire attention has been given to the adult patron, without regard to the comfort of the children,



A CHILD'S VISION AS COMPARED WITH AN ADULT'S

who are attending the motion picture theatres in increasing numbers.

The A. H. Andrews Company, of Chicago, has just prepared ready for the market a new seat which is aimed primarily for the comfort of the juvenile patrons.



CHAIR BEING SET IN POSITION FOR CHILDREN

Anyone going into a picture house where children are in attendance will notice, providing the house is full, a certain restlessness due to the inability of the child to see through the grown person sitting directly in front of him.

The vision of a child under sixteen when seated in a standard chair starts from a point approximately a foot below that of the adult, as is illustrated in the accompanying photograph, which shows how impossible it is for him to get a view of the screen.

The A. H. Andrews Company, of Chicago, however, in putting out the Foco brand of chairs, has given the theatre owner a product which not only works a definite good for the younger people, but does not in any way inconvenience the adult.

In cut No. 2 it will be noted that the seat of the chair breaks in the center, so that when it is folded back and hooked in place it forms a small seat half way up the back of the chair when in normal position, and at the same time throws out a foot rest for the children's feet.



CHILD'S VISION WHEN USING SPECIALLY RAISED SEAT

The result of this is that by using this raised seat the children's eyes are brought on a level with those of the adult, so that they can see the picture as perfectly as anyone else in the house.

It also absolutely eliminates the continuous noise and disquieting effect of restless children endeavoring to see the screen from a position which makes it physically impossible.

The adoption of this scheme among houses making a particular play for children's performances will undoubtedly find it of considerable benefit because of the decided increase in popularity and advertising advantage to the house which should result.

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THE Lear's Theatre Supply Company of St. Louis is filling orders for equipment to be used in several new houses that will open this Spring in St. Louis and the surrounding territory. Although the time is rather early for airdomes, many exhibitors are getting their equipment and seats and other apparatus in shape to be ready to open at a moment's notice.

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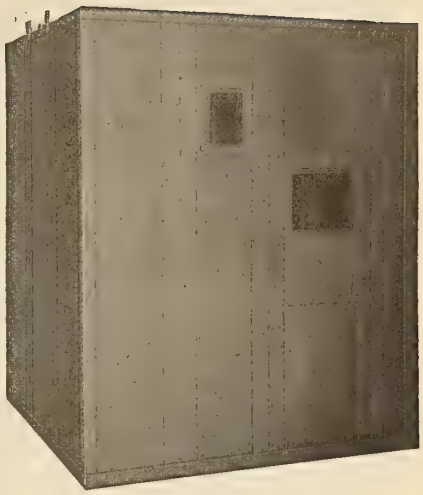
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Business .....
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GENERATOR OBVIATES LOSS OF CURRENT

(*Continued from page* 1,944.)

The only renewals required are, under ordinary circumstances, the refilling of the lubricating grease chambers, once a year for the two ball bearings and from one to two sets of brushes per year.

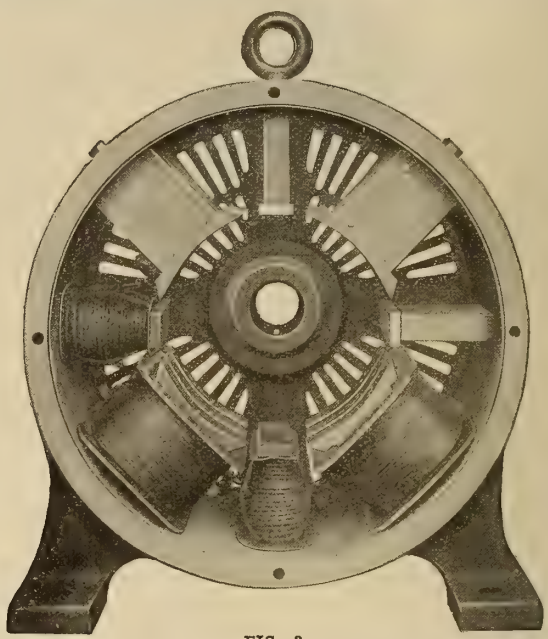


FIG. 3

With two-phase and three-phase motors, starters are not required as far as the motor generator is concerned.

In most cities the electric lighting companies permit the installation of two-phase and three-phase motors without starters, but where a starter is necessary or demanded by the electric lighting company, it will be furnished at the regular market price.

With the single-phase 20th Century Motor Generator, a starter is furnished, and it is an interesting fact to note and remember, that on 110 volts its starts with only 46 amperes and on 220 volts with only 23 amperes. As a matter of fact, the starting current for the single-phase machine is less than the running current.

All of the foregoing figures are for the standard equipment in the capacity of 60 amperes continuously or adjustable from 30 to 70 amperes when in service intermittently, as is the case in a moving picture machine installation.

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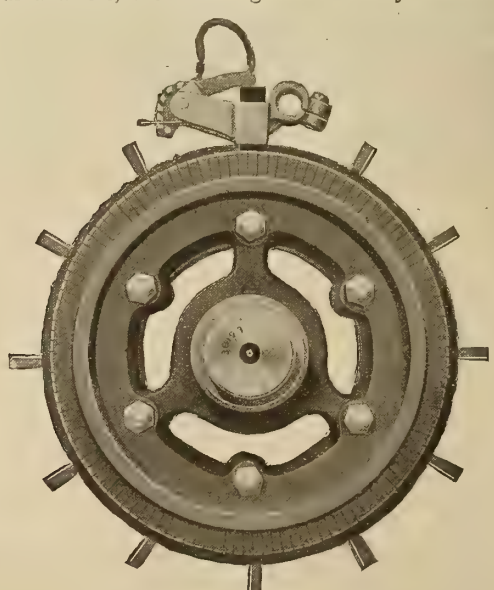


FIG. 4



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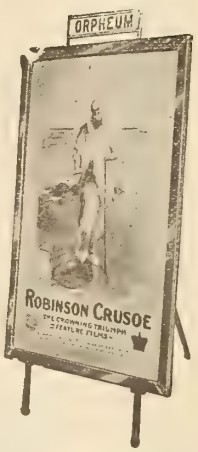
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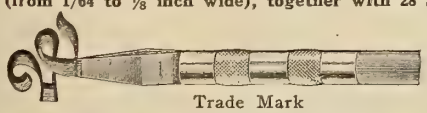


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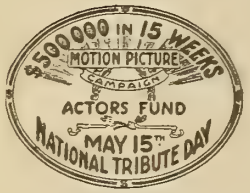
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National Motion Picture Tribute Day
Monday, May 15, 1916

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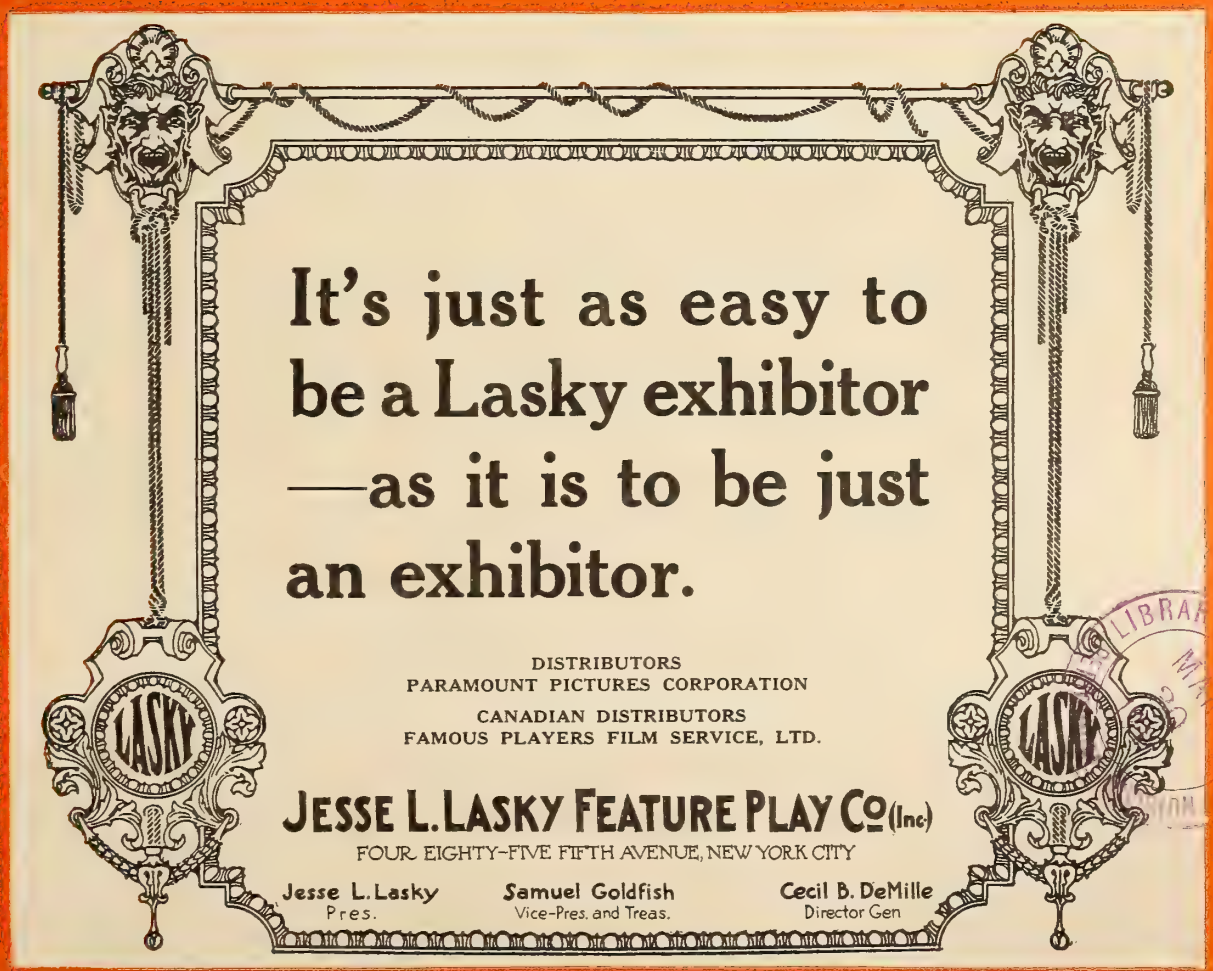
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Chicago

APRIL 8, 1916

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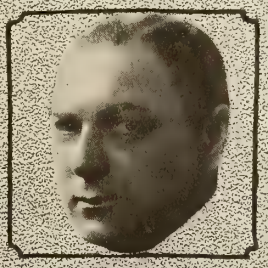
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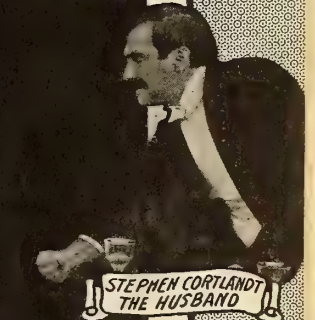
KIRK ANTHONY
THE NE'ER-DO-WELL



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WIFE OF THE OTHER MAN



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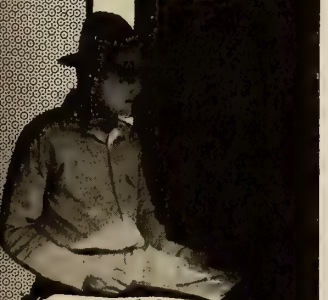
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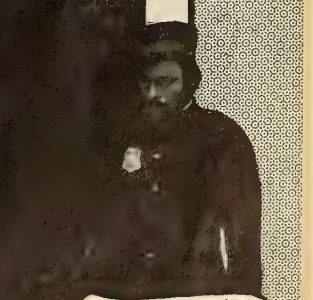
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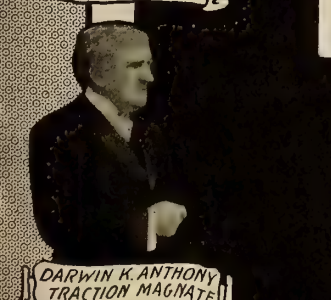
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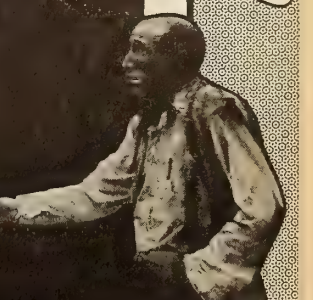
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FOX FILM

FOX Presents



CORPORATION

The more YOU read these advertisements the more useful to YOU we can make the "News."

MUTUAL SPECIAL FEATURE



Exhibitors' Triumph!

Exhibitors proclaim "THE GIRL and THE GAME" the *biggest Box Office Success ever shown.*

Fifteen two-reel chapters—the most thrilling photo-novel of mountain railroad life—written by Frank H. Spearman, featuring

HELEN HOLMES

—in gripping, death-defying feats and situations never before attempted. Cast includes J. P. McGowan, Leo D. Maloney, J. L. Farley and George A. McDaniel.

Millions who read the story in these newspapers demand the film—

New York World *Pittsburgh Press* *Philadelphia North American* *Baltimore American* *Boston Globe* *St. Louis Globe-Democrat* *Atlanta Constitution* *Omaha Bee* *Cincinnati Times-Star* *Dallas Journal* *Memphis Commercial Appeal* *Seattle Post-Intelligencer* *Buffalo Courier* *Indianapolis Star* *Kansas City Journal* *Cleveland Leader* *New Orleans Times-Picayune* *Los Angeles Tribune* *Chicago Evening Post* *Detroit Journal* *Milwaukee Sentinel* *Louisville Herald* *San Francisco Chronicle* *and One Thousand Others.*

Book This Proved Box Office Success Today!

Directed by J. P. McGowan

For booking information apply to the "Girl and The Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

THE GIRL AND THE GAME

Signal Film Corporation

SAMUEL S. HUTCHINSON, President

4560 Pasadena Avenue Los Angeles, Calif.

MUTUAL PICTURES



Bungling Bill —Detective

A sure-fire, fast action *Vogue* Comedy success—with Paddy McQuire, the original Bungling Bill—Directed by Jack Dillon—Released April 4th.

Knocking Out "Knockout Kelly"

FEATURING

Paddy McQuire and Arthur Moon

in a *"Vogue"* ring battle for a girl's love—a scream of a laughmaker. Directed by Jack Dillon—Released April 9th.

Slapstick With a Reason

Book these *Vogue* Comedies today.
They insure big box office receipts.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS
Inc.
GOWER & SANTA MONICA
LOS ANGELES, CALIF.



MUTUAL PICTURES

"TWO BITS"

A gripping two-part "Mustang" picture, starring Anna Little and Tom Chatterton. Directed by Tom Chatterton —Released April 7th.



Under Azure Skies

Art Acord and Nita Davis score a big success in this virile three-reel "Mustang" drama of the western plains. Directed by William Bertram — Released April 8th.

Ways of the World

Vivian Rich and Alfred Vosburgh are the principals in this intense human interest two-reel "Flying A" drama. Directed by C. J. LeViness — Released April 3rd.

Billy Van Deusen's Muddle

Released April 5th

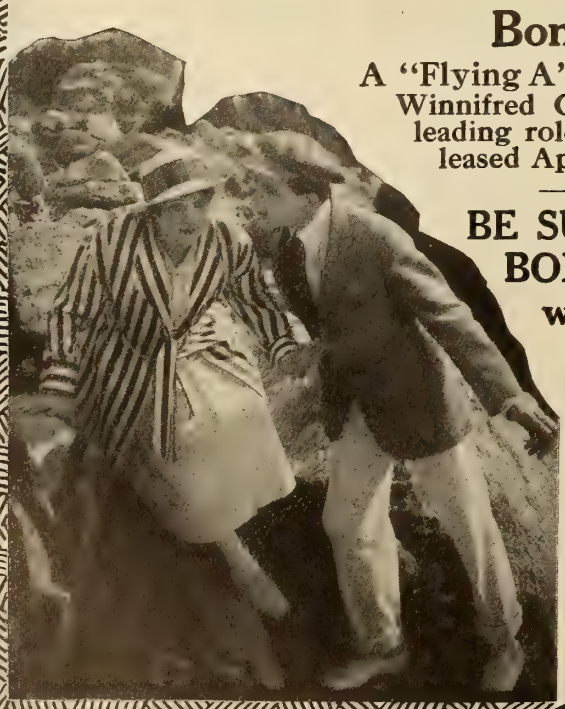
Art and Arthur

Released April 9th

"Beauty" one-reel comedies chock-full of laughs and fun.

Bonds of Deception

A "Flying A" society drama in three reels, with Winnifred Greenwood and Edward Coxen in the leading roles. Directed by Thomas Ricketts—Released April 6th.



BE SURE YOU BOOK THESE BIG BOX OFFICE SUCCESSES! They will work your ticket seller overtime.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Company, Inc.

SAMUEL L. HUTCHINSON, President
CHICAGO, ILLINOIS

AN APPRECIATION

Mr. Chester Beecroft has resigned after being in my employ for the past two years.

Mr. Beecroft has been the most able, honest, frank, capable, far-seeing, enthusiastic and resourceful helper I have ever had and I regret his decision to resign.

Mr. Beecroft's success in the future is assured by his unusual ability, and I do not know of anyone who can point to a longer list of achievements in a large way in his chosen field.

During the time that Mr. Beecroft has been associated with me a strong friendship has grown up which even his decision to travel in different paths cannot destroy.

Mr. Beecroft carries with him my best wishes and a key to the front door to be used whenever he wishes to return.

DAVID HORSLEY.

March 25th, 1916.

MUTUAL MASTERPICTURES

EDITION DE LUXE

Edwin Thanhouser

presents

"THE NET"

IN 5 REELS

By LLOYD LONERGAN





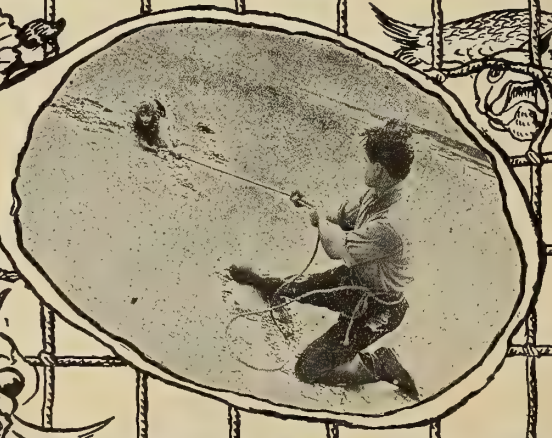


Released April 1st

Staged by Geo. Foster Platt

with **BERT DELANEY**





THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL PICTURES

Edwin Thanhouser

Presents

"OH! OH! OH!-HENERY!"



Two Reels of Good, Clean Comedy, with a cast that carries it right to the funny-bone of their audience



RELEASED APRIL 3rd

FALSTAFF SINGLE REEL COMEDIES

RUINING RANDALL'S REPUTATION

A FAST STORY OF THE SATISFYING KIND

The PROFESSOR'S PECULIAR PRECAUTION'S

RILEY CHAMBERLIN & WALTER HIERS - BOTH!

THANHOUSER FILM CORP. NEW ROCHELLE, N.Y.


MUTUAL MASTERPICTURES
DE LUXE EDITION
Gaumont
RELEASING THROUGH
MUTUAL FILM CORPORATION
presents
"THE HAUNTED MANOR"
An East Indian 5-Act Photoplay of Romance and Intrigue.
Starring
IVA SHEPARD
RELEASED APRIL 3
Gaumont Co.
FLUSHING, N.Y.
JACKSONVILLE, FLA.







"THE BOLDEST WORD"

PERHAPS the strongest endorsement which any moving picture service can receive is the number of representative exhibitors who are using that service.

To those who arrive at facts through the medium of figures, the following record, therefore, will be more eloquent than words:

Total number of moving picture theatres in Pittsburg	120	Average number of V-L-S-E subjects shown daily in Pittsburg theatres . .	28
Houses charging 10c admission or more (approximately one half)	60	Total number of "downtown houses" charging 10c or more	5
Total number of houses charging 10c or more served by Big Four	51	Total number of "downtown houses" served by V-L-S-E	5

None but a service which is scoring, and scoring high for its patrons, could consistently point to such records, of which this is but a single illustration of conditions prevailing throughout the country.

Such evidence places Big Four features in a position where failure to avail yourself of their true and tried drawing powers is a challenge to your best interests.

Can you afford to ignore it?



V.L.S.E. Inc.



"THE TWO EDGED SWORD"

Featuring

EDITH STOREY

and

EVART OVERTON

Two women play with danger —one of them, in love with love, to satisfy her hunger for admiration—the other to revenge her brother's crushed faith — and death. The souls of both are pierced by the swords which they wielded to injure others



THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

Repeating her illustrious success in "The Great Divide"

ETHEL CLAYTON

with

TOM MOORE

in

"DOLLARS AND THE WOMAN"

from the famous story

'DOLLARS AND CENTS"

by

Albert Payson Terhune

A drama of soul-searing suffering, in which dollars and cents are pitted against love; happiness choked by extravagance, and mistrust born of dependence, but which ends with the triumph of the worth-while over indiscretion.

Directed by

Joseph Kaufman



LUBIN FEATURE

Released through V.L.S.E. *Inc.*



"UNTO THOSE WHO SIN"

Featuring FRITZI BRUNETTE

and

"THOU SHALT NOT COVET"

With TYRONE POWER

and KATHLYN WILLIAMS

Have Brushed the Dust off S. R. O. Signs!

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG.
U.S. PAT. OFF.

ESSANAY

presents

WILLIAM GILLETTE

in

"SHERLOCK HOLMES"

5 acts



ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. Inc.

BRANCH OFFICES

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Av.

New York City
1600 Broadway

BIG FOUR FEATURE PLAY

LUBIN

BRANCH OFFICES

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Av.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St Louis
3630 Olive St

Seattle
415 Olive St.

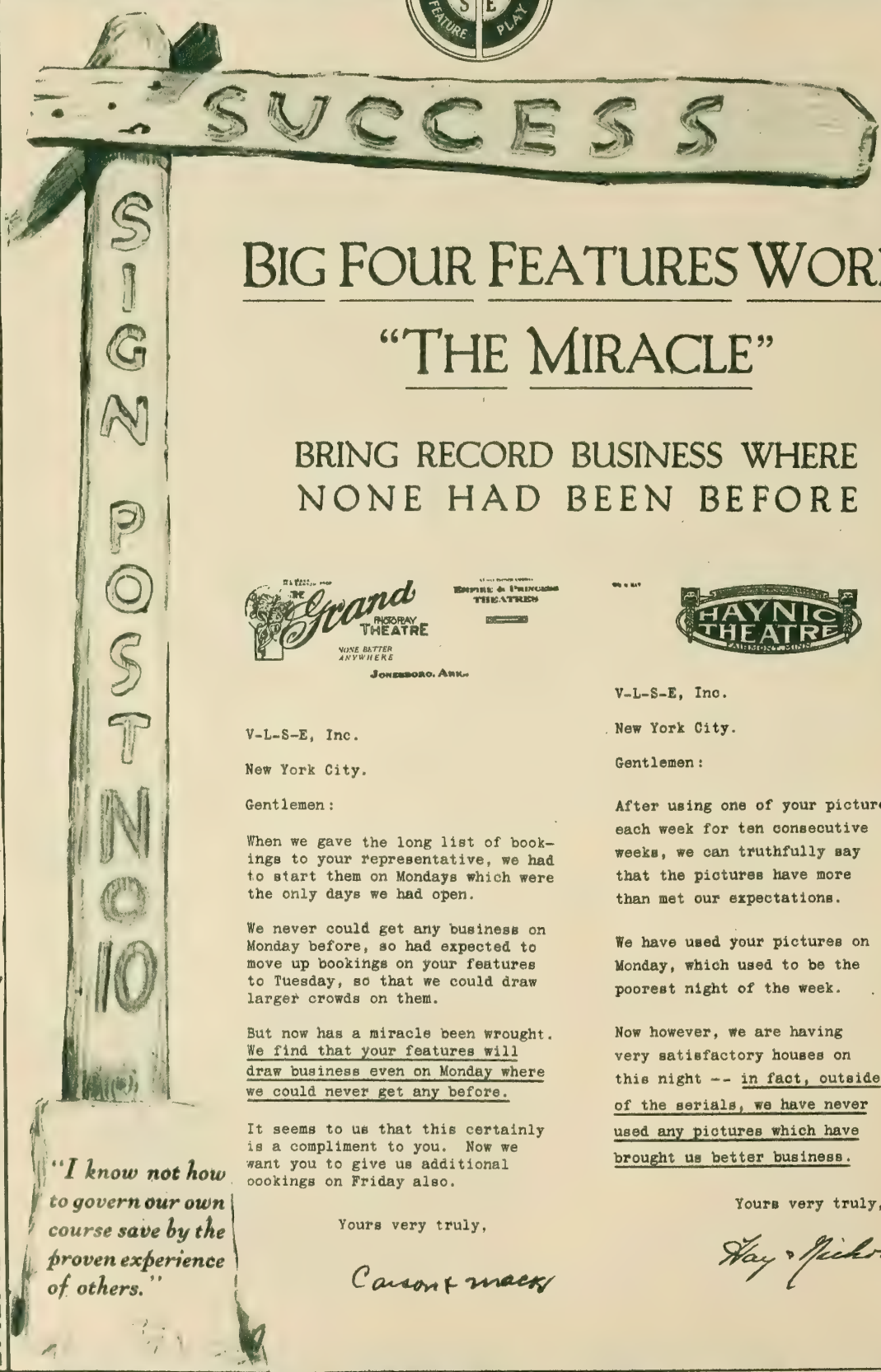
Washington D. C.
811 E. Street N. W.

New Orleans
342 Baronne St

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
204 St. Catherine St.



BIG FOUR FEATURES WORK

"THE MIRACLE"

BRING RECORD BUSINESS WHERE NONE HAD BEEN BEFORE

The Grand Photoplay Theatre
None Better Anywhere
Jonesboro, Ark.

Empire & Princess Theatres

V-L-S-E, Inc.

New York City.

Gentlemen:

When we gave the long list of bookings to your representative, we had to start them on Mondays which were the only days we had open.

We never could get any business on Monday before, so had expected to move up bookings on your features to Tuesday, so that we could draw larger crowds on them.

But now has a miracle been wrought. We find that your features will draw business even on Monday where we could never get any before.

It seems to us that this certainly is a compliment to you. Now we want you to give us additional bookings on Friday also.

Yours very truly,

Carson & Mack

Haynic Theatre

V-L-S-E, Inc.

New York City.

Gentlemen:

After using one of your pictures each week for ten consecutive weeks, we can truthfully say that the pictures have more than met our expectations.

We have used your pictures on Monday, which used to be the poorest night of the week.

Now however, we are having very satisfactory houses on this night -- in fact, outside of the serials, we have never used any pictures which have brought us better business.

Yours very truly,

Hay & Nicholas

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

VITAGRAPH



THE REGULAR
VITAGRAPH PROGRAM
For the week
Commencing April 3rd
Consists of
A One-part Comedy-Drama
Enacted by an
Excellent cast of players
From the Western Studio
On Monday

* * *

For Friday
Another release of
"The Freddy Series."

* * *

And a Three-part
Broadway Star Feature
Complete the week's program
On Saturday



REGULAR RELEASES

"HER PARTNER"
One-part Comedy-Drama—Mon.—April 3rd
Presenting:—
Mary Anderson—Webster Campbell—
Otto Lederer and Jack Mower.

* * *

"FREDDY, THE FIXER"
One-part Comedy—Friday—April 7th
Presenting:—
William Dangman—Lucille Crane—
Virginia Norden and George O'Donnell.

* * *

"MYRTLE, THE MANICURIST"
Three-part Comedy—Saturday—April 8th
BROADWAY STAR FEATURE
Presenting:
Jewell Hunt—Templer Saxe—
Harold Foshay—Adele De Garde and
Ned Finley.

* * *

Released through the
General Film Company



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH



Columbus discovered one new world—but

"THE ESCAPADES OF MR. JACK"

Discover two:
One of them—laughs you never had before—
And the other—patrons you never saw before.

THE VITAGRAPH COMPANY and THE HEARST SYNDICATE
offer

"THE ESCAPADES OF MR. JACK"

Featuring

FRANK DANIELS

The Maker of a Million Laughs a Day

★ ★ ★

ONE PICTURE A WEEK
RELEASED EVERY MONDAY

Seven million people see the cartoons every morning.
Seven million people want to see the pictures in the evening.
Are you giving them their chance?

★ ★ ★

This Week's Adventure

"MR. JACK, A DOCTOR BY PROXY"

BIG FOUR V L S E FEATURE PLAY

Mr. Jack is a gay dog and a doctor by proxy. He isn't much of an M. D.—but he is a considerable fixer. He relieves a charming widow and uses nothing but "champagany". But—Oh—you dizzy dawn!

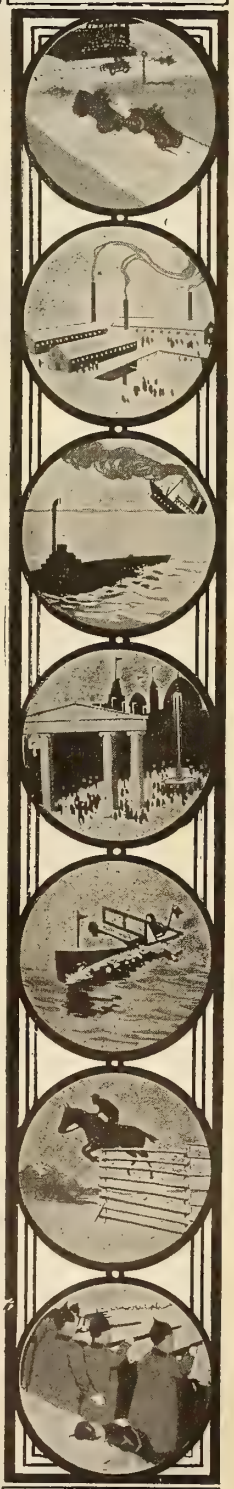
Released Monday, April 3rd
Through the V. L. S. E.



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH





Across The Border

When General Pershing led the American Cavalry across the border, one of his camp followers was a HEARST-VITAGRAPH camera-man.

This insures at least a dozen more scoops within the next few weeks which will be just as far ahead of all competitors as the "fifty-four hour" beat at Columbus, New Mexico.

Couriers are already stationed along the line from Casa Grandes to El Paso in order to insure prompt delivery of this up-to-the-minute service.

* * *

When you are reading these lines, a HEARST-VITAGRAPH camera-man will be shipping pictures of the Hell holocaust at Verdun.

* * *

There is a section for peaceful people:

The smartest fashions on New York's most beautiful models.

Cartoons of "Mr. and Mrs. Joy" and "Old Man Gloom"—by Tom Powers—or, the "KRAZY KAT" adventures by George Herriman—are always ready to hand you a laugh.

* * *

War news—world news—fashions—and fun—

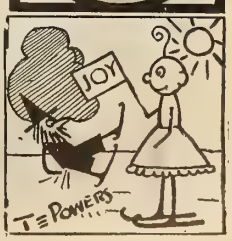
It is no wonder that successful exhibitors demand the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

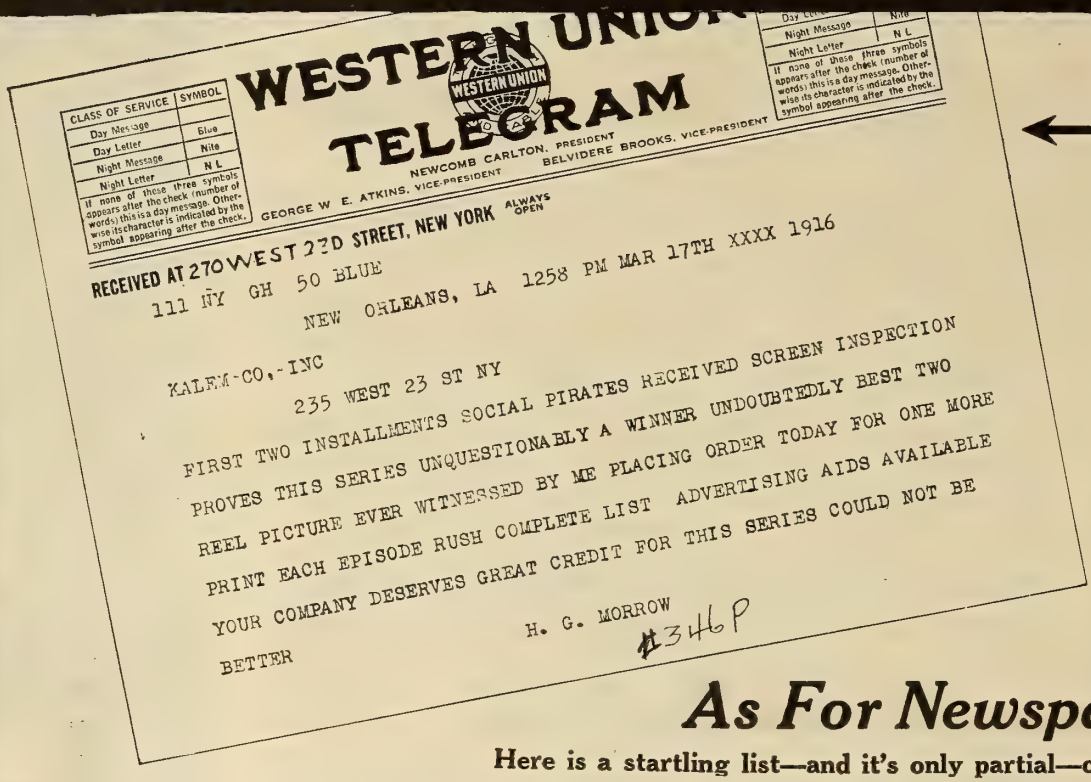
Released Twice a Week
Through the V. L. S. E.



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



The Social



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
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Night Letter

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KALEM-CO,-INC
235 WEST 23 ST NY

FIRST TWO INSTALLMENTS SOCIAL PIRATES RECEIVED SCREEN INSPECTION PROVES THIS SERIES UNQUESTIONABLY A WINNER UNDOUBTEDLY BEST TWO REEL PICTURE EVER WITNESSED BY ME PLACING ORDER TODAY FOR ONE MORE PRINT EACH EPISODE RUSH COMPLETE LIST ADVERTISING AIDS AVAILABLE YOUR COMPANY DESERVES GREAT CREDIT FOR THIS SERIES COULD NOT BE BETTER

H. G. MORROW
#346P

← This

As For Newspapers!

Here is a startling list—and it's only partial—of newspapers publishing "The Social Pirates"—fictionized by Hugh C. Weir—and columns of advertising:

New York World
Philadelphia Press
Indianapolis Star
New Orleans Item
Washington Herald
Albany Times-Union
Atlanta Constitution
Denver Times
Birmingham Age-Herald
Charleston News-Courier
Evansville Journal-News
Charlotte News
Joliet Herald-News
Minneapolis Tribune
Peoria Journal
Macon Telegraph
Springfield, Ill., State-Register
Meridian Star
Waterloo Times-Tribune
Norfolk Virginian-Pilot

Chicago Record-Herald
Baltimore News
St. Louis Times
Kansas City Journal
Houston Post
Altoona Times
Buffalo Times
Burlington Gazette
Cedar Rapids Times
Dubuque Tribune
Harrisburgh Telegraph
Hartford Post
Johnstown, Pa., Leader
New Haven Register
Memphis Press
Quincy Journal
Detroit News
St. Joseph, Mo., Gazette
Toronto World
Erie Herald

Boston Herald
Pittsburgh Press
Omaha Bee
Richmond Virginian
Tacoma Ledger
Augusta, Ga., Herald
Des Moines Tribune
Bangor Commercial
Cincinnati Post
Elmira Advertiser
Halifax, N. S., Herald
Florida Metropolis
Louisville Herald
Milwaukee Sentinel
Portland, Me., Press
Montgomery Journal
Mobile Item
Terre Haute Tribune
Wilkesbarre Independent
Fort Wayne Journal-Gazette



Pirates

Is What A Skeptic Says!

Wires and letters from exhibitors all over the country are bringing the same message of praise for these two reel productions, featuring

MARIN SAIS and OLLIE KIRKBY

in a series of absorbing adventures by

GEORGE BRONSON HOWARD

Go to your exchange to-day—Kalem is willing to let the pictures themselves convince you that this is the strongest two-reel series ever produced—BAR NONE! A broad statement—but you'll agree after you see

"THE LITTLE MONTE CARLO"
First Episode
RELEASED MARCH 27th

"THE CORSICAN SISTERS"
Second Episode
RELEASED APRIL 3rd

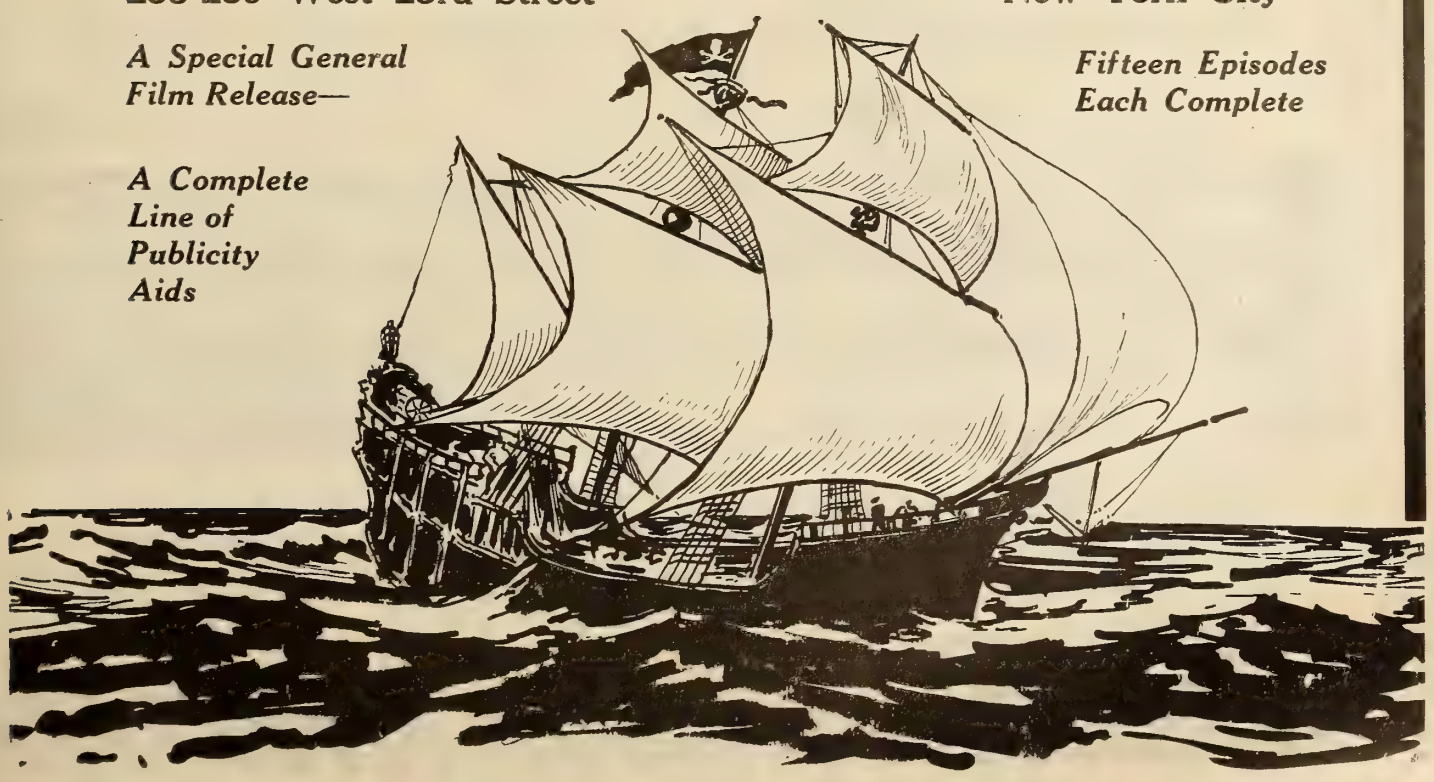
KALEM COMPANY

235-239 West 23rd Street New York City

A Special General Film Release—

Fifteen Episodes Each Complete

A Complete Line of Publicity Aids



Many a packed house is directly traceable to an advertisement in the "News."

PATHÉ'S Most Intensely Dramatic of ALL SERIALS

The IRON CLAW

has won the unqualified commendation of the reviewers – men whose long experience in judging pictures has given them the right to be heard.
The extracts on opposite page are characteristic →

MR. EXHIBITOR, YOU CANNOT LOSE IF YOU BOOK THIS CROWD-DRAWING SERIAL!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK



"The newest Pathé serial has performed its first duty admirably; it has aroused the interest and has kept it in suspension. The story promises to be an absorbing one, and it is so presented as to make all of its points tell. The action is sharp and fast, but more than all it is presented by a cast of players which have made themselves popular all over the country. They include Pearl White, Creighton Hale, and Sheldon Lewis, and the trio is or should be enough to fill many a house where 'The Iron Claw' is shown. The serial should have a drawing power as great if not greater than any the Pathé people have yet issued."— *Harvey S. Thew in "The Motion Picture News" of March 4th.*

"Practice has made the Pathé Company notably proficient in the production of serial photoplays. Through long experience, beginning with the renowned 'Perils of Pauline', directors and scenario writers connected with Pathé have learned the difficult art of telling a story in installments so that each release is complete in itself, yet an essential part of the extended plot. The impression left by the first two episodes of 'The Iron Claw' is that it bids fair to become the most popular serial made by Pathé····We should say that a winning combination is engaged in producing this story of mystery and thrills····no exhibitor need fear 'The Iron Claw.'"— *Lynde Denig in "The Moving Picture World" of March 4th.*

Produced by
FEATURE FILM CORPORATION

Lonesome Luke



A S-C-R-E-A-M from Coast to Coast

Ask the man who shows these *real* comedies *HE KNOWS!*

Produced by ROLIN FILM CO. and released through

PATHÉ

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

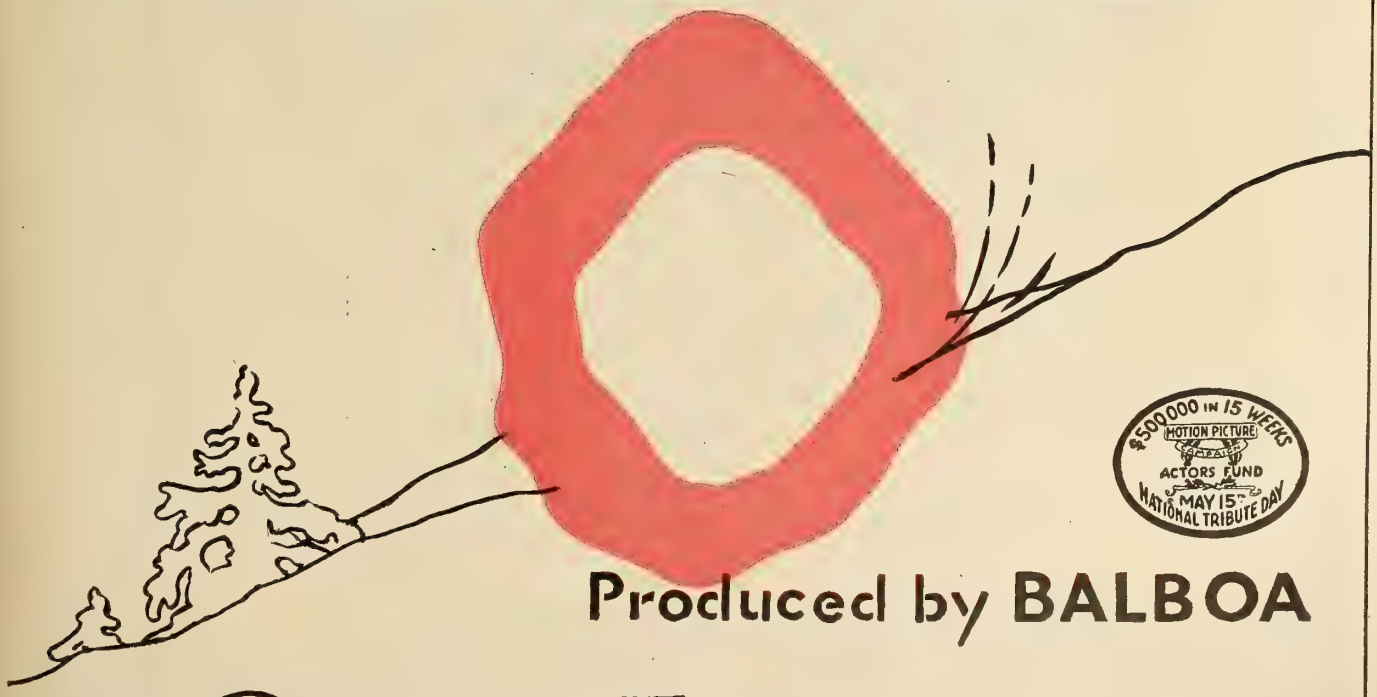
25 WEST 45th ST. NEW YORK

LIKE A SNOWBALL ROLLING DOWN HILL

PATHÉ'S SERIAL

The RED CIRCLE

gathers more bookings the longer it runs – sure proof that it Gets the Money



$500,000 IN 15 WEEKS MOTION PICTURE ACTORS FUND MAY 15th NATIONAL TRIBUTE DAY

Produced by BALBOA

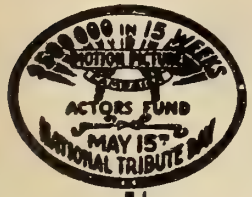
The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Booth Eighteen On the Main Floor

That's where you will find "Motion Picture News" during the National Motion Picture Exposition, May 6 to 13, at Madison Square Garden, New York City. A cordial welcome is extended and assured to all exhibitors, exchangemen, manufacturers of film and accessories who attend the exposition. Help us to help you have a pleasant and profitable visit to the big show.

Remember the Number Booth Eighteen





Actors—Actresses

The Effect of a Good Example

On May 15 motion picture exhibitors all over the United States have signified their intention of contributing a portion of their day's receipts to the

Motion Picture Campaign

for the

Actors' Fund of America

Samuel Goldfish, Chairman Executive Committee
30 East 42nd Street, New York

This is *your* charity. Daily, scores of exhibitors are volunteering. More will contribute if YOU set a good example. The exhibitors' day is May 15.

Your opportunity to help the needy, provide for the sick, aid the discouraged in your profession is at hand—

NOW

An appeal is on the call board of your studio. Have you contributed?

If you have, persuade others to do likewise. Fill the studio appeals. The funds will then be sent to

J. STUART BLACKTON, TREASURER
LOCUST AVENUE BROOKLYN, N. Y.



For the week of April 2nd the TRIANGLE-INCE Release will be a picture of particular merit—a play of such quality that your patrons will surely appreciate it.

Jane Grey and William Desmond in "The Waifs" present a story with such conviction that the success of this play is already assured.





In this striking TRIANGLE PLAY William Desmond presents the part of a young minister unfrocked because of his love for and indulgence in drink. Deep in despair he descends from bad to worse until finally at the lowest level he vows to end it all in the harbor at his feet.

Jane Grey plays the pretty little piano girl in a cheap bar-room. She convinced him that only cowards seek to end it all in that way, and when she began to take an interest in him life seemed sweet after all.

TRIANGLE

Can a Bad Woman Make a Weak Man Good?

Is it possible for a woman of the slums to take a weak individual and make him become a decent, hard-working citizen? It's a question of vital interest to many of your patrons. People have been asking it for centuries.

This question is answered with a big YES in this throbbing TRIANGLE PLAY and as the stirring picture progresses it will make your patrons feel certain that such a thing is not only possible but very probable.





The other drama to be released this week will be Douglas Fairbanks in "The Habit of Happiness." Little need be said of the assured success of this play. With many successes already to his credit Fairbanks has a following to be envied and catered to. Five reels of great comedy that will keep your audience constantly laughing are assured.

Then two Keystones, "A Bathhouse Blunder," and "His Wife's Mistake" with "Fatty" Arbuckle and Al St. John complete the program.

TRIANGLE PLAYS are now being shown all over the country by progressive exhibitors. If you have not received information in regard to the presentation of these pictures in your territory why not drop us a line.

PLAYS

TRIANGLE FILM CORPORATION
1459 BROADWAY, N.Y.

"Wives of the Rich"

What would YOU do if your wife, to whom you have given every comfort, gambled away your money at Bridge and finally, desperate for funds borrowed them from The Other Man? HARRY MESTAYER, supported by an all-star cast, carries to an exciting but satisfactory conclusion a Selig feature drama of novelty and strength.

The Selig-Tribune

The World's Greatest News Film

Are YOU booking this Twice-a-week News Pictorial? If not, why not? Most of the others are and, by so doing, they are cashing in on a mighty good thing.

"The Beauty Hunters"

Here is a fine and dandy comedy from the pen of James Oliver Curwood. James Bradbury, the veteran comedian, affords fun, frolic and frivolity.

Book Through General Film Service

Selig Polyscope Co.

Chicago and Everywhere

LONESOME LUKE

(HAROLD LLOYD)

COMEDIES

DIRECTION OF HAL ROACH



Released by Pathé Exchanges, Inc.

Made by

ROLIN FILM COMPANY

D. WHITING, GEN. MGR.

Los Angeles, Cal.

I AM LOOKING FORWARD TO JULY 15TH AS THE HAPPIEST DAY OF MY LIFE — FOR THEN I SHALL REALIZE MY FONDEST AMBITION AND BEGIN PRODUCING PICTURES FOR MY OWN COMPANY."

Clara Kimball Young

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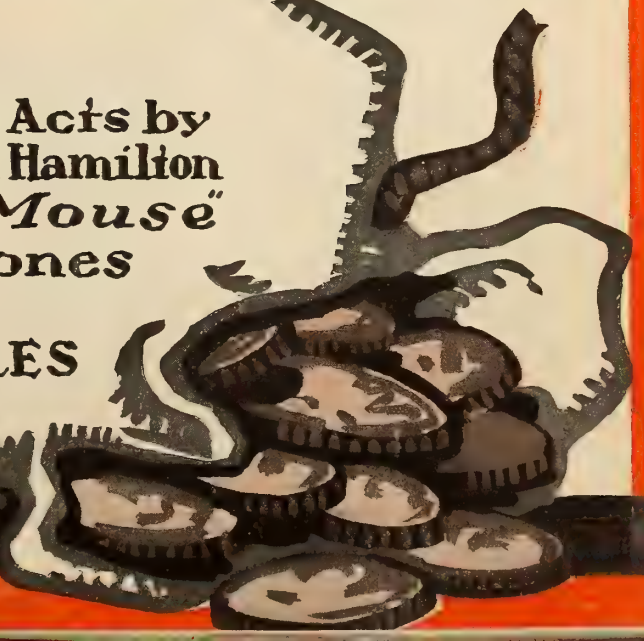


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¶ A regular release of Metro-Drew Comedies one each week with Mr. and Mrs. Sidney Drew as the stars.

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MAR 29 1916

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

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Volume XIII APRIL 8, 1916. No. 14

Unity and Harmony

THERE are several big issues confronting the industry right now.

One feels inclined to write about mergers. They are only in the air at present, but we are going to have mergers. Not monopolistic mergers; they are impossible. But mergers to solidify the industry, to save it and its product in a crisis now grown acute.

But there's just as great a danger without the industry.

* * *

WE are not taking the danger seriously—in its full seriousness—because we have our eyes upon the faults within, upon the big and little problems which directly concern our own businesses.

The danger is censorship.

I presume the reader will stop here and vote the rest of this article of academic interest.

So much has been said about censorship that we're beginning to accept it or at least to regard it as a vague menace of general and therefore no particular application.

* * *

LET us see about this.

There are Federal and State bills now pending which if they become laws will make the shoes pinch of every man who reads this editorial. Any man with any imagination ought to feel the pain already.

But this is not the worst of it.

The very conditions that brought about these ominous bills exist also in every state and city in the country. They are apt to spring into censorship at any moment. The only reason we have a pending bill in New York and none in Iowa is because the politicians of Iowa haven't seen the light as yet. But they will.

* * *

THERE is no reason at all why we should not have censorship bills in all the States of the Union; there is nothing to prevent censorship following the hills and that means the end of the industry and every man's job in it.

There is nothing to prevent this finale, nothing—except the undivided effort of the industry.

The undivided effort of the industry means organized effort; and organized effort means complete co-operation between the Board of Trade and every exhibitor organization and an extension to the fullest possible degree of the membership and activities of each.

THIS is a big industry and a big menace is threatening it.

The time has come for a big effort.

The Board of Trade alone cannot meet the issue in forty-eight states; and just so neither can the Motion Picture Exhibitors League nor the local and state leagues of exhibitors. Neither can the things be accomplished within the industry—which must be accomplished—through the divided effort of these organizations.

Good progress is being made. Eight States—Massachusetts, Minnesota, Washington, Indiana, Maryland, Michigan, Kansas and North Carolina have asked through the exhibitor organizations to co-operate with The Board of Trade. This is fine. Let there be more.

* * *

PERHAPS this form of co-operation may furnish the necessary centres of organization throughout the country. Perhaps it will be advisable for the Board of Trade to establish sectional centres or organizations similar in scope to the local Boards of Trade now successfully active in San Francisco, Los Angeles, and New Orleans.

But this much is certain. The time has come for genuine and widespread organization. That means hard work, sincerity, unselfishness—the elimination of the personal element.

* * *

WE must have harmony. We must have the closest kind of co-operation between every organization we now have. We must have this harmony not only to do at once the things that must be done *now,* but also to attract to the Board of Trade and to the national, state and local leagues of exhibitors the larger membership needed to do the things of the future.

Harmony can only be had through patience and understanding. Harmony can easily be destroyed by a single man kicking over the traces.

* * *

THE situation is delicate and serious. It is a situation that puts every man on his mettle. It is an opportunity for every one and for each organization to prove that the broad deep interests of the industry are held above every other interest.

This is a time for sober, serious, discussion and plenty of it—plenty of it before any hasty or ill-advised action is taken.

MOTION PICTURE NEWS is for unity—first, last and foremost.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

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WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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LESLEY MASON.....*Managing Editor*
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Vol. XIII April 8, 1916 No. 14

Francisco Villa—Eliminated by the Ohio Board of Censors

THE climax of censorial insolence and oppression has been reached at last.

Within the past week, the Ohio Board of Motion Picture censors issued a general order, forbidding the exhibition of any picture of Francisco Villa within the state.

Their official reason was that Villa "is a murderer and a bandit, and pictures of him upon the screens of motion picture theatres would inflame the populace."

* * *

WE wonder whether the censors fully realize what this action means.

It is a direct attack upon the news weeklies, which in content are completely parallel to, and in many instances identical with the pictorial supplements of the printed newspapers.

The aim and end of the news weekly and the newspaper is the same. The one expresses in pictures what the other declares in words.

However reluctant the courts may be, at present, to admit that the constitutional guarantee of free speech includes all motion pictures, they can hardly withold its protection from that portion of them which is nothing but a newspaper translated into pictures.

* * *

AND why, in the name of every principle of democratic government, should any man, or woman or body of men and women be permitted to say what part of the world's news they may know, and what part they must not know?

Is Ohio or any other State in the Union so completely Russianized that it will tolerate such an impudent curtailment of its liberties?

We have submitted to the emasculation of literature and drama on the screen. Must we now have contemporary history sterilized for us? Is one half of the world now to be forbidden to know how the other half lives?

* * *

IT is time that this reckless running amuck of a few petty officials intoxicated with their power should be stopped. We believe it will be, and there never was a more certain opportunity to make an example of the censors than in this case of the news weeklies.

Were the MOTION PICTURE NEWS a producer of pictures and thereby entitled to become plaintiff in an action against the Ohio censors, we would not wait twelve hours to file suit against them. And we would prosecute it to the highest court of the land.

The Exhibitors' Response to the Actors' Fund

THE motion picture industry is nobly playing its part in the raising of the Actors' Fund.

Besides the generous response from individuals from every branch of the business, the theatres have entered the campaign with an enthusiasm and a unanimity that is significant in more ways than one.

* * *

NEW YORK, Philadelphia and Chicago have each elected to occupy a prominent place in the work. In Chicago particularly, within twenty-four hours of the launching of the campaign there, 118 theatres had pledged ten per cent. of their receipts for Monday, May 15, as their contribution to the raising of the half million dollars that is expected from the picture interests.

* * *

THE Actors' Fund is a cause that every exhibitor can afford to support, and every exhibitor should be proud to be identified with it. No movement could be more disinterested than this, none freer from partisan spirit or prejudice.

Moreover, every facility is offered by the committee in charge to swell the receipts of the theatre identifying itself with the movement so that even the humblest manager can become a party to the movement without burdening himself.

* * *

INDEED as their letters express it, "the great publicity campaign now under way will be so instrumental in increasing the attendance in your theatre on that Monday, that what we are really asking you is for you to be a medium through which your patrons will contribute."

Approximately two hundred and twenty-five exhibitors have already enrolled themselves as active workers for the Actors' Fund, and the numbers are mutiplying daily. Seven weeks of work are before the committee. Before the campaign is concluded, we should like to see five thousand exhibitors enlisted in the cause. Why not be one of them?

As a matter of fact, the Ohio Board of Censors ought to be sent into Mexico to eliminate Villa there.

Though this is only March, 1916 is already proving the prophets' predictions that it would be a big year in the industry's history.

Speaking of censorship, it is pleasant to observe that the Pennsylvania censors have been defeated once more in the courts. This time it was "The Kreutzer Sonata" that proved too much for them. Wasn't it Breitinger who ordered the title of this same picture changed because, in his opinion, it was *immoral?*

Two Kansas Bodies Hold Convention in Wichita

Amusement Association and Exhibitors' League Convene on March 20-21 with About 110 Motion Picture Theatre Managers in Attendance—Censorship Is Chief Topic—J. W. Binder Takes Out Membership on Behalf of the Motion Picture Board of Trade.

Special to Motion Picture News

Kansas City, Mo., March 24.

THE Kansas Amusement Association and the Exhibitors' League of the State of Kansas met in Wichita, Kansas, on March 20 and 21.

The first meeting was called to order Monday morning at 10:30 with about 110 exhibitors in attendance. It was easy to see at the very outset of the convention that the chief topic of discussion would be censorship.

It was talked about before the meeting came to order, and the first speaker on the program held to that subject.

E. R. Pearson, of V-L-S-E in Kansas City, spoke very highly of the work of the association so far, and showed a book of clippings taken from various Kansas newspapers regarding the question of motion picture censorship.

Mr. Pearson was followed by Prof. Payne, of Emporia, Kansas. Prof. Payne is a candidate for superintendent of schools for the State of Kansas. The power of motion picture censorship is vested in this office.

Prof. Payne at the very outset of his remarks made it plain that he was a lover of the motion picture. He said that in Emporia, his home town, he had never seen an indecent or immoral picture; that he believed that this condition of affairs was true throughout the state.

Need Square Deal

He said that what was needed in Kansas more than anything else that he knew of was a square deal. This immediately made him a friend of the exhibitors, because they certainly do not feel that they have received a square deal.

Although the exhibitors are fighting the censorship bill, they are going to support Mr. Payne for election, because should it happen that their plans to repeal the censorship laws now on the statute fail, it would be of great benefit to them to have a man in that office who is friendly toward their interests.

J. W. Binder, secretary of the Motion Picture Board of Trade of America, was a guest of honor at the convention, and was a source of inspiration to both exhibitors and exchange men.

He dwelt at considerable length upon the magnitude of the industry; upon the possibilities of the future development and the danger of censorship.

He said it was positively astounding that in this day the manufacturers of motion pictures were forced to lay the creations of their brains, thought and ability before three or four men whose intelligence is mediocre; whose technical knowledge is nil, and whose prejudices do not permit of fair judgment.

Binder Joins Association

He created quite a sensation by joining the Kansas Amusement Association in behalf of the Motion Picture Board of Trade.

Mr. Binder laid before the exhibitors a practical working plan by which the censorship evil of Kansas may be done away with. He showed how slides, petitions and literature can be used among the citizens and senators of the state.

He told the convention that if it were necessary that they have more financial support than they are able to secure in their own home state that they could call upon the Motion Picture Board of Trade and funds would be forthcoming.

Mr. Binder made a very warm place for himself in the hearts of every exhibitor and exchangeman.

It is the first time in the history of any motion picture organization in Kansas that a man of his importance and standing in the film world, has taken enough interest in the work to participate.

The Exhibitors' League of Kansas held an executive session Monday afternoon, at which time new officers were elected.

The new officers elected are: Chris Glamann, of Wellington, Kansas, president; Harry Rogers, Marion, Kansas, vice-president, and Frank Gerrity, of Winfield, Kansas, secretary and treasurer.

There was considerable talk of merging the Exhibitors' League and the Kansas Amusement Association, because it is felt that the two organizations are not needed and that all of the strength possible should be given the Amusement Association.

Nothing along these lines, however, was accomplished, because a great many of the exhibitors wanted to continue in the league for the sake of the national affiliations.

Mills of Mutual Speaks

The big event of the Tuesday session was a speech by E. C. Mills of the Mutual Film Corporation. The credit for the Kansas Amusement Association goes largely to Mr. Mills, for it is due to his efforts that it was organized.

Mr. Mills' speech was the longest of the convention, but, as he said, "There were so many things crowding to his tongue that he had to get them off of his chest."

In language that was more picturesque than beautiful, he told of the queer and curious workings of the Kansas Board of Censorship.

He told the exhibitors that at one time he looked upon the Censor Board at Topeka as simply a nuisance that must be put up with and looked upon as a harmless evil.

However, he stated, now he was bitter and was anxious to see a fight instituted against the board.

Resolutions suggested by Mr. Binder supporting President Wilson were passed.

Mr. Binder also put forth resolutions stating that this league stood absolutely and unalterably opposed to any form of censorship whatsoever. This was also passed unanimously.

The last meeting of the convention was given over to the election of committees and cleaning up of routine business.

Committees Elected

The committee on grievances consists of Fred Savage, Hutchinson, Kansas; J. J. Marshall, Manhattan, Kansas; H. M. Burman, of the Metro office in Kansas City; R. C. Cropper, manager of the Universal office in Kansas City, and L. M. Miller, of Wichita.

The legislative committee consists of Chris Glamann, of Wellington, Kansas, and P. H. Pierce, of the Wurlitzer Music Company, and R. O. Proctor, manager of the General Film Company, Kansas City.

The presidential and vice-presidential chairs of the association were vacant. W. H. Willey, of Mulberry, was elected president; L. M. Miller, of Wichita, was elected vice-president.

C. S. Edwards, Jr., manager of the Pathé Exchange, Kansas City, surprised the exhibitors by getting up at the last moment and stating that he was authorized and legally prepared to fight the censorship law on the statute books of Kansas, providing he could secure the co-operation of one or more film companies.

Exhibitors have been very anxious to see something of this kind occur, because recent decisions regarding the inspection of oil in Kansas has resulted in the Supreme Court declaring that all inspection which returns a large profit is a revenue rather than a police measure, and the censorship fees have returned a great profit to the state already.

The film companies having exhibits were: Universal, Mutual, V-L-S-E, Bluebird, Paramount, Pathé, World, Kliene-Edison, Wichita Film and Supply Company and Metro.

Exchanges Well Represented

The film exchanges were all fully represented at the convention. H. M. Berman, manager, and Mr. Skirbol, traveling representative, represented Metro. The Universal Film and Supply Company was represented by R. C. Cropper, manager of the Kansas City office, O. K. Mason, manager of the Wichita office, and Mr. Hensley, of the Oklahoma City office. C. A. Jones and T. D. Dewalt were also there in the interest of Universal.

The Bluebird Photo Plays, Inc., was represented by Arthur G. Hull, manager; William G. Parsons, representative; Jerome Abrams, and George A. Bowles, publicity manager.

The Mutual Film Corporation was represented by Mr. Kiltz, manager of the Kansas City office; E. C. Mills, assistant manager, and Jack Brainard, of the Wichita office.

The Paramount Picture Corporation was represented by Gerald Akers and Mr. Balsley.

The General Film Company was represented by Mr. Proctor, manager, and "Ted" Morris, representative. V-L-S-E was represented by E. R. Pearson, manager, and



ILLUSTRATING THREE PHOTOPLAYS MADE AT UNIVERSAL CITY: CARTER DE HAVEN IN "THE KING FROM BROADWAY"; HOBART BOSWORTH IN "THE DAY OF ATONEMENT," AND TYRONE POWER IN "JOHN NEEDHAM'S DOUBLE"

Lester Scott, representative, and A. J. Reed, Kansas representative.

The World Film Corporation had Richard Robertson, manager, and J. S. Stout, representative. Mr. Churchill attended to the interests of the Kleine-Edison corporation.

Pathé was represented by C. E. Edwards, Jr., manager; William Beckenstein, representative, and H. E. Jameyson, representative. Charles Hardin, manager, and William Wachter were here in the interests of the Fox Film Company. Mr. Edwards, representing the Monarch Feature Film Company, of Kansas City, was also here.

The Minusa Cine Products Company had Nat. I. Brown at the convention.

H. J. Blakley represented Motiograph. E. G. Olson, C. E. Olson, E. P. Abbet and H. G. Dickson represented the Wichita Film and Supply Company. C. S. STEPHENSON.

CROMELIN WARNS LEGISLATORS AGAINST MEASURE BANKRUPTING NEW YORK FILM COMPANIES

Special to MOTION PICTURE NEWS

Albany, N. Y., March 24.

Motion picture interests, both producer and exhibitor, opposed the Cristman-Wheeler bill before the joint education committees Thursday. The bill would establish a board of censors of three members to be appointed by the board of regents, and exact a minimum tax of five dollars for the examination of all films.

The sponsors for the bill maintained that censorship was proposed to protect the morals of the child, but opponents of the measure maintained that such censorship would fall short of its purpose.

Assemblyman Fred M. Ahern, of Brooklyn, who has a censorship bill now on the assembly calendar, which proposes a board of censors to be appointed by the governor, opposed the Cristman-Wheeler bill in form as unworkable, although he was in accord with the principle.

W. Stephen Bush pointed out the failure of the censorship in Pennsylvania and Ohio, and maintained that the display of obscene pictures could be prevented under the present law.

William M. Seabury, general counsel of the Motion Picture Board of Trade of America, believed that the question of the moral feature of a picture should be left to the community.

"You can't improve Broadway any by regulating for the rural districts up-state," said Seabury.

Paul A. Cromelin, of the Cosmofoto Film Company, condemned the bill as unworkable, and maintained that the bill would exact a toll of at least $720,000 a year from the motion picture producers in this state and would drive the industry into bankruptcy.

Lee A. Ochs, president of the New York State Branch of the National Motion Picture Exhibitors, saw no necessity for censorship, believing that the exhibitor himself would be forced to display only clean pictures in order to satisfy the majority of his patrons.

Opposition to the measure was also voiced by James P. Holland, president of the State Federation of Labor, on behalf of the stage employees and the motion picture operators, and Charles S. Shay, international representative of the Stage Employees of the United States and Canada.

H. C. Barber, representing the Society for the Prevention of Crime, favored the bill, but was for it only because of the lack of federal censorship of some kind, preferring the latter, he said.

"The trouble is that the motion picture industry is opposed to any form of censorship," said Barber. "The producer will sacrifice his personal standards for box office receipts.

"If an immoral picture will result in crowded houses the producer will manufacture this sort of picture."

He was for prepublicity regulation, no matter what the form, but insisted that the fee for examination should be reduced.

Senator Franklin W. Cristman, of Herkimer, urged favorable action on the bill. He said it was an improvement over the Ahern bill and was designed to purify the motion picture industry the State over.

He said the plea that the exhibitors would see to it that no indecent films would be shown was unworthy, inasmuch as the exhibitors, after signing a contract, must accept the reels sent to them, whether they be indecent or of the highest type.

FOX STUDIOS AT EDENDALE COMPLETED

The William Fox Studios at Edendale, California, have just completed the erection of a new outdoor stage which will enable them to handle productions of any size, the stage being 125 x 65.

HORSLEY PAYS UNUSUAL TRIBUTE TO BEECROFT

An unusual advertisement in this issue calls attention to the resignation of Chester Beecroft as general manager of David Horsley Productions. The advertisement is signed by Mr. Horsley, and is a remarkable and sincere tribute from one man to another.

Chester Beecroft's career in the industry goes back to the Motion Picture Patents



CHESTER BEECROFT

Company, and has been rounded out by executive experience in every important branch of the producing and distributing fields.

Although best known as an exceedingly skillful advertising man and a press representative of unusual insight and resourcefulness, he has also a practical knowledge of the mechanics of the industry and the essentials of successful production.

Mr. Beecroft has as yet made no announcement of his future plans.

Hearst Plans New Chain of Film Exchanges

Publisher Launches Plan of Wide Scope for Developing His Motion Picture Enterprise—Edward A. MacManus, General Manager of International Film Service, Says That Ground Work of Scheme Is to Create Trinity of Dailies, Magazines and Pictures.

THAT William Randolph Hearst is about to establish a new chain of film exchanges has caused a sensation among the film men. Mr. Hearst's entrance into the exchange business has often been rumored, but repeatedly denied. The announcement made by Edward A. MacManus, general manager of the International Film Service, sets all rumors at rest by setting forth a complete and comprehensive plan of organization now in the process of perfecting.

The announcement states that the opening of the chain of exchanges throughout the country is but the first step in a series of important developments in Hearst's moving picture enterprise.

"The ground work of Mr. Hearst's idea," said Mr. MacManus, "is to create a trinity of his daily newspapers, magazines and motion pictures. In the newspaper field Mr. Hearst is to-day recognized as the most powerful influence for good on public opinion. In the magazine field his policies are producing media of unheard of power.

"With the motion picture as the third and increasingly more popular means of entertainment, we shall have such an engine for informing, educating and entertaining the popular mind as has never been attempted in this or any other country."



WILLIAM RANDOLPH HEARST

Mr. MacManus points out that Mr. Hearst early recognized the potential possibilities of the motion picture as a popular form of entertainment and education. But he has felt that the time was not ripe till now for bringing about the alliance between his newspapers, his magazines and motion pictures.

When the International Film Service originated the "Perils of Pauline," "The Exploits of Elaine" and "The Goddess," Mr. Hearst had two ideas in mind.

One was to bring into being pictures which for entertainment was to top anything that preceded these serials.

The other was to create an organization which by actual handling of big things would have a thorough mastering of the film field.

Main Work Series and Serials

It is, therefore, not surprising that, according to Mr. MacManus, the main work of the organization for the present at least will be series and serials.

Indication of the close union that will be maintained between the publications and the films is the distribution of the exchanges. "At the start," said Mr. MacManus, "we will begin with ten to fifteen exchanges, located in and about the cities where the Hearst newspapers are the strongest.

"Naturally, these are the big cities of the country, and we feel that if we serve the places of big population that we are going to find a tremendous market. Later, when it is demanded by other parts, we will extend the service. We are not going to try to immediately cover the earth, we are not going to shoot haphazardly, but rather our efforts will be along intensive lines.

"These cities, the entire list of which I will be able to supply in the course of the next two or three days, are going to have as careful attention as hitherto, I might say, without attempt at disparagement, has been given the entire country."

Speaking of the recently effected alliance between Hearst and Vitagraph, Mr. MacManus stated:

"Of course, we shall continue the News-Pictorial, and hope to continue to improve this news-reel to the standard of our ideal pictorial. We shall offer comedies and animated cartoons.

"At this point I might say that we are of the opinion that the animated cartoon is capable of as many variations as any other kind of pictures, and we are going to have the pick of the Hearst artists—cartoonists and illustrators.

"We will make dramas of a different sort, and we are going to make an attempt not to get into the rut of doing over old ideas. I think you will agree with me that the Hearst newspaper and magazine are a veritable treasury, when you consider the authors and editors we possess.

"I feel that the mere statement that these brilliant men and women representing every field of thought, are at the disposal of the International Film Service, is one of the most remarkable statements ever made in filmdom."

Other Activities Affected

Among the other activities that are affected by this new enterprise, according to Mr. MacManus, are:

The *American Sunday Magazine,* New York *Evening Journal,* New York *American,* New York *Sunday American,* Chicago *Examiner,* Chicago *American,* Los Angeles *Examiner,* San Francisco *Examiner,* Boston *American,* Boston *Sunday American,* Atlanta *Georgian,* Atlanta *Sunday American, Cosmopolitan Magazine, Hearst's Magazine, Good Housekeeping Magazine, Motor, Harper's Bazaar* and the International News Service.



E. A. M'MANUS

These publications dominate the news gathering for a thousand other of America's leading periodicals.

Reading between the lines, it is easy to see that the Hearst pictures will probably have an open road to publicity in all the Hearst organs, and, according to one man who is closely allied with Mr. MacManus, the next few months are going to bring forth big space day after day.

"SIS HOPKINS" FILMS TO CONTINUE INDEFINITELY ON GENERAL

Affixing of signatures to a new contract last week between Rose Melville and the Kalem Company insures the indefinite continuance of Sis Hopkins on the General Film program in Kalem releases.

While the contract originally entered into had many more weeks to run, the success scored by the "Sis Hopkins" subjects caused a long-term document to be entered into, which practically makes it certain that Rose Melville's "Sis Hopkins" will continue under the Kalem banner during the time she appears before the motion picture camera.

The innovation of presenting a star so well known as Rose Melville in one-reel productions on the regular program has met with an enthusiastic welcome from exhibitors.

MUTUAL-CHAPLIN COMEDY COMPANY BEGINS PRODUCTION

Special to Motion Picture News

Los Angeles, March 24.

The Mutual-Chaplin Comedy Company has become a reality. Production was started last week on the first subject at the studio at 1025 Lillian Way, Hollywood.

Mr. Chaplin arrived in Los Angeles last week, having been preceded by H. P. Caulfield, former business manager at Universal City, who is to serve as production manager.

It has a thoroughly equipped laboratory, business offices, projecting room, and comfortable dressing quarters.

The stage, which was 65x100 feet, is being increased to one hundred and fifty feet in length. There is considerable additional space, which later may be used for stages if found necessary.

Edna Purviance, who played leads opposite Mr. Chaplin in all Essanay productions, will again appear with Chaplin.

Other players selected for a permanent berth are Eric Campbell, Charlotte Mineau, Leo White and Lloyd Bacon.

"Iron Claw" Producer Changes Name of Company

Will Be Known as Edward Jose Feature Film Corporation, Decision of Pathé Board of Directors, Who Take Step from Realization of Director's Value to Concern

EDWARD JOSE, who is producing Pathé's serial, "The Iron Claw," has had about as varied and extensive stage experience as any person in the business. He was born in Brussels, his father being musical director of the Opera there, and art and music were his inheritance from all his immediate ancestors.

The young Jose, in keeping with the family traditions, was sent to the Conservatory at Paris. When only seventeen years' old he took the first prize as pianist, a reward of merit much sought for among the students.

On graduation Mr. Jose made a concert tour of Europe under the management of Charles Baret, the impresario.

Music, despite his success, however, did not appeal to the young man as did histrionic art, and he showed his courage by leaving a career promising much success to take a position as super with Sarah Bernhardt.

His talent as an actor being plainly evident, he was advanced to more important roles, and he remained with the "divine Sarah" for several years.

Dissatisfied with his salary, Mr. Jose then went into the managing end of the business and took his own companies all over Europe and to Africa and South America as well. After fifteen years of this he went back to acting and played leads in some of the most important productions in France, England and the United States.

As a motion picture actor Mr. Jose became very well known through his work in such pictures as Pathé "The Stain," "The Corsair," "The Leech of Industry" and "The Taint," and through his work as co-star with Betty Nansen in the Fox pictures, "The Celebrated Scandal" and "Anna Karenina."



EDWARD JOSE

Mr. Jose then became a director for the Fox company and made "The Resurrection." He also starred in "A Fool There Was," and showed his ability as a scenario writer by writing the script of "The Resurrection" from Tolstoi's work, and also the adaptation of Zangwill's "The Children of the Ghetto."

Returning to the Pathé company as a producer, he made the Gold Rooster features, "The Beloved Vagabond," "Simon, the Jester," "The Closing Net" and "Nedra."

He then formed the Feature Film Corporation of which he is director-in-chief. The value of his name is recognized by the board of directors of that corporation to the extent that steps are now being taken to change the name of the company to the Edward Jose Feature Film Corporation.

Mr. Jose has taken out citizenship papers and will live in the United States for the rest of his life. At present he is making New York his home.

April Set for Metro Advertising Campaign

In First Week of Month Company Will Begin to "Spread Copy" Simultaneously in Newspapers of Five Hundred Cities, Continuing a Year and Costing $250,000

THE nation-wide advertising campaign in daily newspapers, which was announced by the Metro Pictures Corporation after its annual meeting a few weeks ago, will begin in the first week in April, and contracts have been signed with the Lee-Jones agency, of Chicago, for the placing of the entire business.

It will begin simultaneously in five hundred cities and will continue for a year. The appropriation approximates $250,000 for newspaper space alone.

The contracts signed by President Richard A. Rowland on behalf of Metro, and by O. J. Gunnell, on behalf of the Lee-Jones company, provide that the agency will work under the direction of Metro's publicity department and in conjunction with the Metro exchanges throughout the United States.

The advertising will continue regularly, and large amounts of space have been contracted for in a chain of newspapers reaching from coast to coast.

The newspaper advertising forms part of a general publicity program submitted by Arthur James, Metro's advertising and publicity director, at the annual meeting, and approved in full at that time.

It subsequently was worked out in detail by the department and Mr. Gunnell of the Lee-Jones agency. Copy designs new to the motion picture field include a unique use of the column wide measure. New copy will be used each week with alternating three columns and one column space for the ads.

The designs are marked by simplicity, and a small amount of reading matter plainly typed, and illustrations that add to their power to attract attention.

Three Year Contract Offered Mary Pickford?

Hampton, Representing Group of Capitalists, Said to Have Made Offer—Zukor Declares Actress Is Under Contract with Famous Players

A NEW YORK theatrical daily, under date of March 27, gives the semblance of fact to a rumor current the week previous to the effect that Ben. B. Hampton, vice-president of the American Tobacco Company, and believed to represent a group of capitalists, had made a three years' contract with Mary Pickford, the contract being dated March 18.

Mr. Hampton, when asked for a statement, referred all inquiries to Mary Pickford. He neither denied nor affirmed the rumor of a contract.

Adolph Zukor, president of the Famous Players, declares that Miss Pickford is under contract to his company and is not in a position to accept any offers from any other concern.

When the rumor was first printed, Mr. Zukor issued the following statement in which he emphatically declared that Miss Pickford is under contract to the Famous Players and denying the rumor that she had not renewed her contract.

"That is a decided error of fact," said Mr. Zukor. "In January, 1915, a company was formed, known as the Famous Players-Mary Pickford Company, Inc., for the purpose of producing and distributing subjects starring Miss Pickford.

"I am the president and Miss Pickford the vice-president. That company made a contract with Miss Pickford for the year of 1915, which was renewed for the year 1916 at double her guaranteed income of the previous year, and she is now working at our studio under that contract."

When the report was repeated in print on Monday morning Mr. Zukor reiterated his previous statement, saying that there was no cause for amending any portion of it.

Metro, One Year Old, Makes Plans of Wide Scope

Celebration of Anniversary Includes Launching of Countrywide Newspaper Advertising Campaign Embracing Smaller Cities First and Larger Cities Later—Bushman Series of Fourteen Episodes Soon Under Way and Travelogues Are Nearly Ready for Release—Plan Includes Rotating Star System

THIS is big week with Metro, as the first anniversary of the organization is being celebrated at the offices of the Metro Pictures Corporation throughout the United States, in Europe and Australia.

The celebration is made notable by a formal announcement of new activities and the setting forth by President Richard A. Rowland of a broad and elastic policy for the New Metro year beginning with the final week in March.

The plans include rotating star system which has certain elements new to the feature picture business. Metro's first year has been one of remarkable growth from a modest but enthusiastic beginning to a high place among the best elements of the picture business.

Metro's first release was "Satan Sanderson," sent forth to the exhibitors on March 29, 1915, following an organization of its manufacturing and selling



JOSEPH W. ENGEL

forces to meet a demand for feature pictures of a high grade that were box office attractions. In a few months Metro was in its full stride.

Rowland States Success Reasons

President Rowland in his announcement on behalf of his associates has this to say:

"Metro started one year ago with everything brand new. We had to organize our manufacturers, our exchanges and our central body all at one time.

"We built what we have practically on a general working plan formulated at that time by our group of enthusiastic showmen.

"I lay special stress upon the fact that they are showmen, and because of this fact they were able to anticipate the public's demand for big feature productions.

"The exchange men knew the wants and the needs of the exhibitors and they have kept in close touch with the central body and the manufacturers. This brought together a winning combination, and as a result Metro made good from the start.

"Metro's growth has been healthy, along sound and safe lines. As a result Metro at the end of a year occupies an enviable place in the industry and its pictures are being exhibited throughout the world.

"The credit rests with no one individual, but is the result of the combined efforts of our enthusiastic family of showmen. We have had harmony within and have not had to spend our time and energy in battling with one another.

"In respect to our future we can promise as many surprises for the next year as during the year just closing, and we can definitely set down these few facts for consideration by those who may be interested:

"Metro will make more feature pictures than before, but it will not arrange to release two features weekly for the sole purpose of being big or of endeavoring to impress anybody.

"We will have a real business reason for presenting our pictures, and will continue to keep our organization so elastic that it will release the type of pictures that the exhibitors require to make their theatres profitable.

Reel Length to Meet Exhibitor Needs

"Metro will put out one-reel, two-reel and five-reel productions in keeping with the requirements of its exhibitors. We have adopted a rotating star system which assures pictures with stars of box office drawing power so that exhibitors will not only have good pictures but pictures with selling power to the public.

"In order to round out and complete this plan, Harold Lockwood, May Allison and Viola Dana have just been added to our list of stars.

"Our regular star list now includes Francis X. Bushman, Beverly Bayne, Mme. Petrova, Ethel Barrymore, Emily Stevens, Mabel Taliaferro, Lionel Barrymore and Marguerite Snow, Hamilton Revelle, Mr. and Mrs. Sidney Drew and Mary Miles Minter. These do not include the stars in the special pictures.

"There will be more pictures with these stars and several others yet to be announced, in order that the public may see their favorites with a proper frequency in productions worthy of their importance in the world of pictures.

"The air today is full of rumors of great combinations and it may not be amiss to set forth Metro's position. We have no interest in any of these rumored combinations.

"We are in a position to go in or stay out as we please. We are in the business not only because we find it profitable but because we like it, and although others may have a desire to sell out Metro sees no reason, and has no desire, for such a course.

Appreciates Friends' Co-operation

"I can scarcely close without a word of hearty thanks to our many friends



RICHARD A. ROWLAND

for their kindly co-operation and we hope to merit a continuation of their confidence."

Metro celebrates the reaching of its first milestone by the launching of a countrywide newspaper advertising campaign, which will embrace the smaller cities first and include the larger cities at a later date.

A "family dinner" at the Hotel Astor, a Metro Birthday celebration at the New York theatre and other events will mark the beginning of the new year's work on the big Bushman series of fourteen episodes. Production will begin after the completion of Mr. Bushman's new feature picture. The new Metro Travelogue pictures are now nearly ready for their first showing.

ROLIN WILL HAVE ITS OWN STUDIO

Special to MOTION PICTURE NEWS

Los Angeles, March 24.

The Rolin Film Company, which heretofore has been producing at commercial studios, is shortly to have an exclusive studio at 5821 Santa Monica Boulevard.

This will be built in connection with the plant of the Pacific laboratories. The stage will be approximately 40 by 75 feet, and later is to be enclosed, making it possible to continue production during all kinds of weather. The erection of the plant is under the supervision of Business Manager Dwight Whiting, and it will be ready for production when Director Hal Roach returns from New York.

LITTLE LENA BASKETTE, "U," DANCES FOR LOS ANGELES SOCIETY

Little Lena Baskette, the Universal Company's child dancer, made such a distinct impression upon Will Wyatt, manager of the Mason Opera House in Los Angeles, when she danced for the benefit of the Actors' Fund, that Wyatt invited her to occupy a box with himself and wife to hear the Boston Grand Opera and see the Pavlowa ballet.

A few nights later the child danced before the fashionable set at the Beverly Hills Hotel.

Merger Rumors Are Without Foundation—Kessel

His Company Is Going Right Ahead Producing as Always Regardless of Combine Talk—Quality Will Be Maintained in All Pictures

ADAM KESSEL, JR., who has just returned from Los Angeles, says that the various rumors of mergers are, so far as he knows, rumors and nothing else.

"We are going right ahead producing pictures, just as we have always done. That is our business. We are producers, and we are still aiming, as we always have, to give the public what they want.

"As a producer, I can see the advantages of a merger. Great economies could be effected in studio work, and in these days of high cost it is very essential that studio expense be kept down to the lowest possible figure.

"Yes, I believe in mergers. It's either



ADAM KESSEL, JR., E. H. ALLEN, ARTHUR GRAHAM, AND CHARLES O. BAUMANN AT INCE'S CULVER CITY STUDIO

that or a survival of the fittest, and the latter means a ruthless struggle and great losses somewhere. It ought, by all means, to be avoided.

"But I know nothing definite. I read of rumors in the newspapers and hear more. According to these reports, nearly every prominent company has been approached by capital.

"I feel a little sore," said Mr. Kessel, laughing, "that we've been overlooked."

Mr. Kessel reports amazing growth at the new Culver City and Hollywood studios of the New York Motion Picture Corporation. Entering the Culver City studios to-day, he says, is like entering a world's fair. Studio activities and ideals of a year ago are nothing to what they are to-day. No pains or expense is spared now to attain artistic production and comedy pictures with the "punch" in them.

"We are thirty-five negatives ahead of production," said Mr. Kessel. "We could shut down for three months and still catch our release dates. This and only this policy enables us to keep quality up. If one picture falls down we can shelve it without disturbing our releases. Quality must keep well ahead of distribution. It is bound to suffer if it is trying always to keep up to distribution."

Two World Directors Run Race in Production

Five-Reel Subjects Completed by John Ince and Maurice Tourneur in 7 Weeks and 5 Days, Actual Working Time—"Struggle" and "Hand of Peril" Release Day March 27

TWO directors producing for the World-Equitable recently entered into an involuntary competition, which ended in a dead heat.

Maurice Tourneur, of the Paragon forces, and John Ince, of Equitable, were handed scenarios on the same day.

Tourneur was given the completed scenario of Arthur Stringer's "The Hand of Peril," and Ince was given Harry Chandlee's story, "The Struggle."

This was on January 23. The two subjects were announced for release March 27, which allowed about nine weeks for the completion of the pictures.

The completed negatives of each were received at the World-Equitable offices on March 19, "The Hand of Peril" being just forty-five minutes behind "The Struggle."

The difference in time was caused by the greater distance of the Paragon studio from the parent office.

Ince took his company to Brazil, where the Leper Colony, which is situated on an island in the Amazon, was utilized for scenes. Tourneur worked in South Brooklyn.

His script called for the construction of a complete nine-room house with the front removed, so that the action could be shown in the nine rooms simultaneously.

In addition he had to provide a number of special mechanical devices, and had to reconstruct an abandoned pier.

For the Ince picture was needed four rooms, a salon, a companionway, smoking and dining-room of an ocean liner, which had to be constructed in the cabinet-making quarters of the Flushing studio, transported by water to Manaos, built in dry dock there and a great number of scenes taken within the four rooms as it was lowered into the water, representing the interior of a steamer while sinking.

A week was lost at Manaos securing permission from the red tape federal government of the Latin republic before consent was given to photograph the interior of the leper hospital.

Tourneur lost nearly a week sending representatives to Washington to secure permission to photograph several counterfeit plates which he had procured the loan of from his friend, W. J. Burns; and thus, while Ince worked in tropical America, Tourneur labored incessantly in South Brooklyn.

A typical West Indies typhoon kept Ince and his company indoors on the island of Sabor Rock, and the storm of February 21 necessitated Tourneur's company remaining idle three days.

Thus it will be seen that the two directors lost practically the same number of working days.

The two five-reel subjects were completed in seven weeks and five days actual working time and ten days of lost time credited to both directors through no fault of theirs.

The negatives were shipped from the studios at practically the same time and each picture, curiously enough, contains 307 individual scenes.

"The Struggle" has one more title than "The Hand of Peril," while "The Hand of Peril" offsets this by having one more character introduced at the beginning.

The two pictures were released on the same date—March 27—and the prints were shipped to the World Film branches in the same packing crates.



LOUISE GLAUM IN A STRIKING COSTUME SHE WILL WEAR IN A COMING INCE-TRIANGLE PHOTOPLAY

TWO FORMER SELIG DIRECTORS IN "CRISIS"

The cast for "The Crisis," the Selig production, contains two former Selig directors and two former Selig assistant directors.

They are Thomas Santschi and Marshall Neilan, with Cecil Holland and Leo Pierson as assistants.

Variety of Theme Is Keynote in April Big Fours

"Salvation Joan," with Edna May, the Star of "The Belle of New York," Is Vitagraph Subject—"Fires of St. John" Suits Talents of Nance O'Neil, Lubin Tragedienne; Selig's "Cycle of Fate" Features Marshal Neilan for Third of the Month; Dorothy Kelly Will Be Seen in "The Law Decides"

MANY features are scheduled in the list of V-L-S-E releases for the coming month.

Of particular interest to exhibitors and indeed all concerned in the world of motion pictures is the vehicle chosen by Edna May, "The Belle of New York," for her farewell appearance before the public.

Miss May, who forsook her stage triumph ten years ago to become the wife of Oscar Lewisohn, the millionaire copper man, has steadfastly refused the most tempting offers to return to the footlights for a single good-bye appearance.

"Salvation Joan," the seven-reel picture selected for Miss May's debut in films, will bring back memories to theatre patrons of "The Belle of New York," in which Miss May, as the winsome Salvation Army lassie, won international fame.

It is as a member of the blue-red and poke-bonneted brigade that she has chosen to pose for the camera.

Incidentally it may be mentioned that personally Miss May will derive no financial benefit from her momentary return to public life.

Already rich in this world's goods, she has distinguished herself in the exercise of philanthropy by making large donations to the Red Cross Fund in aid of war sufferers, and the entire sum obtained by her camera work will be devoted to the same purpose.

Story of the Play

Tiring of her aimless existence in high social circles, Joan Ellison takes up rescue work in the slums as a member of the "Army" and becomes known as Salvation Joan.

During a fight started by rowdies at a meeting Joan is saved from injury by the interposition of "Bill," a dweller in gangdom.

Bill is converted and a mutual affection springs up between him and Joan, who has previously broken an engagement with Phillip Ralston, a man in her own circle of life.

Later it transpires that Ralston is an associate of spies who are endeavoring to create a situation calculated to force the country into war with a foreign power.

Ralston has also obtained a hold over Joan's sister Madeline, wife of the British ambassador, and uses his knowledge to blackmail her.

A dramatic climax occurs when Bill turns out to be a secret service man, and places Ralston under arrest, the play ending with a complete understanding established between Joan and her faithful lover. The picture is scheduled for release by the V-L-S-E April 10.

The preceding week Vitagraph will present "The Vital Question," directed by S. Rankin Drew. Virginia Pearson, Charles Kent and Anders Randolf supply the leading roles in this picture.

The feature propounds for solution the problem of a woman's right to realize her dreams and visions, to live as she deems it best, and the bestowal of love according to the dictates of her heart.

Nance O'Neil Release from Lubin

Nance O'Neil, as Marika in "The Fires of St. John," released April 10 by Lubin, is cast for a part particularly well suited to the talents of this famous actress.

The scene of the play is laid in Pennsylvania, some twenty-five years ago, and introduces Vogel, a prosperous farmer, to whose keeping is entrusted George, the only son, then a four-year-old child, of his dead brother.

Vogel adopts Marika, the baby daughter of a gypsy woman, the latter agreeing to give up all claim to her child. Three years later a daughter is born to Vogel.

In later years Marika and George fall in love. Vogel and his wife arrange a marriage between George and their daughter Gertrude.

Marika, actuated by gratitude for what the Vogels have done for her in the past, assumes a cold manner to her lover, who thereupon marries Gertrude.

Marika's gypsy mother, now a drunken old hag, re-enters her daughter's life, causing her infinite trouble.

The death of the gypsy and Marika's response to the affection of Pastor Hoffner, the faithful friend who has always loved her, brings the drama to a happy conclusion.

Nance O'Neil is always at home in a part calling for strong contrasts of grief and joy, and in "The Fires of St. John" she may be said to cover the entire scale of human emotions. The support furnished her is adequate in every respect.

Realistic Drama from Selig

A drama of realism is presented by the Selig Company in another April 3 release.

It is entitled "The Cycle of Fate," and features Bessie Eyton, with Edith Johnson and Wheeler Oakman as co-stars.

This five-part drama consists of two episodes, in which different casts of character figure, each cast, however, playing an active part in the development of the tale.

Marshal Neilan, who wrote and directed the scenario, also plays an important role in the feature.

On April 24 the Vitagraph presents Dorothy Kelly in "The Law Decides," with a carefully selected cast which includes Harry Morey, Leah Baird and Bobby Connelly.

English House Gets Rights to Five Raver Films

Anderson Buys for Kino Publicity, Ltd., Renting Privilege of "The Other Girl," "The Fortunate Youth," "Life Without Soul," "Frankenstein" and "Driftwood"

PERHAPS one of the largest purchases made by any English film company since the start of the present European war was consummated last week by J. W. Anderson, of Kino Publicity, Ltd., of London, with Harry R. Raver, president of the Raver Film Corporation.

The deal involved the world rights, with the exception of the United States and Canada, of the Raver production, "The Other Girl," from the Augustus Thomas play, starring James J. Corbett and Paul Gilmore and the Ocean pictures, "The Fortunate Youth," adapted from William J. Locke's well-known book and featuring Wilmuth Merkyl; "Life Without Soul," taken from "Frankenstein," by Mrs. Mary W. Shelley; and "Driftwood," adapted from the stage success of Owen Davis for Vera Michelena.

Mr. Anderson recently visited the States with the purpose of buying the best on the American market and returned to England with the contract for his company on these four productions.

With the marketing conditions as they presently exist in the belligerent countries this is considered a rather large contract to enter into. However, Mr. Anderson is of the opinion that he has secured productions that will retain their value for years to come.

Kino Publicity, Ltd., is recognized as one of the foremost powers in the motion picture industry in Europe. Its aim has always been toward the better class of productions.

At the recent trade showing of several of these subjects they were received with considerable enthusiasm.

It is Mr. Anderson's intention to launch these pictures in the very best London theatres for their initial showing, and it is his anticipation that they will be accorded the appreciation and attain the success that subjects of their merit deserve.

CHARLES FRANZ JOINS E. AND R. JUNGLE TO DIRECT COMEDIES

Charles Franz, well known in the motion picture business as a comedy director, has replaced Louis Chaudet, former director of the E. and R. Jungle comedies.

Mr. Franz has been producing comedies for the last six years. He was three years with the Edison company in the east and then joined the Selig company, where he remained for two years producing many comedies.

Most recently Mr. Franz has been employed by the Keystone company where, it may safely be said, his comedy education was completed. He goes to the E. and R. Jungle Film Company with a keen insight into the art of comedy directing.

Mr. Franz has already taken up his duties at the E. and R. studio in Los Angeles, and is at present engaged in directing a one-reel comedy with Lillian Brown Leighton and Ralph McComas holding down the human side of the cast, opposite Napoleon and Sally, the chimpanzees.



FLASHES FROM THREE VOGUE COMEDIES: "BUNGLING BILL, DETECTIVE," "A STILL HUNT," AND "THE LION HEARTED CHIEF"

MISS YOUNG WILL WORK ON TWO PICTURES AT A TIME

When the Clara Kimball Young Film Corporation begins the production of its features on July 15 with Miss Young as the star, what is said to be an innovation in picture making will be introduced. Miss Young has worked out a plan by which she can produce two features simultaneously.

Two directors will be selected, and their work so scheduled that, while one is having sets built on the studio floor for some of his interior scenes, Miss Young will be out on location working with the other director in another picture.

Lewis J. Selznick, president and general manager of the new corporation, in discussing the plan, pointed out that it will thus be possible to finish twelve five-reel features in a year.

BROMHEAD MAKES TRIP HERE WITH LEON GAUMONT

Reginald C. Bromhead, who is associated with the English branch of the Gaumont company in an accounting capacity, has accompanied Leon Gaumont on his present visit to America.

Mr. Bromhead speaks French fluently and in addition to being of service in a business way is acting as Mr. Gaumont's interpreter. Mr. Bromhead is himself a member of the firm of Bromhead Brothers and Company, London.

Reel Fellows Club in Chicago Elects Officers

R. R. Nehls Is President; Frank J. Flaherty, Vice-President; W. J. Sweeney, Treasurer; M. G. Watkins, Secretary, and F. H. Owens, Assistant Secretary

Special to MOTION PICTURE NEWS

Chicago, March 24.

THE annual election of officers was held at the March meeting of the Reel Fellows Club. The following members were unanimously elected to hold office during the ensuing year:

R. R. Nehls, president; Frank J. Flaherty, vice-president; Richard C. Travers, second vice-president; William J. Sweeney, treasurer; M. G. Watkins, secretary, and Freeman H. Owens, assistant secretary.

Watterson R. Rothacker, L. A. Boening. Fred W. Wild, Jr., George Berg and H. C Miller will constitute the board of governors.

After this business was disposed of, entertainment was supplied by H. C. Miller in the form of a wrestling match and a boxing bout, both of which aroused great interest.

Several exhibitors from southern Illinois, who were attending the state convention of the Motion Picture Exhibitors' League of Illinois, were guests of William J. Sweeney.

Among these were G. M. Luttrell, of Jacksonville, Ill., president of the league; C. J. Law, of Pana, Ill., chairman of the executive committee; W. W. Watts, of Springfield, Ill., treasurer of the state league; Mr. Snyder, of Petersburg, Ill., and E. Kunz, of Springfield, Ill.

These guests were called upon for short speeches in which they lauded the hospitality extended them by the Club, and President Luttrell's application for membership to the Reel Fellows Club was enthusiastically passed upon.

More "Better Babies" Releases from Paramount

One Presents a Child with a 100 Per Cent Perfection Record and the Other a List of "Don'ts" for Mothers—Another Gilbert-Bray Silhouette, March 23

THE campaign for "Better Babies" which is being waged in Paramount Pictographs with the co-operation of women's clubs, the national government, and state and city officials is continued in two coming releases, one of which presents a child with a 100 per cent. perfection record, and the other a list of Don'ts for Mothers.

The child with the 100 per cent. perfection record is Eileen Geraghty, of New York, perfect in all her features. She pulled down a perfect score in a physical contest.

She weighs and measures exactly 100 points in the standard set for a child of three years, the method of doing which is picturized in the Pictographs.

In visualizing the method of properly measuring the baby there are shown the doctor, the nurse, and the baby, together with a close-up view of the score card on which are contained the basic measurements for a perfect three-year-old child.

In the "Don'ts for Mothers" baby is utilized, and the child is made to give her mother pointers, such as: "Don't keep me in long clothes, I want to exercise my legs," and "toys hung before my face do not amuse me, but cause me to be cross-eyed."

The Paramount Pictures Corporation also announces the appearance on March 23 of another Gilbert-Bray Silhouette Fantasy, the story of which is called "Inbad the Sailor Gets Into Deep Water." The chief portion of the fantasy is confined to the story that Inbad imparts as to how it happened that he was swallowed by a big fish.

Ivan Productions Company Takes More Space

Corporation Is on Second Floor, Especially Altered for Its Needs, of Leavitt Building, 126-30 West Forty-Sixth Street, New York City

TO better accommodate the increasing demands of its business, The Ivan Film Productions, Inc., has removed its offices to new quarters, especially constructed and designed for its needs to the second floor of the Leavitt Building, 126 to 130 West Forty-sixth street, New York City.

Several innovations have been installed. A large office has been set aside for the use of visiting exchangemen. The Ivan film distributors throughout the country when in New York will have for transacting such business as they may have, the use of a private office, stenographer, telephone and all other up-to-date and thoroughly modern office facilities.

Every effort will be made by the management of the company to be helpful and to facilitate the business of the Ivan film distributors.

The projection room may in truth be termed a private theatre, so ample in size is it and so well equipped.

The machines, furnishings and decorations are all of the most practical sort.

Visiting exchangemen are cordially invited to make use of this projection room at any time they may be in the city.

Montreal Papers Get Illuminating Facts from Fox

Company Points Out Through Brenon Neglect by Press of Film News and Advertising—Although There Are Sixty-four Theatres in City Only Four Are "Legitimate" Houses—While These Four Yield Less Revenue Than Picture Places They Get as Much Reading Matter—Reform Probably Inaugurated Soon

Special to Motion Picture News

Montreal, March 27.

A LONG step forward in the movement for co-operation between newspapers and film exchanges in Canada was taken at a meeting held in this city at the offices of the Fox Film Corporation, Ltd., 322 St. Catherine street, West.

Heads of the advertising departments of the Montreal weeklies and dailies were present at the invitation of C. St. John Brenon, the Fox Montreal manager.

Eugene Tarte, proprietor of *La Patrie,* one of the two leading French papers in the Dominion, presided. Mr. Brenon called the attention of the newspaper men to the slack manner in which the motion picture industry was being exploited by the Montreal press, and showed sample pages of the leading dailies and weeklies of the United States which are making a big feature of motion picture news.

Upon statistics collected in the city from authoritative sources, Mr. Brenon pointed out that in Montreal alone the motion picture theatres owned $10,000,000 worth of property; that of the sixty-four theatres, the largest number secured for advertising by any paper for its Saturday issue was only nine or ten.

He argued that of the sixty-four theatres but four were devoted to the legitimate drama. These catered throughout the week to a maximum of 50,000 people, while the picture houses drew 270,000 in the same time.

Brenon Submits Data

He then submitted theatrical and motion picture pages of the various papers, pointing out that the advertising rates for the two modes of amusement were to a great extent equal.

Yet the four legitimate theatres, which yielded less revenue to the newspapers than the motion picture houses, received an amount of reading matter of various kinds equal to that given to the sixty-four picture theatres.

He charged the newspapers with throwing away thousands of dollars of advertising which could be secured from motion picture houses if an effort were made to get up attractive pages in the papers as an inducement for the exhibitors to advertise.

Mr. Tarte at the conclusion of Mr. Brenon's address stated that he was astounded at the figures that had been submitted and would not question the veracity of Mr. Brenon's statement which he realized for the first time in his life.

He stated that the Fox Film Corporation was the first film manufacturer that had ever taken the trouble of pointing out to the papers the situation and that he felt sure after the speaker's remarks had been considered, that there was no question that every effort would be made by the press of the city to co-operate with the motion picture industry.

He pointed out that for the first time in eighteen years had the representative advertising men of all local papers been got together.

Mr. Brenon stated that Mr. Fox's office and his experts were always at his disposal to inaugurate a high class motion picture page in his or in any paper that cared to derive any benefit, a benefit Mr. Brenon thought would result in the bringing of thousands of dollars to that paper as well as increasing its circulation.

Advertising Men Agree with Brenon

Sam Dunn, of the Montreal *Herald* and F. J. Arrowsmith of the *Standard,* the pioneer advertising men in the city, both supported the Fox Film Corporation in its argument and stated that they would do all in their power and would appreciate any assistance given by Mr. Fox.

There is no question that the result will be far-reaching since the value of the motion picture industry to the press has most emphatically been brought forward.

Arrangement Committee Appointed for Convention

W. J. Sweeney Is Chairman for National League Event in Chicago in July—Fourteen Others Will Assist—Men Receive Appointments at Delegate Banquet

Special to Motion Picture News

Chicago, March 25.

THE Illinois Branch, No. 2, of the Motion Picture Exhibitors League of America held a banquet and entertainment Tuesday night, March 14, at the Sherman hotel. The occasion was in honor of the visiting state delegates. Many stars from the local Selig and Essanay studios were present.

The following officers were elected:

G. M. Luttrell, Majestic theatre, Jacksonville, Ill., president; W. Bradley, Ottawa, Ill., first vice-president; Julius A. Alcock, Chicago, Ill., second vice-president; W. W. Watts, Springfield, Ill., treasurer; Sidney Smith, Chicago, Ill., secretary, and William J. Sweeney, Chicago, Ill., national vice-president.

Executive Committee—Charles J. Law, Pana, Ill., chairman; Harry Hyman, Chicago, Ill.; L. H. Frank, Chicago, Ill.; Robt. R. Levy, Chicago, Ill.; Doe Robinson, Peoria, Ill.; W. M. Sauvage, Alton, Ill., and E. Kunz, Springfield, Ill.

The local committee in charge of arrangements for the national convention, which will take place here in July, is as follows:

W. J. Sweeney, chairman; F. Hartmann, George M. Laing, M. A. Choynski, A. Zilligen, Julius A. Alcock, H. Lieberthal, M. S. Johnson, Robt. R. Levy, C. C. Whelan, Louis Frank, Harry Hyman, John H. Frundt, Sidney Smith, Fred Schaefer.

Among those present at the entertainment were:

H. L. Lieberthal, Colleen theatre, Chicago; M. S. Johnson, Ideal theatre, Cicero, Ill.; H. Lutz, New Illinois, Chicago; G. M. Laing, Burton theatre, Chicago; A. J. Krug, Park Manor, Chicago; F. E. Whitmer, Vaudette theatre, Chicago; Harry Hyman, Avon theatre, Chicago.

S. Katz, Avon & Wallace, Chicago; Miss Anna M. Kesner, Lyric, Chicago; Mrs. Bert Feltes, Park theatre, Chicago; August Zilligen, Drake, Chicago; Adolph Powell, Rex, Chicago; C. Whelan, Jefferson, Chicago; M. A. Choynski, Newberry, Chicago.

Chas. Faulhaber, Hamilton, Chicago; Julius A. Alcock, Chicago; Chas. Abrams & Jos. Abrams, Acme, Chicago; Fred W. Hartmann, Aristo, Chicago; Patrick J. Garvey, Exhibitors Herald, Chicago; L. Schindler, Schindler's, Chicago; Arthur Lowy, Lowy's, Chicago.

Louis Frank, Halsted, Chicago; I. G. Gelder, Chicago; Max Hyman, Avon, Chicago; Thos. R. Porter, Bonita, Chicago; Max Schwartz, Halfield, Chicago; Geo. H. Moore (Jones, Linick & Schaefer Co.), Orpheum, Chicago.

Morris Katz, Wallace, Chicago; H. Lindner, Janet, Chicago; F. H. Franke, California, Chicago; Anthony Nuccio, Winchester, Chicago; T. W. Franke, Lawndale, Chicago.

Alfred Hamburger, Chicago; D. Toplin, Chicago; T. W. May, Chicago; L. Kaplan, Washington, Chicago; Geo. Henry, Iris, Chicago, and W. H. Griggs, Waukegan, Ill.

CRANE WILBUR IN DRAMA WRITTEN BY HIMSELF

Crane Wilbur, who has been starring in David Horsley productions for the past six months, will have as his next vehicle a psychological drama written by himself, entitled "The Conscience of John David."

It has been made in five parts and is scheduled for release as a Mutual Masterpicture on April 24.

The theme is that man's better self always rises to its proper sphere, no matter what his preceding state, through the influence of conscience.

In the supporting cast are Alice Rinaldo, Frederick Montague, John Oaker, Mae Gaston, Louis Durham and Francis Raymond.

MACKENZIE-PATHE COMPANY BACK FROM CUBA

Donald Mackenzie, producer of many Pathé pictures, is back from Cuba where he took a large company of players several weeks ago.

He has been filming a stirring picture for the Astra Company, which will be released through Pathé. Ralph Kellard, Grace Darmond and Leon Bary were in the party.

RENA ROGERS SIGNED BY VOGUE FILMS, INC.

The Vogue Films, Inc., announces having signed Rena Rogers, "The Little Blonde Lady," to play leads in Vogue comedies which are made under the direction of Jack Dillon.

Miss Rogers goes to Vogue with a large following of admirers and a considerable reputation as a laugh-maker, having played important parts in comedy productions with large companies producing on the Pacific coast.

Miss Rogers' first vehicle will be a one-reel story written especially for her, having plots centered around her blonde curls, and it will be entitled "The Little Blonde Lady," named for her.



RENA ROGERS

MASS MEETING FOR PROTEST AGAINST CENSORSHIP SET FOR APRIL 2

Special to Motion Picture News

Pittsburgh, Pa., March 24.

Sunday, April 2, has been the date selected for the holding of the monster mass meeting of the members of the Pittsburgh Screen Club.

As so many persons signified their intention of being present at the meeting, the Pitt Theatre has been selected for the place and it is possible that it will be the largest gathering of the motion picture people in the state.

At this meeting the opening gun of the anti-censorship campaign will be fired.

Addresses will be made by J. W. Binder, secretary of the Motion Picture Board of Trade; William A. Johnston, president and editor of Motion Picture News; Walter W. Irwin, general manager of the Big Four, and a number of others prominent in the industry.

The patrons of motion picture theatres have been asked to come to the meeting, and from all accounts the large Pitt Theatre will not hold the crowds which have stated they would be present.

Falstaffs, Like Namesake, Shake with Jollity

Like Bard of Avon's Funmaker, of Merry Girth, They Are Rotund with Mirth and, Says Thanhouser, Will Make Dearth of Gloom on Earth

IT is now about a year since Edwin Thanhouser launched one of his new ideas in the form of the Falstaff brand of comedy. It was at that time announced that these single reelers would represent the direct line of legitimate comedy, in contrast to the more strenuous action of the comedies in vogue.

It was pointed out by Mr. Thanhouser that attention would be given first to the story, as that was the most conspicuous missing element of rapid-fire funny films.

To this end the genius of Lloyd Lonergan, author of the "Million Dollar Mystery," was put into play, also Phil Lonergan, his able younger brother. From the very first the big feature of the Falstaff brand was the oddity of the alliterative titles; and they quickly caught on. After a few releases the trade realized that Falstaffs were a different kind of comedy. Then Mr. Thanhouser signed up Riley Chamberlin to appear in Falstaffs exclusively, and soon after that Louise Emerald Bates, the blonde Ziegfeld beauty who is now known as "The Falstaff Girl."

Claude Cooper, funmaster, was made an acting director, and Walter Hiers, the fat comedian, was engaged to foil Chamberlin. Claude Cooper then reached out for a fun partner and finally landed Frand E. McNish, the famous old eccentric comedian.

While all of this was being done, the Falstaff output was doubled to two a week, and William A. Howell was added to the directing staff.

The original Falstaff director is Arthur Ellery, and his company remained in New Rochelle when it came time to go to Florida. Frances Keyes is his chief comedy character and her versatility will be exhibited in a forthcoming release entitled "Pansy Post, Protean Player."

Under the present release schedule the two Falstaffs a week have established their following, but it is expected that additions will be made to the staff.

"Whispering Smith" Will Speak Up in Ten Reels

Director McGowan Begins Preparations on Frank H. Spearman's Story for Making It Talk Railroad Motivation to Public for Signal Company

Special to Motion Picture News

Los Angeles, March 24.

THE Signal "Girl and the Game" Company will complete the fifteenth and last episode of the serial some time during the coming week.

One of the biggest thrills for the serial has been reserved for the final scenes. This is to consist of a passenger train crashing into an automobile.

The serial out of the way, Director J. P. McGowan will then devote all of his attention to the film adaptation from the Frank H. Spearman story, "Whispering Smith."

This, it is announced, will consist of ten reels, each to contain at least one big punch. Mr. McGowan will play the name role, that of Smith, and Helen Holmes will appear in the character of Dixie, the daughter of a neighboring rancher.

This change will not mean good-bye to railroad work for McGowan and Miss Holmes, inasmuch as a greater part of "Whispering Smith" deals with railroad work, woven into a Western story.

It is absolutely different from anything that these well-known photoplayers have appeared in previously.

J. L. Farley, who has been wearing a plaster paris cast on his arm in all scenes for the "Girl and the Game" Signal serial since the seventh episode because of a broken wrist bone, is now wholly recovered from his injury and has discarded the cast.

He will be retained for the "Whispering Smith" photoplay.

J. C. Jessen.

"Vital Question" Tops List of "V's" for April 3

Frank Daniels Will Be Seen in "Mr. Jack, a Doctor by Proxy"—"Freddy the Fixer," "Her Partner" and "Resurrection of Hollis" Follow

"THE VITAL QUESTION," a five-part drama by Joseph L. Norris, tops the list of Vitagraph releases by the Vitagraph Company for the week commencing Monday, April 3.

Included in this list are: "Mr. Jack, a Doctor by Proxy," a one-part Frank Daniels comedy; "Freddy the Fixer," a single-reel comedy; "Her Partner," one thousand feet of laughs, and the three-part Broadway Star Feature, "The Resurrection of Hollis."

Virginia Pearson, George Cooper, Anders Randolf, Leo Delaney, Denton Vane and Charles Kent are in the cast. S. Rankin Drew produced this Blue Ribbon Feature, which will be released on Monday, April 3.

The Coast division of the Vitagraph contributed "Her Partner" to the comedies of the week.

The story comes from the pen of William Addison Lathrop and features Mary Anderson, Webster Campbell, Otto Lederer and Jack Mower.

William Wolbert is director of the play. Monday, April 3, is the day of release for this picture. Friday, April 7, is the day on which "Freddy the Fixer" is to be released.

Frank Currier is responsible for its direction and selected William Dangman, Lucille Crane, Virginia M. Talford and George O'Donnell for his cast. "The Resurrection of Hollis" is a three-part Broadway Star Feature listed for Saturday, April 8.

ERNEST TRUEX, IN "ARTIE" FOR "V," PLAYS LEAD IN STAGE SUCCESS

Ernest Truex, who appears opposite Dorothy Kelly in the forthcoming Vitagraph feature comedy, "Artie, the Millionaire Kid," which will be released through V-L-S-E April 17, has had an interesting career, covering many years, on the musical comedy and straight comedy stage.

He played ten successive years in stock companies, got his first big opportunity with Ethel Barrymore in "Alice-Sit-by-



ERNEST TRUEX

the-Fire," and then appeared in such successes as "Wildfire," "Rebecca of Sunnybrook Farm," "Doctor De Luxe" and "Over Night."

He was starred opposite Mary Pickford in the stage and film version of "The Good Little Devil." "Caprice" was another production in which the two stars appeared.

Mr. Truex then returned to the stage and is now playing the lead in "Very Good, Eddie!"

FITZGERALD IS OUT OF CLEVELAND PRODUCING COMPANY

Special to MOTION PICTURE NEWS

Cleveland, O., March 11.

Director James A. Fitzgerald has severed his connection with the Reserve Photo Play Company, 717 Superior avenue, Cleveland. This is the second director Cleveland's pioneer producing company has had during its short working period.

It is understood that Johnny Ray, chief comedian and guiding spirit of the concern, will probably direct his own pictures in the future.

Mr. Fitzgerald, who has been in the motion picture business for seven years, is trying to induce one of the best known and most talented of screen actresses to come to Cleveland to make big features and give her name to a new company.

Selznick Plans Chain of Exchanges for Young Films

Incorporates Company for Their Distribution as a Group Beginning July 15—His Concern Will Also Produce Pictures with Other Stars

THE organization this week of the Lewis J. Selznick Productions, Incorporated, dispels any lingering doubt as to the manner in which the features to be produced by the Clara Kimball Young Film Corporation are to be distributed.

The Lewis J. Selznick Productions, Inc., is the result of its founder's recent trip to Cleveland, Ohio. It is the beginning of a chain of exchanges that will embrace every big city in the country and through which all pictures produced by Miss Young after July 15 will be handled.

By the time the first of the Clara Kimball Young Film Corporation pictures is ready for release in October, the Selznick exchanges will be in active operation.

In addition to the pictures of Miss Young, the Selznick Productions will include the annual output of a number of film stars.

Each of these will be distributed as a separate proposition. The exhibitor will be able to book the C. K. Y. features by themserves or the pictures of any of the other stars they may choose.

This is a direct departure from the customary contract system of booking and in explaining it Mr. Selznick had this to say:

"I have been accused of being the founder of the present contract system. I don't claim this honor, but I plead guilty to having developed the system to its present form.

"And now I frankly admit that I see where the contract system is all wrong, that it works against the interest of the exhibitor, and I am determined to adopt revolutionary methods of reform in conducting the Selznick's Productions.

"As the contract system works today, the exhibitor must buy gold, silver, brass and tin at the same price. The producer lumps all these metals together and to get the gold the exhibitor must buy the tin as well. That this is unfair to the exhibitor anyone can see at a glance.

"My new system will be this. The Selznick exchanges will handle the Clara Kimball Young pictures as a group. They will be sold at a price commensurate with their box office value.

"The Selznick exchanges will also control the annual series of motion pictures of other stars.

"Each of these can be obtained by the exhibitor as a separate and distinct proposition and at various prices, arranged according to the actual value of the pictures which are offered."

LOOK OUT, EXCHANGEMEN! YOU ARE APT TO KILL THE GOOSE THAT LAID THE GOLDEN FILM EGGS

For the past six months the tendency of Los Angeles exchanges toward renting old films to any theatres that might wish them, has been rapidly growing, with the result that numerous down town houses are running this class of pictures.

It is not unusual to find subjects released two or three years ago being shown in the business section houses, as well as in many of the suburban theatres.

By many this is believed to be a very detrimental move on the part of film exchanges, in that it resurrects as though from the dead, films now of an inferior nature, which were in their day excellent subjects.

These, however, were made before the present day art had been introduced into photoplays, and many fear that it will cause a general reaction to the present prosperous business.

It is maintained by the owners of the better theatres that motion picture theatre clientele has been gradually increased by the continuous improvement in films. If these theatregoers find the old subjects, it is thought there will be a general falling off in business.

Several managers of the better houses have considered organizing to prevent further practice of this method on the part of the exchanges, believing that, inasmuch as they pay first run prices for subjects, that it is an injustice for the exchanges to rent their competitors' subjects at a give-away price. The theatre men have not adopted any given policy.

TWENTY WEEKS IN VAUDEVILLE NO OBSTACLE TO PICTURE WORK FOR TRAVERS

Richard C. Travers, one of Essanay's leading men, has started on a twenty-week vaudeville tour. He will visit the twenty largest cities in the United States, giving an original monologue and a talk on pictures.

His act will include the showing of four hundred feet of animated cartoons drawn by Wallace A. Carlson, pertinent to his work at Essanay.

Mr. Travers will make flying trips to and from Chicago to the various cities in which he is to appear. He is still being cast in Essanay plays and expects to put in two to three days a week on photo-play work at the Essanay studio.

When his tour is completed he will resume his regular duties with Essanay.

RAILROAD MEN GIVEN "RIGHT OF WAY" AT UNIVERSAL CITY

Universal City officials during the past week entertained a number of railroad men of national note who were shown over the grounds and entertained at luncheon.

Included in the several parties were: J. T. Clark, vice-president Chicago, St. Paul, Minneapolis and Omaha Railway; E. T. Glennon, assistant vice-president, New York Central Lines; Willis M. Baldwin, Chicago capitalist; F. A. Lehman, assistant to the vice-president of the Santa Fe system; Charles S. Fee, passenger traffic manager; F. E. Batturs, general passenger agent of the Southern Pacific Company at San Francisco; John M. Scott, general passenger agent, Southern Pacific Company, Portland, Ore., and Clarence M. Knox and F. S. McGinnis, Los Angeles, Southern Pacific general agents.

TYRONE POWER IS GUEST OF HONOR AT KATHLYN WILLIAMS' HOUSE-WARMING

Special to Motion Picture News

Los Angeles, Mar. 24.

Kathlyn Williams, with the Selig Company, and Madame de la Cruz, with Universal, were hostesses of a very notable gathering of Los Angeles society people and motion picture players Saturday evening, March 11, at the new home of Miss Williams.

At this affair Tyrone Power was the guest of honor, and the reception was given so that he could forward the movement suggested by Mr. Power to found a large theatre in Los Angeles and secure sufficient endowment for its continuation under all circumstances.

Mr. Power's plan includes a revival of Shakespearean and more modern successful plays, in the presentation of which there will be no stars. All players will take part not for the popularity or the publicity, but for art's sake.

Among those present were: Mr. and Mrs. DeWolf Hopper, Mr. and Mrs. William Farnum, Constance Collier, Violet Tree, Madame Estella, Hart Dreyfus, Mr. and Mrs. T. H. Heffron, Mr. and Mrs. James Neil, Herman Drumm of the Los Angeles Symphony Orchestra, Mr. and Mrs. Charles Rankin, John Emerson, Mr. and Mrs. Allan Dwan, W. D. Taylor, Senor de la Cruz, Charles Eyton and many others.

ROTHACKER PICTURES AT CHICAGO MEET SHOWED WINCHESTER ARMS AND HEINZ PLANT

The feature of the entertainment given at the Chicago Advertising Association was the presentation of moving pictures made by the Rothacker Film Manufacturing Company for the Winchester Repeating Arms Company of New Haven, Conn., and the H. J. Heinz Company of Pittsburgh, Pa.

The Winchester pictures illustrated fancy shooting, with rifle, pistol, and shot gun, and also showed scenes of the big Winchester plant. The H. J. Heinz pictures illustrated the manufacture of the famous "57 varieties."

Both these pictures were presented in conjunction with a descriptive talk by E. H. Philippi of the Rothacker Film Manufacturing Company, who is also the chairman of the Industrial Movies committee of the Chicago Advertising Association.

PEARL WHITE SENDS CHECK TO AID CAMPAIGN FOR ACTORS' FUND

Pearl White has been added to the role of honor of the individual contributors toward the half million dollars to be raised through the motion picture campaign for the Actors' Fund before May 15 as a permanent endowment for the Actors' Home on Staten Island.

This campaign already indicates that the desired amount will be greater than the figure originally stated. Besides the returns that will come from National Tribute Day, Monday, May 15, when all motion picture theatres will contribute a part of the gross receipts, the actors of the film studios have donated or will donate.

The Edna May Picture Will Be Ready April Tenth

"Salvation Joan," a Seven Reel Vitagraph Blue Ribbon Through V-L-S-E, Is Set for Release on the Tenth—Cast Includes Morey and Lytton



LATEST POSES OF EDNA MAY, THE VITAGRAPH STAR

SHE WILL BE SEEN IN "SALVATION JOAN," A SEVEN-PART PHOTOPLAY

"SALVATION JOAN," a seven-reel Vitagraph Blue Ribbon which the V-L-S-E will present to American picture-goers April 10, introduces Edna May as a motion picture star in what will probably be her only screen appearance.

Since Edna May's remarkable stage career, which began with the great hit she achieved in "The Belle of New York," was terminated by her marriage to a New York millionaire, she has appeared but once before the public.

This was at a charity benefit in London, at the personal request of Queen Mary. Subsequently, all the principal theatrical producers have attempted to secure her name to a contract, but without success, until she finally consented to enact the title role in "Salvation Joan" for the Vitagraph Company.

A typical Vitagraph cast, which includes Harry Morey, L. Rogers Lytton, and others equally well-known to screen fame, will support the star in this subject, which, it is announced, has been given an elaborate production.

Rothapfel's Rialto Theatre Will Open on April 15

Largest Theatre in Country Erected Exclusively for Pictures Is Equipped with Massive Organ, Has No Stage and Holds Record for Dimming Units

THE Rialto, New York's newest theatre and probably the most ambitious temple of the motion picture in the world, is scheduled to open Saturday, April 15.

It will be under the direction of S. L. Rothapfel, and will occupy the former site of Hammerstein's Theatre of Varieties, Forty-second street at Seventh avenue.

This new amusement institution, located on what is said to be the most costly plot of real estate in America devoted to that purpose, is being erected by the Rialto Theatre Corporation and expresses in concrete form the life dream of the vice-president, secretary and managing director of the company, Mr. Rothapfel.

The Rialto is the largest theatre in this country erected exclusively for the presentation of motion pictures.

The faith of its founders is eloquently demonstrated by the absence of a stage or any provision that would permit of the installation of one should occasion arise to change the policy of the house.

Where the latter would ordinarily be located, there is a permanent decoration in the form of a colonnade. Its marble stairs afford an effective spot for soloists, while one of the panels of the colonnade contains the picture screen.

Concealed about this permanent decoration is the mechanism of the largest organ ever installed in a theatre. Its size may be estimated from the fact that a single gong contained in its interior is 21 feet high and weighs eight hundred pounds. This instrument is being built by the Austin Organ Company, of Hartford, Conn. Daily organ recitals are promised and leading organists have been engaged for this purpose.

In another respect the Rialto will outclass any theatre in the world. Oddly enough in view of the purpose for which it will be employed, this is in its lighting equipment. Director Rothapfel entertains secret plans for carrying his lighting effects into the audience, instead of confining them to a stage, and in this connection has installed a system with a greater number of dimming units than any other theatre in America.

Few details have been given out other than the meagre fact of the opening date of the new theatre. Even the attraction remains unnamed.

The architect of the Rialto is Thomas W. Lamb and the supervising engineer, Russell B. Smith. No attempt has been made to achieve a decorative exterior, and the latter is purely utilitarian.

BRYSON IN CHARGE OF "U" IN LOS ANGELES

James Bryson, for a number of years manager of the Laemmle Film Exchange at Minneapolis, and made manager of the Los Angeles California Universal Exchange, has arrived in Los Angeles.

PLACES ORDER FOR EXTRA PRINT OF "SOCIAL PIRATES"

Manager H. G. Morrow, of the New Orleans General Film Exchange, showed the first two episodes of "The Social Pirates" to exhibitors in that city on St. Patrick's Day.

Following the showing the exchange manager dictated a telegram that made Kalem officials at the Twenty-third street offices forget that Saturday was such a cold day.

Manager Morrow's message read: "First two instalments of 'Social Pirates' received a screen inspection. It proves this series unquestionably a winner. It is undoubtedly the best two-reel picture ever witnessed by me.

"I am placing an order to-day for one more print of each episode. Rush complete lost of advertising aids available. Your company deserves great credit for this. Series could not be better. H. G. Morrow."

Six Players Signed by William Fox for Features

Milton Sills, Leading Man in Dramatic Attractions; Hattie Burks, Vaudevillian; Elda Furry, Stanhope Wheatcroft, Dorothy Rogers and Alice Gale Make List

SIX new players have been signed by William Fox for appearance in his feature films.

Milton Sills, a leading man in dramatic productions, has been signed by William Fox and is now in California, where he will play leads in a new picture to be produced under the direction of Raoul A. Walsh, the director of "Carmen," "The Serpent," "Blue Blood and Red" and other pictures.

Mr. Sills has supported such stars as Carlotta Nillson, Blanche Bates and Julia Dean. He is an athlete and a college man, a member of the Delta Kappa Epsilon Society.

He admits that he secured his first theatrical position by "dressing well and lying to the extent of claiming two years' experience behind the footlights' glare."

Hattie Burks, half of the vaudeville team of Lorraine and Burks, which has been featured for the last year in "The Blue Paradise," is a member of the William Fox organization and is now appearing in what will be her first picture.

She is credited with having introduced the "minaret" gown into the United States and is noted for wearing stunning costumes. In addition to being a singer of merit she is a most graceful dancer.



HATTIE BURKS

Elda Furry, a noted beauty, has been engaged by William Fox as leading woman for William Farnum in his next feature film. Miss Furry is now in Los Angeles at work in the Fox studios in conjunction with Mr. Farnum in a stirring story of the sea.

Stanhope Wheatcroft, the well-known actor, has entered the motion picture field under the auspices of William Fox. The old Wheatcroft school of acting has made the family name well known in American theatricals.

Dorothy Rogers, well known in vaudeville and as a leading woman in stock, has joined the William Fox players and begun work in her first picture.

Alice Gale, whom every theatregoer in the United States and Canada knows, has joined the forces of William Fox and will shortly appear in her first picture drama.

She has been on the stage for forty years and has played with such favorites as Mrs. Leslie Carter, Nat Goodwin, Marie Wainwright, Amelia Bingham, Robert B. Mantell, Edwin Booth, Minnie Dupree, Otis Skinner, Charles Richman, Laurette Taylor and Louis Mann.

Although an actress of recognized ability for the last thirty-five years, she is as nervous as a schoolgirl at the prospect of her appearance in a photoplay. She is now working at the Fort Lee studios under Director James Vincent.

Leon Gaumont Pays Tribute to President Freuler

"Before He Signed Chaplin, Executive Ability of Mutual Head Was Evident," Is Declaration of Visitor—Expansion of the Program Gratifies French Film Magnate

LEON GAUMONT, head of the great motion picture company which bears his name, Societe des Etablissements Gaumont, who is paying his first visit to America since the outbreak of European hostilities, gave his first interview the other day.

"This is my first visit to America since the war began," explained M. Gaumont



LEON GAUMONT

while at the office of the Mutual Film Corporation.

"As we have begun to manufacture for the Mutual since my last trip to this country, naturally I was anxious to meet my new business associates.

"Even before the signing of Charles Chaplin, I recognized that in Mr. Freuler the Mutual had a president of rare executive ability.

"I now thoroughly appreciate the driving force which has given the Mutual such a commanding position in America.

"The expansion of the Mutual Program has been particularly gratifying to me. In addition to the cordial reception given our three and five-reel productions, we are meeting with gratifying success with our scenic series, "See America First," which also has an animated cartoon by Harry Palmer upon the same reel.

"The Mutual Weekly is also manufactured at the Gaumont laboratories. All these are released through Mutual.

"Conditions have changed materially in the motion picture industry since my last trip to America, and I am glad of the opportunity to study the present transition era at first hand.

"Mr. Freuler has quickly given me an understanding of the Mutual's aims and aspirations, and I believe that the Gaumont company will have to increase even beyond its present plans for enlargements and betterments to keep up with the Mutual movement."

STARS AT ACTORS' FUND BENEFIT, CENTURY THEATRE, APRIL 2

The first of a series of benefit performances that will include many of the most noted stars of the theatre, operatic, vaudeville and moving picture worlds is to be given at the Century theatre during the week beginning Sunday, April 2, in aid of the Motion Picture Campaign for the Actors' Fund.

With the bill that will include such stars as Weber and Fields in a short sketch, it has been arranged to have a novelty number enacted by motion picture stars.

MRS. FAWCETT LEAVES NEW YORK FOR CHICAGO

Mrs. George Fawcett and her daughter arrived in Chicago recently from New York City to visit George Fawcett, who is enacting a leading role in "The Crisis," a Selig play in course of production.

HARDING LEAVES UNITED

W. H. Harding, who has been sales manager for the United Photo Plays Company, of Chicago, for the past year, has severed his connections with that company.

"FEATHERTOP" FROM GAUMONT ON APRIL 17

Announcement was recently made that "The Quality of Faith" would be released by Gaumont on April 17 as a Mutual Masterpicture, de Luxe Edition.

Since then, however, such progress has been made with "Feathertop," the Marguerite Courtot production, that this little star will be seen on the screen in April.

Hence, "The Quality of Faith" has been assigned to May 1 and "Feathertop" will take its place.

In "Feathertop," Miss Courtot is supported by Sydney Mason, John Reinhard, Gerald Griffin, Charles Graham, Mathilde Baring and James Levering.

"The Quality of Faith," which is now held until May 1, again brings together Alexander Gaden and Gertrude Robinson as co-stars.

It is the first time they have been seen together since they appeared in Gaumont's "As a Woman Sows."

In their support are Lucille Taft, Charles W. Travis, Henry W. Pemberton, John Reinhard, John Mackin and Alan Robinson.

MABEL NORMAND PICKED AS STAR FOR FIVE-REEL TRIANGLE COMEDIES

As frequently rumored within the last few months, Mabel Normand is to have a wider field of motion picture activity. This is the announcement from the Triangle Film Corporation, with which she has recently signed a contract.

She is to be a star in five-reel comedy dramas. A director all her own will select plays for her, and it is said that the first will follow the lines of "Peggy," in which Billie Burke made her film debut under the direction of Thomas H. Ince.

Whether Miss Normand will make her first picture under this new arrangement in the East or on the Coast has not yet been determined.

NETTER, WITH SOL LESSER, IN NEW YORK

Leon D. Netter, who for the past four years has been connected with Sol L. Lesser's Western exchanges, namely, the Golden Gate Film Exchange and the All Star Feature Distributors, is now in New York.

Mr. Netter will remain here indefinitely, and in all probability will associate himself with one of the propositions which Mr. Lesser has pending, announcement of which will be made later.

"NE'ER-DO-WELL" FOR INDEFINITE RUN AT BROADWAY-STRAND

Harry I. Garson of the Broadway-Strand theatre of Detroit was a visitor in New York the earlier part of the week. Garson controls "The Ne'er-Do-Well" and "The Battle Cry of Peace" for the state of Michigan.

"The Ne'er-Do-Well" will open at the Broadway-Strand for an indefinite run about April 1.

Bluebird Themes Fit in with Daily News "Stories"

"The Yaqui," Pictured on Mexican Soil, Is Given Special Interest by Villa Chase, and "Great Problem," Prison Reform Play, Bears on Osborne Case

IT becomes opportune to note the success Bluebird photoplays have made under the direction of General Manager M. H. Hoffman, both as a strictly commercial achievement and as exponents of timeliness in theme and general interest.

Of the fourteen features that have been either released or announced, one out of four has touched upon a subject that has held the interest and attention of the general public right at a time when the newspapers carried many columns treating matters from a news standpoint.

The Sarah Bernhardt release started the program, immediately it became known, through cable dispatches, that the great French tragedienne could not fulfill her American engagements this year and, in all probability, may never again appear on the stage in a complete drama.

The constantly increasing unrest in Mexico, culminating in the present open hostilities, gave an opportunity to exhibitors to make profitable use of "The Yaqui," a feature pictured on Mexican soil, and showing much the same territory over which the United States troops are now operating.

In this feature real Mexican soldiers are employed in the battle scenes, and there is a faithful representation of conditions in Mexico.

During the past few days every newspaper in the land has been carrying front-page stories of the Peck murder case, involving Dr. Waite of New York. "Hop, the Devil's Brew," a recent release on the Bluebird program, is based upon the importation of opium and the traffic in habit-forming drugs.

Last week Warden-on-Leave Osborne, of Sing Sing Penitentiary, was vindicated in one set of charges and his trial on further indictments is set for early April.

"The Great Problem," to be released by Bluebird Photoplays on April 17 is based on the psychology of crime as addressed specifically to prison reform.

While the great penologist "Tom Brown"—the name assumed by Mr. Osborne when he became a voluntary prisoner at Auburn Penitentiary—is not directly referred to in "The Great Problem," the theories on which he bases his activities constitute the motive of the film.

Rex Ingram wrote and directed the piece and Violet Mersereau is introduced as a Bluebird star for the first time in "The Great Problem."

It Isn't "Devilish Business" for Miller to Make Comedies in Vogue



LARGE STAGE SET USED IN VOGUE COMEDY ENTITLED "DEVILISH BUSINESS" TO BE RELEASED MARCH 26 THROUGH MUTUAL

THE photograph herewith depicts a stage set arranged for a big scene in the Vogue comedy entitled "Devilish Business," directed by Rube Miller.

Mr. Miller, the central figure seated in the foreground, is shown in conference with the studio manager and the assistant director.

Mr. Miller, who has an important role in this comedy, is supported by Arthur Moon, who gives a realistic impersonation of His Satanic Majesty; Madge Kirby, the pretty little blonde ingenue, who, as "the prey" changes from rags to fine raiment; and Alice Neice, as "The Keeper of the Book of Doom," who assists in the deviltry of "His Satanic Majesty."

CAPTAIN MELVILLE WRITES AND PRODUCES "NONE SO BLIND"

Captain Wilbert Melville of the Lubin studios in California, has written and produced a three-act drama, "None So Blind," in which Princess Mona Darkfeather makes her screen debut.



ILLUSTRATING "THE SOCIAL PIRATES," KALEM'S SERIAL, WITH MARIN SAIS AND OLLIE KIRKBY

WALSH MARRIES MIRIAN COOPER, MEMBER OF HIS COMPANY

Raoul Walsh, the youngest director in the motion picture industry, who has been successful in the staging of the William Fox photo dramas "Carmen," "The Serpent," "Regeneration" and others, surprised his friends by announcing that he had married a member of his company.

The bride is Miriam Cooper, who is working with Mr. Walsh at the Fox studios in Los Angeles in the production of "Blue Blood and Red," the Western photoplay shortly to be released.

In this picture play Mr. Walsh's brother, George Walsh, and Doris Pawn, take the leading parts.

L. J. BAMBERGER, BIG FOUR SALES PROMOTION MANAGER, TO UNDERGO OPERATION

L. J. Bamberger, manager of the V-L-S-E sales promotion department, has left for his home in Indianapolis, where he will undergo an operation.

His condition, although necessitating immediate surgical attention, is said not to be serious, and his speedy recovery and early return to duty is confidently expected.

McCLELLAND GOES INTO POLITICS

Special to Motion Picture News

Pittsburgh, Pa., March 24.

Alfred H. McClelland, local manager of the New Film Corporation, is a candidate for state legislature from the seventh district, and from all accounts should be the winner at the polls next May.

Captain McClelland is well known throughout the entire district. He has resided in the seventh district all his life.

POWELL RESIGNS FROM EQUITABLE

Frank Powell, producer of "The Chain Invisible" for the Equitable Film Corporation now directing Gail Kane in "The Other Sister" for the same company, announces his resignation to take effect upon the completion of this picture.

Mr. Powell has several excellent propositions at hand and will announce his new connection in the very near future it is expected.

Kalem Figures on 30 Gowns for 2 Stars in Serial

Marin Sais and Ollie Kirkby Will Need All This Fine Raiment for Modish Touch to "Social Pirates," by George Bronson-Howard, by End of Picture

NOT the least considered item of expense for Kalem in staging the fifteen episodes of George Bronson-Howard's "Social Pirates" is the bill that is mounting up for gowns and hats of all sorts for Marin Sais and Ollie Kirkby, the pretty portrayers of the social pirates.

Kalem has found that securing special costumes for a feature production is a simple task compared with the task of catering to Dame Fashion's demands through the long course of fifteen two-reel pictures.

Women fans are quick to note—and write complaining letters—when stars wear a gown too frequently in ordinary productions and in the case of a series, when they are following the characters with more than ordinary interest their demands are even more exacting.

So, between the requirements to meet passing time in the individual episodes, and the necessity of entirely new creations in each instalment it has been figured that Marin Sais and Ollie Kirkby will each require well over thirty gowns before the Bronson-Howard series has reached any way near the end of its fifteen-week life.

A brand new thrill was found by trade paper representatives who last week viewed the showing of "The Record Run," a forthcoming Kalem "Hazard of Helen."

The thrill is produced by seeing a handcar speed directly towards you, rise up until it seems about to leap off the screen and then abruptly stop.

Kalem owes the "new" thrill to an accident. The scene in the picture was intended to show Helen Gibson on a handcar derailed within a few feet of the camera.

But instead of turning over obediently when it left the track the handcar kept straight ahead till it struck the camera, hurling the film container through the air.

Helen pulled herself from the tangled wreck of the hand-car, brushed off a little dust and offered to do the scene over again as soon as another camera could be secured by the director.

But when investigation and test prints showed that the film was unspoiled up to the point when the operator stopped grinding to make a last-minute jump for safety, the director vetoed any retakes.

Work on Indiana Historical Pageant Under Way

State Commission Approves Scenario Submitted by the Company—Script Provides for Seven-Reeler—Production Will Begin in a Week or Two

Special to Motion Picture News

Indianapolis, March 23.

WITH the coming of the first signs of spring, the cameramen, actors and actresses who are to take part in the filming of historic Indiana will come to the state and begin the making of the pictures.

This announcement was made by the State Historical Commission, on Monday, March 20. The commission has received and approved the scenario prepared by the Selig Polyscope Company, which will make the pictures.

The scenario provides for a seven-reel production, the first two of which will be in the nature of a prologue covering the period between the arrival of La Salle in 1679 and the admission of Indiana into statehood in 1816.

Herbert S. Hoaglund, general manager of the Selig Polyscope Company, who conferred yesterday with Director Woodward and other members of the Indiana Commission, said that the forthcoming picture of historical Indiana will set a new mark in the motion picture business.

"It may be interesting to citizens of Indiana to know that this is the first state to attempt to embody its great historical events and personages in film reproduction," Mr. Hoaglund took occasion to point out.

"We will take our pictures on the very ground where the events we are to chronicle actually occurred, with the costumes and environment of the times reproduced as accurately as possible."

J. R. Gadbury.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City.

USES "CAPTAIN JINKS" SONG AS BUSINESS GETTER

A novel publicity stunt was used by J. C. Adams, of the Lyric theatre, Centralia, Ill., to draw crowds to "Captain Jinks." "The Big Four Family" describes it, in part, as follows:

Mr. Adams knew there was something he could publicize and he finally found it in the age of the play and the rollicking song that runs through it:

"I'm Captain Jinks of the Horse Marines,
I give my horse good corn and beans,
Of course it's quite beyond my means,
Though a Captain in the Army."

He used paid space in the newspaper for a publicity story telling how, when he himself was a little boy, a well-known villager used to take him on his knee and sing that old song to him—and that now he wanted to find someone who could sing, whistle, play or hum the tune so "Rufus," his piano player could pick it up. This story was headed, "Old Timers Will Remember 'Captain Jinks.'" Underneath was a two-line announcement of the showing in bold-face type marked "Advt." so that the news story would appear as such and not as a paid advertisement.

'Phone calls in hundreds resulted from this novel appeal. An old man played the tune on an accordion for "Rufus," who wrote a piano score for it. Everybody had a different conception of how it should be played and "Rufus" played it to suit them all—as a waltz, march, two-step, fox-trot, tango and even a la "Streets of Cairo." This made quite a hit and Mr. Adams reported fine business, getting many new patrons from the older people of the community, some of whom had never before seen a motion picture.

THEATRE ADVERTISING IN POETRY AN ALABAMA STUNT

A unique advertising scheme has been adopted by the Empire Theatre, Montgomery, Ala., which runs the Paramount program each week. Their method is to do their advertising in a classy, poetic manner, which has attracted a great deal of attention throughout that section of the country.

The latest ad in the campaign of this theatre's advertising in poetry is the following:

E—arth has its pleasures manifold—
M—irth is a jewel set in gold;
P—ictures are gladdening to the eye—
I—sn't it time you are stopping by?
R—estful, pleasing—pictures rare—
E—very one beyond compare.

BUFFALO EVENING NEWS STARTS PHOTOPLAY DEPARTMENT

The Buffalo *Evening News* has at last recognized the popularity of the silent drama and will hereafter devote a entire column to "Flashes from the Shadow Stage." The *News* has a daily circulation of over 110,000.

The Buffalo *Sunday News*, which suspended publication a year ago, was the first Buffalo paper to recognize the motion picture and for more than a year published weekly a four-page section with front page in color. Charles B. Taylor, who was editor of that section, will edit the new column in the *Evening News*.

POSTAL CARD HERALDS COMING ATTRACTIONS

The Star theatre at Chillicothe, Ohio, sends out to their mailing list a postal card on which they feature coming Paramount attractions.

On Monday and Tuesday, January 3 and 4, they used one of the new thumb nail star cuts of Blanche Sweet in advertising the "Secret Sin."

CHILDREN'S SHOWS PLANNED FOR NEW ALBANY, IND.

Efforts are being made by women of New Albany, Ind., to have special motion pictures for children in one of the theatres each Saturday. It is proposed that two shows will be given, one at 10:30 A. M., the other, immediately following, at 12:30 P. M.

A committee will be appointed to view films before their presentation to the children.

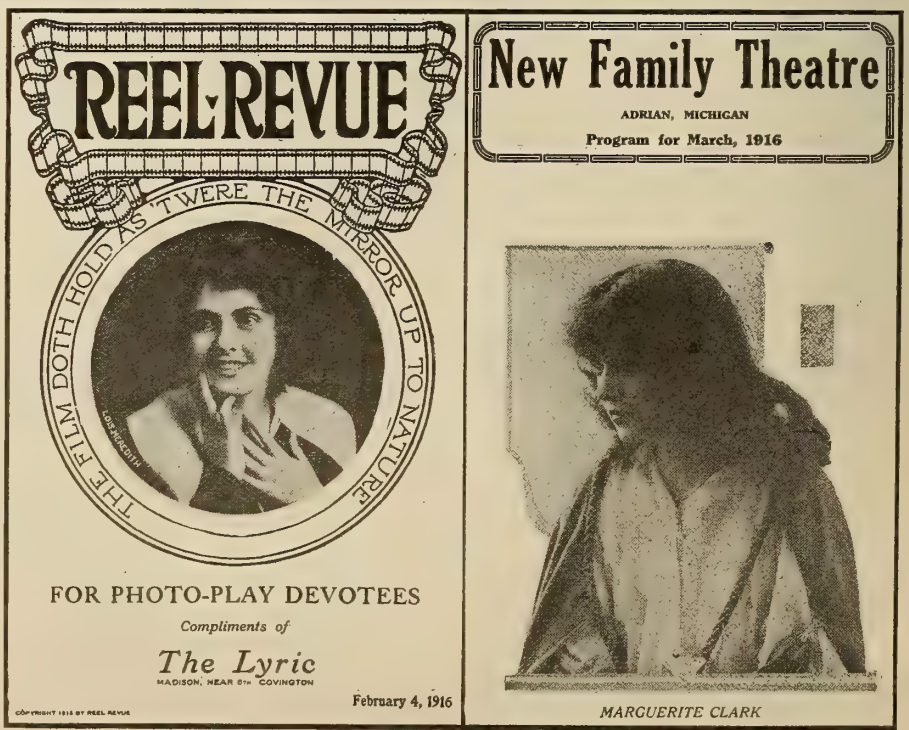
A DAILY REMINDER CALENDAR ON A CARD

The Apollo theatre, Hollywood, Cal., distributes an attractive card which is distributed each week to merchants and homes in their town.

This calendar is printed in the regular form but under each date is a small memorandum of the Paramount play which is appearing on the bill.

A calendar such as this as a daily reminder can be made in many attractive forms, and should be a business getter for any exhibitor.

HOUSE ORGAN SERIES NO. 26: TYPES OF DISTINCTIVE COVERS



ATTRACTIVE COVERS, LIKE THOSE SHOWN ABOVE, LEND DIGNITY AND FORCE TO THE HOUSE ORGAN

NEAT SPECIAL INVITATION FROM CLEMMER THEATRE

The special invitation stunt is always good when you have a particular occasion to announce, and your advertising appropriation is big enough to stand a little extra expense. Here is a "Spring Opening" four-page announcement from James Clemmer, of the Clemmer theatre, Seattle. The first and third pages only are printed; the other two are blank.

The first page is reproduced here. Note the neat set-up, the good tone brought out



IT is with a great deal of pleasure that I extend to you and your friends a cordial invitation to the Spring Opening of the Clemmer Theatre, and it is with double pleasure that I advise you of an entirely new policy, which I have inaugurated and will pursue in the Clemmer Theatre, namely, the securing of the famous Vitagraph-Lubin-Selig-Essanay, Inc., Features, which I will show first run in Seattle, and the arrangements for which have been completed, whereby I can procure two of these features weekly and thereby in the future, please know that the change days of the Clemmer Theatre will be every Sunday and Wednesday.

¶ In other words, I will show a new Big Four attraction every Sunday and Wednesday.

¶ The list of stars and features on the following page will give you an excellent idea of the scope of the Big Four concern and also impress upon you the fact that I am sparing no expense to keep the Clemmer Theatre where it always has been, namely, the best motion picture theatre in Seattle.

¶ Trusting I will have the pleasure of your patronage, I beg to remain,

Yours very sincerely,

James Clemmer

FIRST PAGE OF THE CLEMMER INVITATION

by wide margins, and the distinction gained by use of the Big Four seal at the top and the name cut at bottom.

RENTS UMBRELLAS TO PATRONS ON RAINY NIGHTS

Wichita, Kans., has one theatre that is doing a novel stunt which is advertising the house far and wide. The Princess theatre management, when it rains, brings out a stock of umbrellas kept in the Princess cigar stand and rents them to patrons who have seen the show and desire to get home without being drenched.

Manager L. S. Brown says that the umbrella trade is good on rainy nights.

SHORT ITEMS SHOULD FIND PLACE IN THE HOUSE ORGAN

Too many house organs confine themselves to casts, synopses and cuts of coming attractions. The short gossipy item is overlooked. Yet the short item is a business builder, because it can be made to tell your patrons a lot of personal stuff about stars, incidents that happen in the course of production, and the like, thus creating livelier interest in the pictures themselves.

Why not take your copy of MOTION PICTURE NEWS every week, and glean a few items for your house organ from the array of stories carried in each issue of THE NEWS? Try devoting a page, or a half page of your house organ, to short items. The most enterprising exhibitors are following this plan.

SCHOOLROOM BEST PLACE TO ADVERTISE SPECIAL CHILDREN'S SHOWS

THE schoolroom is the place, above all others, where your special children's shows should be advertised, if possible. The reason is obvious: you can reach more children through that medium than any other.

But it may not be easy to get the school authorities to permit schoolroom announcements of your showings. They may refuse, and will refuse unless you approach them in the right way.

In this connection, the experience of the Swanson Theatre Circuit, which operates, among others, the American, Rex and Liberty Theatres, in Salt Lake City, will be useful to you. The Swanson people first got the women's societies interested in the movement. Next, the Board of Education was prevailed upon to endorse children's shows, with the result that the American-Rex-Liberty children's performances are announced in every school room in the city each Friday.

This strikes us as the right way to go about it The women's societies and the school authorities are interested in the welfare of the child; they know that the child must be amused, and that the child *will* go to picture shows They are, therefore, interested in seeing pictures suitable for children exhibited at your theatre It ought not to be very difficult to win over women's clubs to the idea. When you have done this, take the matter up with the Board of Education or the City School Superintendent, and prevail upon the women's clubs to help you. Their influence is the strongest you could enlist. Get a committee of women to present the matter to the school authorities.

If the women will not go in person, obtain a written endorsement from them which you can offer to the school authorities. After you have converted them to the idea, broach the matter of announcements in the schoolrooms.

MOTION PICTURE NEWS is vitally interested in the children's show movement. Write us your experiences.

CHILDREN'S MATINEES A SUCCESS IN CLEVELAND

Special to MOTION PICTURE NEWS

Cleveland, Ohio, March 25.

That matinees for children with specially selected programs are needed and can be made commercially profitable has been proven by the Lakewood theatre in Lakewood, a residential suburb of Cleveland.

The programs are approved by the Lakewood Book and Thimble Club and by the Board of Education and the Lakewood management has adopted the slogan, "Let us take care of your children."

Accordingly, the first Saturday morning whole families of children came, and several mothers with babies in their arms Some families got bargain prices when two and three were let in for a nickel.

The Lakewood theatre seats 560 and but one performance was arranged for. When it was found there were more children than seats, the manager asked the children to crowd together in order to let a few more in.

"Hey, here's room. Come on in and sit with me," readily came forth the cheerful invitations, and 1,000 children were packed in and 500 turned away.

The succeeding Saturday two performances were given, the first one commencing at 8 a. m., and were met with the same success.

The success of the children's matinee, not only at the Lakewood, but also at the Alhambra and Wind-A-Meer theatres, was informally discussed at Tuesday's meeting of the North Eastern Ohio Exhibitors' League.

Most of the members taking part in the discussion expressed the opinion that the children's matinee can be made a commercially profitable undertaking. There seemed to be a disposition on the part of many present to follow the lead of the theatres now successfully running matinees in and around Cleveland.

CIRCLE THEATRE A CONSISTENT NEWSPAPER ADVERTISER

The Circle Theatre, Easton, Pa., sends in several specimens of recent newspaper ads. These are two and three columns wide, and of fair depth, indicating that the Circle knows the value of daily advertising. Its enterprise is commendable.

In general, the layout of these ads. is good, though we suggest that most of them contain too much "copy." It would be well also to keep as far away from heavy type and mourning borders as possible. Plenty of white space is a good thing. For instance, one of the smaller ads. with about a quarter of an inch white space all the way around is really more effective than the larger ones, which follow old-fashioned ideas. White space makes your ads. stand out.

TORONTO WORLD ISSUES A WEEKLY EXHIBITORS' GUIDE

The Toronto *Sunday World* has started a new idea, which is meeting with favor. This is the publication of the coming weekly releases of the big film companies, under the form of an exhibitors' guide.

BRIEF HINTS FOR BUSY EXHIBITORS

Again we urge every exhibitor to print in his house organ and newspaper ads. a calender of hours when features are shown. Many people will stay away from a picture theatre rather than run the chance of walking in on Reel 2 or Reel 3 of a feature.

Advertise the comforts and conveniences of your house, as well as the pictures you show. Make "service to patrons" your slogan.

Cultivate the personal acquaintance of the people who attend your theatre. Ask them individually how they like your pictures, and make them feel you want honest criticism, not mere flattery.

Does your newspaper run reviews of your two and three-day features? If not, call on the city editor or the managing editor, or the photoplay editor, and invite co-operation in this matter. Back up your argument by distributing a few passes, good at any performance.

Looking Ahead With The Producers

"TWO-EDGED SWORD" WILL MAKE KEEN BID FOR POPULARITY IN WEEK OF 27th FOR "V"

AN interesting program has been prepared by the Vitagraph Company for release during the week of March 27.

The headliner is the four-part Blue Ribbon Feature, "The Two-Edged Sword." The supporting list of pictures consists of "Mr. Jack Inspects Paris," the latest of the "Escapades of Mr. Jack," with Frank Daniels; "Three Johns," a single reel comedy; "Freddie Foils the Floaters," another of the "Freddie" series of single part comedies, and the three-part Broadway star feature, "Out of the Quagmire," a political drama, complete the bill.

In "The Two-Edged Sword" Edith Storey and Evart Overton have the assistance of Josephine Earle, Robert Gaillard, Logan Paul, Marion Henry and Mrs. Nellie Anderson. George D. Baker directed. It will be released on March 27.

"Mr. Jack Inspects Paris," the latest of "The Escapades of Mr. Jack," will be released on March 27.

In this episode, Frank Daniels poses as a generous uncle who sends his nephew Paul $5,000 to start the practice of medicine in Paris.

Paul, however, is more interested in Fifi, a chorus girl, on whom he spends the money. When Uncle decides to visit Paris on short notice, complications arise and amusing incidents take place.

"Three Johns" is the story of the attempts of two men, each named John, to capture a lunatic, also named John.

Each thinks the other the lunatic, and while they are having each other arrested, the sheriff's wife captures the real John and the reward.

The film was produced by Dave Smith, the cast including G. Kunkel, G. Holt, G. Stanley, O. Beninger, Anne Schaeffer and Jack Mower. It is scheduled for release on March 27.

In "Freddie Foils the Floaters," the latest "Freddie" picture, William Dangman as Freddie, gets a job with a newspaper.

Having a personal grudge against one of the candidates for district attorney, he rounds up that candidate's repeaters or "floaters."

He then succeeds in trapping them in a barn. It proves a big job but be succeeds.

Dangman is assisted in the enactment of the picture by George O'Donnell and Frank Currier.

The latter, besides playing an important role, also directed the picture, slated for release on March 31.

"Out of the Quagmire" deals with the attempt, by a rival faction, to cast a slur on the honor of Arsdale, the candidate for mayor, by making it appear that his wife is in love with Norton, keeper of a gambling house.

Circumstance points toward the truth of this statement and Arsdale in a fit of jealousy shoots Norton. Directly after the killing, Arsdale is informed of his election to the mayoralty. He realizes that his hasty action has shattered his career in its infancy.

Joseph Kilgour, Julia Swayne Gordon, Eleanor Woodruff and a supporting cast appear. Theodore Marston is responsible for the direction of this picture, for release on April 1.

MEXICAN BORDER SCENES ANIMATE SELIG-TRIBUNE, NO. 22

The Selig-*Tribune*, the animated news reel released twice weekly by the Selig Polyscope Company, of Chicago, came forth in the No. 22 edition with a wealth of war pictorials from the Mexican border.

Motion pictures of Villa, Newton D. Baker, new Secretary of War, General Funston and others, proved most interesting and timely.

VICTOR MOORE SUPPORTED BY ANITA KING IN "THE RACE"

Victor Moore, the Lasky comedian, supported by Anita King, the Paramount Girl, in the Jesse L. Lasky Feature Play Company's production of "The Race," a thrilling comedy-drama founded upon Miss King's recent transcontinental automobile trip, which she made absolutely alone, will be released on April 6.

"The Race," a Paramount picture, has to do with the adventures of Jimmie Grayson, the frivolous son of a wealthy automobile manufacturer.

In addition to Anita King, are Victor Moore surrounded by a cast of unusual excellence, including such prominent actors as Robert Bradbury, William Dale, Horace B. Carpenter, Mrs. Louis McCord, Jane Wolf and other members of the Lasky all-star organization.

NAPOLEON AND SALLY, E. AND R. "CHIMPS," STARRED AS CUPIDS

"Twin Cupids" is the E. and R. comedy being made from a scenario by Frances Willy, which features Lillian Brown Leighton and the chimpanzees, Napoleon and Sally.

A love affair between a widow and a bachelor is partially broken off because of the bachelor's liking for strange pets and his purchase of the two chimps.

Finally the chimps bring about a reconciliation, and the picture will fade out with Napoleon and Sally as the twin cupids au natural.

"BILLIE'S DOUBLE" BASED ON MISTAKEN IDENTITY

"Billie's Double" is a new one-reel comedy written for Billie Reeves by Clay M. Greene and directed by Earl Metcalfe.

Billie Riddle and William Riddle are alike as two peas, but have never met. They register at a hotel. Mrs. Biddle appears and—.



VITAGRAPH DRAMA AND COMEDY: SCENES FROM "OUT OF THE QUAGMIRE," "THE THREE JOHNS," AND "MR. JACK INSPECTS PARIS"

TWO FAIRBANKS 5-REEL COMEDIES IN ONE MONTH FROM TRIANGLE

TWO Douglas Fairbanks five-reel comedies in one month is the announcement from the Triangle Film Corporation in its list of April releases.

The coming month also marks the return to the Triangle screen after long absences of De Wolf Hopper and Frank Keenan.

Later H. B. Warner, previously seen in "The Raiders," will appear in a new C. Gardner Sullivan story, "The Beggar of Cawnpore," set in India during the Sepoy Rebellion of 1857.

In addition to these stars the five release dates of the month present in an unusually long list William S. Hart, Dorothy Gish, William H. Thompson and Lillian Gish.

Ten Keystone comedies will be contributed by Mack Sennett, one of them with Roscoe Arbuckle again doubling as director and star.

Week of April 2 brings forward Fairbanks and Jane Grey as the dramatic stars. Miss Grey appears as a slum heroine in "Waifs," with William Desmond featured at the head of an Ince cast.

The principal players are Carol Holloway, Robert Kortman, J. Frank Burke, Fannie Midgley and Truly Shattuck supported by a large cast.

The Fairbanks comedy has a strong undercurrent of sociology, as indicated by its appropriate title, "The Habit of Happiness."

The picture was made in the East and many Broadway actors appear in the company, among them George Fawcett, Dorothy West, Grace Rankin, Macey Harlam, George Backus and William Jefferson.

"Little Meena's Romance" and "The Aryan" follow in the week of April 9. In the latter William S. Hart is again seen in one of the Western dramas with which his name has come to be firmly associated.

Bessie Love was drafted from the Griffith forces for the leading feminine role in the Ince feature. She has since returned to Fine Arts to play opposite Douglas Fairbanks in "The Good Bad-Man."

Dorothy Gish and Owen Moore are the youthful lovers presented in "Little Meena's Romance."

An unusually large supporting company includes Margaret Marsh, Kate Toncray, Fred J. Butler, Robert Lawler and James O'Shea.

Right on the heels of her sister comes Lillian Gish as a young Russian girl in "Sold for Marriage."

The action takes the players from Russia to America and requires the services in support of the star of Frank Bennett, Walter Long, A. D. Sears, Pearl Elmore and many others.

The same week marks the reappearance of Frank Keenan. Mary Boland, for many years John Drew's leading woman, appears in "Stepping Stones" with him.

Robert McKim is the husband and Keenan the powerful financier who wins his widow after the suicide of this rival.

Later in the month comes De Wolf Hopper in "Sunshine Dad," combined with William H. Thompson's first appearance as a Triangle star in "Civilization's Child"; then Fairbanks in "The Good Bad-Man" and Warner in "The Beggar of Cawnpore."

"LEOPARD'S BRIDE" ON APRIL 13 INSTEAD OF 15

Due to a re-arrangement of schedule for the release of Mutual Masterpictures, de Luxe Edition, the five-part David Horsley production, "The Leopard's Bride," will be released April 13 instead of April 15, as originally announced.

Margaret Gibson and William Clifford are the featured players in the production.

KLEINE FORCES SEE ADVANCE SHOWING OF NINTH "MISHAPS OF MUSTY SUFFER"



SCENE IN COMEDY NO. 9 OF "THE MISHAPS OF MUSTY SUFFER," FEATURING HARRY WATSON

AN advance showing of Comedy Number 9 of "The Mishaps of Musty Suffer," featuring Harry Watson of Bickel and Watson, was given the other day at the George Kleine studio in the Bronx to members of the Kleine forces.

Director Louis Myll invited the company into the projection room to see the picture screened.

Comedy No. 9 of "The Mishaps of Musty Suffer" series deals with Musty's adventures while holding down a job as general factotum in an amusement arcade, one of the chief features of which is an escalator or moving stairway.

Musty, neatly uniformed after the fashion of a trained monkey, holds down the jobs of ticket-taker, chief janitor, bootblack and hat cleaner, and is forced to hop in lively fashion from one job to the other as occasion demands.

The "bouncing" of patrons who fail to go through the formality of buying tickets is one of his chief difficulties, but one which he overcomes promptly when he discovers the reverse action of the escalator.

Musty also has several discouraging adventures with the museum or menagerie freaks which escape periodically, but meets each emergency in an ingenious way.

"THE CITY OF ILLUSION," IVAN, TO BE RELEASED IN APRIL

"THE City of Illusion," the newest Ivan production, has just been completed, Director Ivan Abramson and the entire company returning from Richmond and Washington a few days ago.

For "The City of Illusion" Mr. Abramson has surrounded himself with a company of players, each one of whom is a competent screen artist and has played leading roles for the films.

Carleton Macy, who created the leading male role in the legitimate Belasco drama, "The Woman," and whose most recent screen work was leading man opposite Theda Bara in "Destruction," will create one of the leading male parts in the new Ivan production.

Mignon Anderson, a leading lady formerly with Thanhouser; Bradley Barker, formerly Olga Petrova's leading man; Paula Shay, "the Mary Garden of the screen"; Joseph Burke, star of "A Fool's Paradise"; Maxine Brown, Edison's well-known ingenue; Willard Case, formerly juvenile lead with Essanay, and Guido Colluci, a delineator of character roles, formerly with Edison, constitute the principals in the cast.

"The City of Illusion" will probably be released as a special production in several thousand feet more than the usual feature.



ILLUSTRATING "THE CITY OF ILLUSION," THE NEXT PHOTOPLAY TO BE OFFERED BY IVAN

TWO ORIGINAL PLAYS, AN ADAPTATION AND A "BEST SELLER" IN SCREEN FORM FROM FAMOUS

AN adaptation of a work of one of the living dramatists, a screen version of "one of the six best sellers," and two original photoplays constitute the contribution of the Famous Players Film Company to the Paramount program for April.

Israel Zangwill is the playwright; "Molly Make-Believe" is the "best seller," "The Eternal Grind" and "The Innocent Lie" are the original productions.

Marguerite Clark is the star of "Molly Make-Believe," an adaptation of the story and book by Eleanor Hallowel Abbott, which, after appearing as a serial in one of the big national magazines, was issued in book form and has been one of the most popular gift books ever since.

Though the story centers around a series of letters, when the film makes its appearance on April 10 it will be found that it has been converted into a romantic photoplay by the star, director and cast. J. Searle Dawley directed the photoplay.

Mary Pickford makes her first appearance since creating a sensation in "Poor Little Peppina," in another original photoplay, "The Eternal Grind," which, as the name implies, is a factory story.

April 17 is the day set for release. Casting aside the Italian characteristics which she so delightfully portrayed in "Peppina," Miss Pickford becomes a little factory girl drudging at her task of sewing shirts. "The Eternal Grind" was produced under the direction of John O'Brien.

"The Innocent Lie," with Valentine Grant in the principal role, is a romantic drama opening in Ireland and shifting the scene of action to New York, where many intensely dramatic situations arise before the completion of the tale.

Sidney Olcott directed the production. It will be released on April 20.

Pauline Frederick follows her appearance in "Audrey" by starring in the adaptation of Israel Zangwill's gripping play, "The Moment Before Death," which will be introduced on the screen under the shorter title "The Moment Before." It appears on the screen April 27.

As a very wealthy woman is about to enter a church, the bells ring out and she hears in them her death knell. Then we are taken back through the past and shown why these sweet-toned bells are freighted with death for this beautiful creature.

"The Moment Before" is being produced under the direction of Robert Vignola at Jacksonville, Fla.

Several well-known players have been engaged to support the stars, among them J. W. Johnston, Thomas Holding, John Bowers and Edwin Mordant.

APFEL COMPLETES CAST FOR "BATTLE OF HEARTS"

Director Oscar Apfel of the Fox western forces has completed the cast for the photoplay on which he is working, entitled 'The Battle of Hearts."

Opposite William Farnum in this subject, the principal feminine role will be taken by Elda Furrey, a legitimate stage actress who has won a number of successes.

The supporting cast includes William Burress, William Lewis, Wheeler Oakman, H. J. Herbert and H. A. Barrows.

ESSANAY RELEASES FOR MAY INCLUDE "LITTLE SHEPHERD OF BARGAIN ROW" AND A MICHELSON

ESSANAY has scheduled a number of releases for May as announced by George K. Spoor, president of Essanay.

"The Little Shepherd of Bargain Row," written by Howard McKent Barnes, will be one of the early five-reel releases. It deals with the little girls of bargain row from whose lives the light and sunshine has been crushed out, and with the little shepherd who brings them out of their misfortune into clean green fields of open life.

Other multiple reel features include "According to the Code," by Charles Michelson, and "That Sort," taken from the celebrated play of Basil MacDonald Hastings.

"Secret Service," with William Gillette, the famous stage actor, will also be produced as a multiple reel feature. "Sherlock Holmes," also featuring William Gillette, now is nearing completion and will be released shortly.

The three-reel photoplays announced include "The Danger Line," "Once a Thief," "The Frame-Up" and "The Man Who Couldn't Be Kind," the latter written by William Merriam Rouse.

Among the two-reel plays to be released are "The Double Cross," "Dregs of Gold," "The Little Samaritan" and "In the Moon's Ray," the latter a reissue featuring Francis X. Bushman.

Two more of George Ade's Fables also will be released this month, including "The Fable of the Undecided Brunette." The public is also offered two of Vernon Howe Bailey's Sketch Books on American and foreign cities, each accompanied by five hundred feet of scenic.

"AT PINEY RIDGE," SELIG, FROM V-L-S-E ON MAY 1

"At Piney Ridge," a Selig Red Seal Play, picturized by Gilson Willets from David K. Higgins' greatest stage success, will be the V-L-S-E release for Monday May 1, it is announced.

Fritzi Brunette takes the role of Cindy Lane and she is supported by a company of Selig stars including Al W. Filson, Leo J. Pierson, Edward J. Piel, Frank Clark, Vivian Reed, William Scott, Lillian Hayward and James Bradbury.

On Monday, April 1, "The Cycle of Fate," a Selig Red Seal Play, will be released through V-L-S-E. Bessie Eyton is the star.



ARCHITECT'S PERSPECTIVE OF THE DRESSING ROOMS AT THE NEW INCE-TRIANGLE STUDIOS, CULVER CITY

THE EASTERN STUDIOS

FOR the forthcoming V-L-S-E production of "The Toilers" Edgar Lewis has taken his company of Lubin players, headed by Nance O'Neil, into the oil fields, near Charleston, W. Va. Nearly all the exterior scenes will be made in that district, where Mr. Lewis has found just the local color his script calls for.

It has been decided at the Universal studios to unite William Garwood and Violet Mersereau in a series of pictures, work on which is already under way.

This decision followed a plea from Universal exhibitors, who protested at a Garwood-Mersereau combination for one picture only.

Last week it was announced that the two would make one picture together at Universal Heights, and letters began to pour in, asking why, so long as the two were at the same studio, they could not make several pictures in company.

Consequently they are now working on "Some Leap," which is nearly finished, and then they will take up work on "The Go-Between."

Following this they will be co-starred in a five-reel feature for the Universal program. In "The Go-Between" Miss Mersereau plays a small town girl, and Mr. Garwood a youth from the same town, who goes to the city to study bacteriology.

He becomes distinguished and forgets his old town and the girl, but she never forgets him, and when he becomes a victim to some of his own germs, she is right at his side, bringing him back to health.

Players to Savannah for a "U"

Director Henry Otto has taken King Baggot and a large supporting company of Universal players, to Savannah, to take the exterior scenes for "Half a Rogue," Harold McGrath's story which will soon be ready for Universal exhibitors.

This story was one of the most popular novels of several seasons ago, and it has been made into the first five-reel feature in which King Baggot has ever appeared. Mr. Baggot himself had a hand in its selection as his first big feature vehicle, choosing it from among more than a dozen novels submitted to him.

Great care is being used to get every detail of this picture "just so," and this is one reason why so large a company has been sent south for the sake of comparatively few exterior scenes.

The entire company made the trip by rail in order to hasten the work. In the party, besides Messrs. Otto and Baggot, are Clara Beyers, Ben Molter, Howard Crampton, and Edna Hunter. Clara Beyers will play Katherine Galboner; Miss Hunter, Patty Bennington; and Mr. Baggot, Richard Warrington. The adaptation from the novel is the work of Director Otto.

"Joe" Girard, Universal villain, has been cast in a straight part. He is now at work with Mary Fuller in "The Huntress" at Universal Heights and will be seen minus the old wickedness in which he has always been clothed on the screen.

"It isn't my fault," Joe explains. "Director Henderson thought I was the nearest to the type he wanted of any man in the studio, so he cast me.

"For several years past my work has been confined to wrecking homes, raising checks, drugging maidens, foreclosing mortgages, stealing papers, derailing trains and betraying confidences.

"I am glad I am the type for this part, but I don't at all like the idea of respecting the sanctity of the home, cancelling the mortgage, marrying the maiden, and leading a decent blameless life. It irritates me."

Cupid Works in Full Set

Cupid has been busy around the Universal studios. First C. Alfred Karpen, title and cutting expert, and Jessie Howat Christie, were married.

This occurred on March 11, and the couple have taken up their residence at 468 Willard avenue, Brooklyn Manor, L. I.

Now rumor has it that Matt Moore, third of the famous brothers, and Jane Gail are engaged. No announcement of the latter event is forthcoming at this time.

Famous Players has sent a company from the New York studios, under Sidney Olcott, to Bermuda, where scenes for "The Innocent Lie" are to be made. This feature will introduce Valentine Grant to Paramount audiences as a Famous Players star. The picture will be released on April 20.

Though this is the first time that Miss Grant has been featured by Famous Players, she is popular among motion picture audiences by reason of the clever work which she did in the reecnt series of Irish films in which she appeared under the direction of Mr. Olcott.

Miss Grant is a bona-fide daughter of Old Erin, as a glance at her black hair and dancing eye would instantly prove.

In "The Innocent Lie" there will be ample opportunity for Miss Grant to display her ability both as a comedienne and as a tragedienne, for the story, opening under most delightful circumstances in Ireland, suddenly shifts to New York.

Among these whom Mr. Olcott now has at Hamilton, Bermuda, and who will appear



GLIMPSES OF BERTHA KALICH IN "SLANDER," HER FIRST PHOTOPLAY FOR WILLIAM FOX

MADAME KALICH, EUGENE ORMONDE, T. JEROME LAWLER, AND OTHERS, IN TYPICAL SCENES FROM THE PLAY

with Miss Grant are Robert Cain, Jack J. Clark, Morris Forster and Miss Hunter Arden.

"The Innocent Lie" depicts the adventures of a young Irish girl who arrives in New York in search of her brother. The brother has taken to drink and slipped out of his boarding house leaving his bill unpaid. Nora, completely at a loss where to find him, falls easy victim to a man who declares that he knows where Pat lives. But she fights against the man's advances and is stunned during the struggle.

Mistaken Identity Takes the "Spot"

When she is picked up by the police, the only mark of identity to be found on her is the address of the wealthy relatives of a young Irish friend to whom she was to carry a message that the friend would not be able to sail for America as she had intended.

Nora is mistaken for the other girl and when she recovers consciousness, is surrounded by loving, tender hands and is hailed as "cousin." Her protests that she is not the cousin are unheeded because the doctor attributes them to concussion of the brain.

But Nora's difficulties are by no means at an end when she finally succumbs to the luxury and tenderness of her surroundings. She pays dearly for every bit of comfort which she enjoys in her false position.

William Nigh, Metro's versatile director, announces that his next production will be a five part feature called "Cassidy," produced by Columbia Pictures Corporation. Mr. Nigh will not only direct this production, but will be starred in it, besides being the author. Marguerite Snow will be co-starred with Mr. Nigh.



PAULA SHAY (Ivan)

Mr. Nigh has just completed the direction of "The Kiss Of Hate," a Russian story, in which Ethel Barrymore is starred.

David Thompson, assistant director to Mr. Nigh, will also have a prominent role in "Cassidy." He will play the heavy part. Mr. Thompson was the leading man at Thanhouser for several years, and played opposite Miss Snow in many features produced by that company.



VIOLET MERSEREAU AS "LITTLE LORD FAUNTLEROY," THE COSTUME IN WHICH SHE APPEARED AT THE UNIVERSAL BALL

When Director Edwin Carewe and his company of Metro players, headed by Mabel Taliaferro left New York for the frozen regions of Port Henry, New York, they looked like an expedition that was ready to make an early spring dash to the North Pole.

The day they left New York it was bitterly cold, and the members of the company were taken to a store in Sixth avenue, where Arctic goods are a specialty, and were all fitted out for the trip.

When they were supplied with garments of wool and furs, Mr. Carewe suggested that they all wear them out into the street and go to the Rolfe-Metro studio to have a picture taken before they left.

Miss Taliaferro has just concluded work on "Her Great Price," which the Rolfe Photoplays, Inc., made for the Metro program. Her next starring vehicle will be "The Snowbird."

It is the first time that Miss Taliaferro has appeared in a story dealing with the northland, although she has played in almost everything, ranging from comedy to the Yeats Irish plays in Ireland.

She is enthusiastic over "The Snowbird," aside from the novelty of working in the production.

Among other things which Miss Taliaferro will add to her many accomplishments in the forthcoming feature, will be the driving of a team of Esquimaux dogs over mountain trails.

Many natives of the Canadian border will be used as "extras" in the five-part feature production.

Lund Off to Port Henry

O. A. C. Lund, one of Metro's newest directors, who produced "The Price of Malice," starring Hamilton Revelle has also gone to Port Henry, New York, to make exteriors for "Dorian's Divorce," in which Lionel Barrymore is starred. The company of players appearing in support of Mr. Barrymore is an unusually strong one and includes Grace Valentine, Edgar Davenport and half a score of prominent stage and screen artists. Many of the interior scenes were photographed for "Dorian's Divorce," in the Rolfe studio, before Mr. Lund and Mr. Barrymore went north. The production will be completed immediately upon their return.

It has become necessary to build a studio within a studio at the Rolfe plant, where Mr. and Mrs. Sidney Drew are at work on the one-reel Metro-Drew comedies.

There are always four or five big feature producing companies at work on the same floor and sometimes, when big courtroom or similar scenes are in production, there are from five to six hundred persons on the studio floor.

So Maxwell Karger, general manager of the Rolfe-Metro studios, has enclosed one corner of the big studio floor especially for Mr. and Mrs. Sidney Drew.

Both Mr. and Mrs. Drew improvise their speaking lines as they act before the camera, and as both have a keen sense of humor and ready wit at hand, the lines they speak are often excruciatingly funny.

They work very fast in the making of their pictures and do not employ a director. When Mr. Drew is working in a set Mrs. Drew does the directing.

Bushman Almost Loses Fingers

Francis X. Bushman, the Metro star, who is appearing in "The Wall Between,"



MAY ALLISON (METRO) IN THE MAINE WOODS

a forthcoming five-part military production, nearly lost three fingers of his left hand while working in the picture near Savannah, Georgia.

As a young lieutenant of the United States army he was leading a charge up a hill against five hundred negroes, playing the part of natives of Nicaragua in an insurrection.

In attempting to wrest a sword from a

giant negro, who had been directed to put up a stubborn fight, the action became too realistic and Mr. Bushman's fingers were cut to the bone.

He was laid up for several days and the other members of the company were given a vacation for that length of time.

The Premo Film Corporation sent its new acting company with the director, Harley Knoles and his assistant, Arthur Edeson, to Saranac Lake, N. Y., to take some of the outdoor scenes of "The Woman of It," which is starring Ethel Clayton and Carlyle Blackwell, who are being supported by Paul McAllister.

Down around the lake the thermometer dropped to thirty below zero. Harley Knoles almost lost the fingers of his right hand. Edeson acquired chilblains. Miss Clayton was made quite ill and was sent back to New York on a special train. The only one who seemed not to mind the zero weather was Carlyle Blackwell.

Ivan Scenario by Kopfstein

A scenario which when completed will have taken a full year to write is that of "Anyman's Wife," an original work for the screen by Jacques Kopfstein, author of "Dwellers in Glass Houses," "Arrows of the Almighty," "Bricks without Straw" and over one hundred other produced photoplays.

In order to write this photoplay Mr. Kopfstein cancelled all his contracts for original plays and adaptations and devoted all his time to this one effort.

Work will commence as soon as a suitable cast is assembled and a director chosen. It is the intention of the Pacemaker Company to assemble a cast of principals to enact every role and negotiations are under way with several well known screen stars for parts in this production.



HARRY HILLIARD AND VIVIAN MARTIN AS THEY APPEAR IN "A MODERN THELMA," WILLIAM FOX PRODUCTION

Instead of one, two well-known directors will be engaged to give their joint efforts to produce the play. The length of "Anyman's Wife" will be either eight or nine reels. It is expected to have this completed and ready for release on the states right plan about the middle of August during the coming year.

Castle Cave was the scene of a vivacious Vitagraph gathering Saturday night, March 18. Arthur Victor Smith, manager of the Vitagraph Studios, was chairman of the committee on arrangements and made a reputation for himself as a magician.

Not that he picked flowers and rabbits from a hat, but because he had several delightful surprises up his sleeve that were not on the bill.

Hughie Mack, the Vitagraph heavy in the laugh department, aided digestion with automatic massage, by arousing the risible of the roastbeefers.

Dick Leslie entertained the gathering with a number of his popular songs, sung in his interesting and entertaining manner.

Garry McGarry, former Vitagraph juvenile lead, now with the Shuberts, was gotten hold of at the last moment by "Vic," as Mr. Smith is affectionately known to the Vitagraphers.



GERTRUDE McCOY PHOTOGRAPHED AT THE GAUMONT FLORIDA STUDIOS IN A COSTUME ESPECIALLY DESIGNED FOR HER BY A NEW YORK DRESSMAKER

Carry brought with him his troupe of Hawaiian singers who entertained the party with their Hawaiian music and singing. Then Garry sang a few songs himself greatly to the delectation of his old friends. It was Garry's treat to Vitagraph.

It was a case of everybody happy, and a reporter recorded the following names among the more than one hundred present: Earle Williams, Antonio Moreno, Harry Morey, Edward Dunn, Harold Foshay, Donald Hall, John T. Kelly, Richard Leslie, Hughie Mack, Thom Mills, Anders Randolf, Templer Saxe, William Shea, Doc Stark, E. A. Turner, Denton Vane, William Lally, Charles Burton, George E. Hedden, William Watkins, Sam Spedon, Doc Dunahue, Walter Arthur, Leonard Smith, Herbert Schmidt, August Wenz, William Blackton, Max Held, Fred Held, Frank Brule, Frank Lawrence, Harry Waldron, Archie Stuart, Arthur Cozine, Doc Kleine, James B. French, Walter Bunyon, Joe Schelderfer, Frank Shaw, George Baker, Paul Scardon, Lawrence Semon, Charles D. Chapman, Edward Thomas, Edward Wentwroth, Wallie Van.

Director John G. Adolfi of the Fox Film Corporation took a company of fifteen from Fort Lee to Bar Harbor last Monday to produce winter scenes for a Fox feature in five reels and found Bar Harbor and its blizzardy greeting almost made to order.



EDGAR LEWIS (Lubin)

Al Cowan, location hunter of the William Fox company, went to Bar Harbor the week before, to pick out a location for the exterior scenes of "A Modern Thelma," and also to purchase a two-masted schooner to burn in one of the spectacular scenes of the production. The schooner was found at Sorrento, and he arranged for its purchase and transference to Somes Sound, and then returned to New York.

In the Adolfi party were J. W. Kellette, Hugh C. McClung, photographer; Ben Kline, assistant cameraman; Harry A. Stillwell, property man; Al Cowan, pathfinder; Joseph Lent, carpenter; Vivian Martin, who is being featured in the picture; Flora Mason, who enacts the role of Britta, Thelma's companion; Maud Sinclair, who portrays Ulrika; Florence Crawford, Mrs. Grace Martin; Harry Hilliard, William H. Tooker and Richard Neill.

This is said to be but a small part of the company at work on "A Modern Thelma," and it is estimated that 4,000 miles of the United States have been traversed from Georgia into Virginia, where, for the first time in the history of motion pictures, the interior of the famous grottoes at Harrisonburg, Va., was filmed, Mr. Adolfi taking along a complete electrical illuminating plant.

At Bar Harbor scenes surrounding a little Norwegian cottage which was taken up from New Jersey, were taken, after the building had been set up in the snow about three miles outside the village of Bar Harbor.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, March 25.

FOR several weeks past there has been a general reduction of the stock companies of several of the larger Coast studios, and the dismissal of the great number of players has caused the circulation of wild rumors which in some instances cast very discreditable reflections upon the producing organizations.

There are several reasons given by managers at the studios for the reduction in the number of stock players, but the principal answer is that the winter season is now past, and it is possible for the companies to keep up their releases with a smaller number of players. It is now possible to continue work almost every day.

It is the general belief among the rumor circulators that two of the larger studios will add additional staffs shortly for the making of one, two and thre-reel dramatic subjects.

For months these studios have been devoting all of their attention to the making of multiple reel features. These rumors would receive little or no attention by people engaged in the film industry here, were it not for the fact that preceding practically every change of policy by various companies rumors have become current several weeks before it was announced.

In the coming releases of the Signal serial, "The Girl and the Game," the mammoth locomotive of the Mikado type, awarded the grand prize at the San Francisco Exposition, will be seen.

Shortly after the close of the exposition, this locomotive was purchased by the Salt Lake Railway, and when Signal Director J. P. McGowan and his company went to Las Vegas, Nevada, the engine was sent there for them to use.

This is equipped with air reverse gears, automatic low water alarm; the drive wheels are sixty-three inches in diameter, and the cylinders are 26 by 28 inches. The weight is four hundred and fifty thousand pounds, and the cost of building this most powerful passenger locomotive was twenty-six thousand dollars. While on the Nevada desert Director McGowan used this exclusively in railway scenes.

Good-Natured Helen Helps Exhibitors

Los Angeles theatre managers are taking advantage of the good will of Helen Holmes of the "Girl and the Game" Signal serial, and for the past several weeks she has been invited to appear almost nightly at theatres where the episodes of this serial are shown, this in addition to the strenuous work of producing the subject and keeping ahead of the release.

At practically all of the theatres the attendance has been remarkable, and both Miss Holmes and Director McGowan have become popular as curtain speakers.

Within the next few days several new productions will be taken up by several of the Lasky directors, George Melford having completed the Victor Moore-Anita King subject "The Race," which has been shipped, and William C. deMille's latest subject, "The Sowers," has also gone East.

Mr. Melford is now rehearsing a cast for a photoplay in which Sessua Hawakaya, the Japanese actor, and Tsuru Aoki, his wife, will appear in the leading roles.

William C. deMille and Marion Fairfax are engaged in writing a new story, and this director will shortly begin rehearsals.

Frank Reicher is cutting his latest picture, "The Love Mask," which features Cleo Ridgley and Wallace Reid, and he will also begin a new production within a few days.

Director General Cecil B. deMille has selected a very capable cast to support Marie Doro and her leading man, Elliot Dexter, in "The Heart of Nora Flynn," which is now being filmed.

The cast includes Lola May, a former prominent leading woman of the speaking stage who has been filling an engagement in pictures on the West Coast, and little Billy Jacobs, aged five years, who has appeared in a number of photoplays.

Others for this love story of members of a New York Irish settlement are Ernest Joy, Charles West, Margaret George and Mrs. Lewis McCord. Miss Doro appears as an Irish nurse, and Mr. Dexter as an Irish chauffeur.

Famous English Landmark in Replica

For "Sweet Kitty Bellairs," being filmed by James Young at the Lasky studio, a replica of the ballroom at the casino at Bath, the famous English watering place, has been built to appear as it did in the latter part of the eighteenth century.

More than two hundred people were used in the ballroom scenes, and the costumes for this were made especially for the Lasky company by Alfreda Hoffman, until recently connected with one of the most celebrated New York costumers.

A decidedly Irish comedy with scenes laid in an Irish settlement in a city, originally planned for St. Patrick's Day release on the Triangle program, was finished last week at the Keystone studio.

The title of this is "A Love Riot," in which three couples take very active part, the six principals being Charles Murray, Louise Fazenda, Harry Booker, Alice Davenport, Weyland Trask and Dora Rogers.

The direction of this was in charge of Dick Jones, supervised by Mack Sennett. The comedy contains in addition to a number of very unusual situations brought about by the flirtatious parties a most remarkable finish in which the use of trusty guns by the Irish and a marvelous chase are important parts.

Another Keystone whirlwind nearing completion has been titled "A Bath-house Blunder." Del Henderson is directing the funmakers in this, and his cast includes Mae Busch, Polly Moran, Charles Hayes, Joseph Belmont and Blanche Payson.

The principal part is that taken by Miss Bush, who conducts a swimming school, and is one of the instructors as well. Many scenes are filmed in the interior of her



VIEWS OF THE SIGNAL FILM CORPORATION'S PLANT SHOWING THE





STUDIO GROUNDS AND SECTIONS OF THE MAIN STAGE

LATEST FASHION PORTRAITS OF FOUR ACTRESSES PROMINENT IN UNIVERSAL PHOTOPLAYS



MAUDE GEORGE LILLIAN PEACOCK DOROTHY DAVENPORT LOIS WILSON

human aquarium which is built about the mammoth tank of the Keystone stage.

Plans were discussed at the semi-occasional meeting-dinner-dance of the Scream Club at Hotel Alexandria, Los Angeles, on St. Patrick's Eve, for the formation of an organization which it is hoped will ultimately grow into the one big club of writers, artists and players of the West Coast.

Initiative and "Pep" Appreciated by Club

This organization has never adopted by-laws or constitution, nor has it elected officers, it having been the unique policy of the membership to depend upon any member who had the initiative to make arrangements for a meeting about the festive board.

Publicity writers and representatives of motion picture trade journals, automatically become one of the Screamers when accepting such a position. There are no dues. According to plans discussed the impromptu methods of the past will be succeeded by organization.

During the dinner short speeches were made by the original members of the organization, including Tom Walsh of the Biograph company, Ford Beebe of Signal, Bennie Ziedman of Fine Arts, and others.

Members were notified that Screamers are to write the column of "quips" for the April 1 issue of the Chicago *Tribune* for B. L. T.'s "A Line o' Type or Two," and the air was filled with wheezes.

Invitation was exteuded to David Horsley to act as host at a dinner to the Screamers, and the invitation was accepted by Carlyle Robinson of the Horsley studios, and it is very probable the next meeting will be held in a lion's den. The St. Patrick's eve dinner was arranged for by Clarke Irvine.

The sight-seeing busses of Los Angeles have finally appreciated the great interest of the public in motion picture making, and have added Universal City, Selig Zoo and David Horsley's Bostock Jungle Arena and film plant on their daily rubberneck itinerary. These carryall automobiles take hundreds of people to the studios daily.

The mammoth stage at the Horsley plant was used several days last week for one set representing the ballroom of a palace at Simla, India, in which a military ball was held for the coming Mutual Master picture, "Nadji's Sacrifice," which features Marguerite Gibson, William Clifford, and is being made under the direction of Edward Alexander.

More than one hundred people, all attired in evening gowns and appropriate military costumes, made the scenes filmed very gorgeous ones.

Light All the Time at Horsley's

The David Horsley studio has been equipped with additional electric lighting devices furnished by the Winfield-Kerner Company of Los Angeles, making it possible now to film by artificial lights on all stages at one time.

This equipment greatly facilitates the producers and makes it possible in the future to turn out all subjects on schedule time. This gives to the Horsley studio one of the greatest artificial light equipments of any on the Coast.

The popularity of the Horsley players at local functions is increasing almost weekly, and every few days members of the producing staff are requested to appear at this or that public entertainment.

Last week William Clifford gave the death scene of Sir Henry Irving's "Bells," and Crane Wilbur gave a reading of original poems at a division meeting of the Masons at Pasadena.

Another of the photoplay colony on the program was Kenneth O'Hara, publicity man from Inceville, who gave vocal imitations of Harry Lauder.

The manager of the David Horsley Bostock Zoo entertainments given daily with a boxing contest in which Fitz, the boxing kangaroo, meets all comers, has found it necessary to eliminate this portion of the program because Fitz has won every battle, and there are no "comers."

This kangaroo was used by Bob Fitzsimmons when he trained at Bergen Beach near New York a number of years ago.

Residents of the numerous apartment houses in the vicinity of David Horsley's Bostock Jungle Zoo seriously considered asking local courts for an injunction to prevent circuses from occupying an adjoining lot.

The past week a circus played near the Bostock Zoo, and the calling back and forth of the animals was almost continuous, it being the general opinion of all that if the cages were opened there would be a reunion of many lost brothers and sisters.

The Horsley Cub Comedy company is filming "The Winning Punch," in which George Ovey, by the aid of weights in his glove, knocks out the terrible Swede.

The fight is an illegal one, and immediately after the Swede, George George, takes the count, officers rush in and the only one who does not flee is the prostrate fighter.

He is taken to the police station, and when the gong of the fire alarm rings thinks it is the signal for the fight to begin, and starts cleaning out the police station

"Mary, Mary," with Vola Smith

"Mary, Mary" is the title given a comedy drama which is being filmed by Walter Coyle for the Biograph in two or three reels.

Vola Smith has been cast for the name part with a supporting cast which includes Jack Mulhall and Clara McDowell.

The principal character is the ward of an eccentric professor who is a student of mental diseases, and many of the scenes are laid around the action of a patient who escapes from an insane hospital.

The other Biograph company, under the direction of J. Farrel Macdonald, is soon to take up the production of an underworld story. Neither the title nor the cast for this has as yet been decided upon.

The recent trouble with Mexico, and the threatening war rumors, caused an investigation to be made by Jesse L. Lasky re-



LOUISE GLAUM IN SOME SPECIALLY DESIGNED COSTUMES WHICH SHE WILL WEAR IN A COMING INCE PRODUCTION

garding the equipment of the company, and facts compiled by Fred Kley, the business manager, show that in two hours' notice the company could call to the colors more than three hundred men, and sufficient automobiles to transport twice that number to any given locality.

The prop rooms contain almost enough guns and similar equipment for the men, and it has been found the Lasky company could well protect its own property.

Announcement has been made by Jesse L. Lasky and William Wyatt, chairman of the Los Angeles committee for the Actors' Home endowment fund for a dinner to be given Wednesday, March 22, at Huntington Hotel, Pasadena, and on April 5 a dinner at the Maryland. Both of these events will be of the nature of a dinner dance with a continuous vaudeville program between dances and courses. Both hotels are wintering places for the ultra rich of the East and northern countries.

The Actor's Fund will receive sixty per cent, of the gross proceeds, which it is expected will amount to fifteen hundred dollars in each instance.

The hotels have been specially wired, and cameramen representing the various news weeklies will make motion pictures of the dinner.

Grace Cunnard in Popularity Contest

Wires from W. A. Bach, manager Universal Film Company at Toronto, Canada, brings the news to Universal City that Grace Cunard is leader of a big popularity contest being conducted there.

This will close shortly, and because of the great margin the Universal serial star has gained, it is expected at the studio that she will win the contest.

Production of the Vitagraph serial, "Hearts of Three," adapted from the Jack London story, has been discontinued by William Walbert and company of players owing to some misunderstanding with regard to rights for this story.

Previous to the time these rights were sold by Jack London to the Vitagraph Company, it is alleged he made certain other contracts with other producing companies, and the Vitagraph Company learning of this discontinued work of production until the matter was completely straightened out.

"Little Miss Adventure," a three-reel comedy by William E. Wing, is being produced by Vitagraph Director William Walbert. Mary Anderson appears in this in the name part, that of the little sister whose older sisters secure all the favors of the family, and she has but a very poor leaving.

The male lead is taken by Webster Campbell, the part being that of a nephew of an elderly woman of means who has observed his frailties and selected for him a bride who has the qualifications he lacks. The aunt's will prescribes that when he becomes engaged to this girl, he and the girl will receive her inheritance.

The older sisters are taken by Carmen Phillips and Corrine Griffith, the aunt by Anne Schafer, and Otto Lederer appears in a prominent part.

Director Rollin S. Sturgeon, of the Vitagraph Company, is now preparing the script for his next Vitagraph Blue Ribbon feature, which will be an adaptation from Cleveland Moffatt's "Through the Wall."

The story is laid in Belgium, and will require a number of very handsome settings, including a Notre Dame Cathedral.

Water Nymphs in a Vogue Comedy

A great number of water nymphs in charge of Neptune worked last week with Director Jack Dillon of Vogue Comedies in the filming of "Bungling Bill's Dream." This shows the visit of Bungling Bill to the habitat of the sea nymphs and their ruler.

The water stuff was filmed at Laguna, where there are many beautiful locations, and the principals are Paddy Maguire, Rena Rogers and Arthur Moon.

While directing a scene of a comedy in which an aeroplane was used, Rube Miller of the Vogue Company was injured, and as the result is now producing pictures from an easy chair with crutches within his reach.

While gazing skyward Mr. Miller stepped on a large nail, which penetrated to the ball of his foot to the bone. Pending his recovery it was necessary to get up another picture, as he had been playing a prominent part in the aeroplane comedy.

The title of the picture now being made is "A Count By Proxy," wherein two convicts escape from prison and overpower a count and his valet, forcing them to exchange clothes. In their disguise the escaped convicts are hunted down by officers of a matrimonial agency in whose hands has been placed the order for them to secure a count to marry the daughter of the man of wealth.

The count by proxy is successful in his courtship, but at the hour of the wedding, the true man of blue blood puts in an appearance, and walks away with the bride. Madge Kirby, Alice Neice, Henry Keernen and Arthur Traveris are the principals.

Upon advice from the New York office of the Universal Film Company, a new policy was inaugurated last week by the Christie Film Company, which provides that all future subjects shall contain more characters of eccentric or comedy make-up.

In accordance with this the players under the direction of Al. E. Christie last week took up the filming of "Pancakes and Lunatics," which will be made in two reels. Eddie Lyons appears as the just married man, and Billie Rhodes his wife, while Lee Moran takes the part of Dr. Bug.

The bride's inadequate culinary artistry is the cause of a series of misunderstandoings, all of which are traced to the pancakes in which she failed to use soda.

Both of the newly-weds have a hard time keeping out of the insane asylum because of the charges made against one another, but the reconciliation is brought about before the padded cells are needed.

Pugilism Basis of a "U"

A son of wealth incognito posing as an ex-pugilist while in search of adventure in which he wishes to earn his own livelihood is the basis of the plot of "The Day of Days," a two-reel Universal picture being produced from an original scenario by F. McGrew Willis, directed by William Worthington.

The son of wealth is taken by Herbert Rawlinson. At a summer resort he secures employment as a physical instructor, and there a romance is begun. He eventually secures the promise of the maid for her hand, and she in turn induces her father to employ him as manager of his estate.

The groom has planned to surprise the bride and her parents just prior to the wedding, and a few hours before the appointed hour goes to his home to secure clothing and funds.

His mother has just caused the home to be closed while she goes abroad, and a new caretaker being in charge makes it impossible for him to enter his home, thus causing the embarrassment of his borrowing funds from his prospective father-in-law.

But on the steamer he meets his mother and explanations follow. Agnes Vernon, who formerly played opposite Herbert Rawlinson, is cast for the feminine lead in this picture. The other members of the cast are Helen Wright, Ruby Cox, T. D. Crittenden, Jack Conley and William Canfield.

A one reel Universal story being made is entitled "The Sea Lily," and features Thomas Jefferson as the aged light-house keeper who finds a baby girl on the beach. To the child is tied a bottle containing a will and an identification.

The part of the girl is taken by little Zoe Beck, and later when she grows to womanhood the part is played by Marjorie Ellison. There is a rivalry between a fisher lad and the light-house keeper's assistant for the hand of the girl, which results in the playmate of childhood days being successful in winning her hand.

The heavy is played by Burton C. Law,



GRACE CUNARD IN HER "PEG OF THE RING" COSTUME

who is author of the story, and the juvenile lead by Frank Newberg.

"Graft" Company on 19th Chapter

The "Graft" serial company are working on the nineteenth episode under the direction of Richard Stanton.

Episode number eighteen has some very remarkable settings built in replica of the underground opium dens of San Francisco prior to the earthquake, and is entitled "The Hidden City of Crime," and brings out the fact that business men depend upon the underworld for their income.

The work of filming a five-reel feature entitled "Bobbie of the Ballet," adapted from the story by Grant Carpenter, has been commenced at Universal City with Louise Lovely and Jay Belasco in the principal parts. Others in the cast are Gene Hathaway, Gilmore Hammond, Lon Chaney, Lule Warrenton and Gretchen Lederer, who appears in the role of a vampire.

Miss Lovely takes the part of a member of the pony ballet of a musical comedy company, who wins the attention of a young man of fortune who is just fresh from college and who had previously devoted his attentions to the passe prima donna.

As the dancer is forced to support her aged mother and small brother and sister from her meager earnings, she finds this almost impossible after the season closes. She is given financial assistance by a crook who lives in the adjoining apartment.

Later he tries to force her to aid him in his thievery for the money advanced, and cruelty on his part is prevented by the young man of fortune who has just learned her whereabouts.

Numerous attempts of the vampire prima donna to blighten the romance are frustrated, and the persistent efforts of the young man's mother to prevent the marriage of her son and the dancer are overcome.

"Maggie McGady's Choice" is a one-reel comedy melodrama being filmed under the direction of Directoress Cleo Madison, who plays the name part. Supporting in this are William Mong, Edward Hearne, Marguerite Whistler and Ray Hanford.

The story contained in this scenario shows an unsophisticated Irish girl who becomes infatuated with a pickpocket and confidence worker because of his attractive clothing and goodly sized roll, but she sees the folly of her ways, and finally accepts the hand of her former sweetheart, the plumber.

Oriental Setting for Myrtle Gonzalez

A one-reel romance with an Oriental atmosphere is being filmed by the Lynn Reynolds Company in the making of "The Pilgrimage of Ali Ben."

Myrtle Gonzalez is featured in this as the daughter of Ali, who is on his annual pilgrimage to Mecca, where he is to sell the daughter.

While en route she becomes infatuated with a passing traveler, and learning that the admiration is mutual she consents to his stealing her away in the night.

Val Paul appears as Ali Ben, and the other characters are taken by Fred Church, Walter Belasco and William Grinley.

A pretty story of a blighted romance is revealed in the two-reel subject, "Heart Aches," being produced by Lloyd B. Carleton.

This pertains to the chance meeting of a college youth who lives beyond his monthly checks, and is forced to give up his college career because of a mortgage on the farm.

During his last few days at college, he meets an attractive girl, and their admiration for one another is mutual.

The girl returning from a track meet at the University campus finds her grandmother dead, and a letter that instructs the girl to make her home with the early day sweetheart of her grandmother, and upon the day she is betrothed she is to open a letter left by her grandmother.

The grandmother's sweetheart proves to be the grandfather of the youth, and the courtship begun on the campus is continued when she reaches his grandfather's home.

When they become engaged she opens her grandmother's letter and finds it to be the mortgage on his grandfather's estate. The four principals in this are Emory Johnson, Dorothy Davenport, Alfred Allen and Helen Wright.

According to reports to be heard at the Fine Arts studio, an author fully satisfied



TOM PERSONS, MANAGER OF THE SELIG JUNGLE ZOO

with the production of his photoplay, has at last been found in the person of William Everett Wing, who wrote the Russian story to be released under the title "Sold for Marriage."

Mr. Wing attended a private showing of the film at the Fine Arts studio prior to its shipment to New York, and when he came from the projecting room it is said he was overflowing with praise for Lillian Gish, Frank Bennett, A. D. Sears and Director William Christy Cabanne. Miss Gish's work in this subject, Mr. Wing maintains, is the best of her career.

Underworld Story for Norma Talmadge

An underworld story of the "Jimmie Valentine" type is to be the next Fine Arts vehicle for Norma Talmadge. This was written by Bernard McConville and contains three big dramatic parts.

Ralph Lewis appears in one of the principal roles, while Eugene Palette, who has been very successful in slum characterizations, will appear in another. This play is now in rehearsal and active production will be begun shortly.

Owen Moore, the Fine Arts leading man, will leave for New York within the next few days to spend a week with his wife, Mary Pickford, and confer with her before she signs any of the contracts which are now offered her by various film companies. He will be absent from the studio about three weeks.

JUST TO MAKE TALK

By LONGACRE

TERRY RAMSAYE'S famous old sheet, *Reel Life,* says editorially: "The memory of the great Chicago fire disaster in the Iroquois theatre is re-lived in the fire scene in the three-reel American drama 'Realization.'" How we do love to re-live our memories!

Some ingenious mind, radiating from its headquarters at 1600 Broadway, New York, has evolved this letter, which is offered as a sample of correspondence received:

"2/24/16
"Universal Film Co
"1600 Broadway Ny

"Lone Yosthzmite
"Johnson city
"Tennessee . Rout . 4 . Box . 33

Gents How would you like to imploy me to write you several hundred Advertising Poams Like the one inclosed Onley all diferant But all written for The Universal Co .If You had one to the end of every reel that you manufacture .it would be a Advertisement for the manfactuer and Distributer and exhibiter .And would also take well with the population of the country .that boath manfactur and distributer and exhibiter all have to depend on for there buisiness. I have traveled almost all over the world .and i find that a larg percent of the Manfacturing concerns in the old country advertises in that way in fact i have written for seaverl of them Now my Dear Friends you had better sit up and take notice Before some other Film Manufacturing Co Gets before you bee the first in the field in the Unitedstates.

"Yours verry Respectfuley
Lone Yosthzmite

The Men Thats Runing The Universal Film Is The Ons That Gets The Doe
You Can Tell Them By The Smile On There Face Where Ever That Thay Go
Thay Are The Men Thats Got The Bank Account And Things a Comeing There Way
There isant alwayes Some Boddy A Standing A Round There Boxoffice a waiting For There Pay
There Bills In Advance Thay Always Pay And Lay Up Money For A Rainey Day
There Famleys Live On The Fat Of The Land. There Foundation Is On Stone And Not On Sand
Now If You Want To Get In To The Swim Try Runing The Universal Film

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Thanks to shrewd detective work, copies of the following telegrams, which passed between Bert Leston Taylor, who is known as the Longacre of the Chicago *Tribune,* and the Los Angeles Scream Club, have fallen into our hands:

"B. L. T., Chicago *Tribune:* Scream Club, composed of Los Angeles film publicity men, in executive session, accepts challenge to conduct your column April first, and challenges you to make good by wiring acceptance immediately. J. C. Jessen, for Scream Club."

"Chicago, 3-1-16. J. C. Jessen, Scream Club, Los Angeles: Shoot. B. L. T."

From which we infer that one might as well order his Chicago *Tribune* for April 1 in advance.

How many letters and telegrams of inquiry does it take to "deluge" a person or office? Some authorities say hundreds, others say thousands. The fact remains that press agents are continually reporting their various offices as "deluged" with inquiries and requests for booking. Figures are now in order.

What an agency the camera is for seeking out the truth and disclosing hidden



THE SOLUTION OF A MYSTERY

mysteries! For instance, we present herewith one of the latest photographs of the human back. This particular stripling, according to no less an authority than the rubber stamp of the Fox publicity office, is Theda *Bare*-a. Any mystery there might have been regarding the real name of this actress, or how she came by it, or whether it is appropriate, is hereby solved.

Irving Bacheller has resigned from the board of directors of the Mirror Films, Inc., as he finds that his literary engagements do not give him the time required for a faithful performance of his duty in that position.

The following playlet, drawn from life, the life of the Carolina mountains, is vouched for by the annexed "still," and is offered as an actual experience of the Frohman Amusement Company's party which went down to Carolina in January to make the scenes for "Then I'll Come Back to You."

Characters: Director George Irving, Alice Brady, Jack Sherrill, Leo Gordon, Detec-a-tive Allen.

Scene: A campfire in the mountains, where a scene had just been made.

Discovered: Alice, Jack and Leo, standing about the campfire.

Enter, Detec-a-tive Allen, dressed in a coat of many colors, a shave of several weeks back, and pants in a high state of disrepair.

Allen.
What you all doin' in these year mountains?

Alice.
Why, the idea!

Allen.
Don't you get fresh with me, young woman; I'm Detec-a-tive Allen.

Leo.
So you're a detective?

Allen.
Yes, I studied detective by correspondence. I paid $18 for ten lessons at the school in Kansas City, and I learned so quick that I didn't have a single lesson sent back.

Jack.
What was the first lesson?

Allen.
Have confidence in yourself.

Alice.
Are you still studying?

Allen.
No, I'm a graduate; but I send 'em $2 a year, jest to keep up with the latest dodges.

Jack.
That's a fine pair of handcuffs.

Allen.
Yep; but I lost the key.

Leo.
Aren't you afraid to be alone in the woods?

Allen.
Nope; only person I'm afraid of is my wife. She gives me the dickens for not earning any rewards.

(Enter Director Irving. He is introduced to Allen, who promptly presents his license to detect, signed by the correspondence school. The certificate also thanks, in the name of the school, all who extend any aid or courtesy to the bearer.)

Irving.
Very glad to have you with us, Mr. Allen. Where do you live?

Allen.
I don't live; jest travel around.

Irving.
Do you get a salary from the state?

Allen.
Oh no, jest the rewards.

Jack.
Have you caught anyone yet?
Allen.
No, not yet; I've been doing this sort of work for fourteen years, and the criminals around here all know me so well they keep out o' the way. Reckon I'll have to go up to N'york with you folks. I hear there are plenty of criminals up there.
Leo.
Why don't you go after the reward Mr.



GEORGE IRVING IN THE PRESENCE OF "THE LAW"

Sherrill offered? He lost his tonsils and offers $50 for their return.
Allen.
I'll keep my eyes open for 'em.
(Curtain.)

There is a good story from the west, of Jane Bernoudy riding a spirited horse in a costume subject, of how the horse reared and plunged while the enthusiastic populace was shouting "God Save the King!" of how Miss Bernoudy tried in vain to quiet her steed, and then as the shout continued, replied: "God will have to, for I can't with this horse." We would like very much to print it, but we fear to. Not only might many persons regard it as sacrilegious, but the ghost of the first author might rise up and haunt us.

One of the more brilliant of the younger members of the Green Room Club, New York, is at work on the scenario of an eight-reel feature, dealing with life among the garlic growers of southern Italy. The picture is to be called "The Breath of a Nation."

We have discovered why the ancient Greeks and Romans, masters of pantomime though they were, could never produce a motion picture. In those days there were no framed photographs for the characters to pick up from library table or dresser, and gaze at musingly.

Elmendorf Travel Talk Pictures on April 15

Twelve Lectures a Year, Either for Outright Purchase or Percentage Booking, Is Plan of Globe-Trotter—School Superintendents Endorse Travelogues

Special to MOTION PICTURE NEWS

Chicago, Ill., March 24.

THE Elmendorf Travel Talk Company was recently organized with offices in the Schiller Building, Chicago, for the purpose of distributing through courses of lectures the famous Dwight Elmendorf travel pictures to photoplay houses throughout the United States.

Mr. Elmendorf in his extensive travels for the past twenty-five years has been collecting photographs and more recently motion pictures of every section of the globe.

Much of this film, which was taken in Europe before the war, can never be replaced.

It all represents the best of photography and has been hand colored in Mr. Elmendorf's laboratory under his supervision.

These pictures were used to accompany his lectures at two-dollar prices in the larger cities of the country.

It is the plan of this company to start releasing on April 15 a series of twelve lectures a year. Each lecture will include about two reels of film and one hundred slides, selected from Mr. Elmendorf's vast collection, and will be delivered by an experienced lecturer who has either accompanied Mr. Elmendorf on his travels or else is thoroughly acquainted with the countries visited.

These yearly courses of twelve lectures will be open to the exhibitor in all the towns in the United States and can be purchased outright or booked on a percentage basis. They have on hand enough material for five courses of lectures to be spread over five years.

The service department, in charge of Phil H. Solomon and S. S. Lippert, both men of wide film experience, will have charge of the booking of these pictures.

Before launching this proposition form letters were sent to the superintendents of high schools in the vicinity of Chicago, explaining their plan and asking them to recommend the best photoplay house in their town.

Practically every superintendent responded in a most cordial tone, offering their co-operation in making the series of pictures a success should they be booked in their city.

Within the past few weeks the roadmen sent out in Illinois, Indiana and Ohio have succeeded in booking these pictures to one theatre in nearly every city visited.

Associated with Mr. Elmendorf in this enterprise are Dr. Albert A. Lowenthal, an eminent Chicago alienist, and William Cadoret, a well-known motion picture exhibitor of Kankakee. Mr. Cadoret will act as Western representative for the company.

"Invisible Enemy" Ready for E-K-O in Few Days

Five Reel Subject Designed to Aid Study and Prevention of Tuberculosis Is Backed by Association with 3,500 Offices to Guard Public Against Consumption Ravages

AN elaborate production dealing with the perplexing problem of tuberculosis will be released in a few days by the E-K-O Film Company, 729 Seventh avenue, New York City, recently organized by Emma K. Oswald, of Los Angeles, for the direct distribution of "The Invisible Enemy," a five-part photoplay, produced some time ago in California.

The film has the endorsement of the National Association of the Study and Prevention of Tuberculosis and presents in story form the combat of man against its deadliest foe.

The general manager of the new firm is George Szirmay who, as press and publicity man of long standing and as a special writer on health subjects, is thoroughly familiar with the wide scope and ramification of the various national organizations engaged in social welfare work.

"In distributing 'The Invisible Enemy' throughout the country," he said to the MOTION PICTURE NEWS representative, "I am going to inaugurate an entirely new policy of distribution which will enable both the exhibitor and state's-right buyer to get the benefit of the most effective co-operation.

"The far-reaching influence of the National Association with its 3,500 local agencies for the Study and Prevention of Tuberculosis scattered throughout the country is at our command and is back of our five-reel subject.

"I have in recent years followed closely the work of various national organizations whose campaign is carried on solely for the benefit of humanity and my firm conviction is that the screen is primarily destined to become the most powerful medium in the dissemination of knowledge.

"Thus shall it take its place as a factor in the betterment of the human race and in the actual conservation of human lives.

"The progress made along the lines of preventive medicine, the constant cry for the promotion of public health, industrial hygiene and sex education, clearly indicate the role that is awaiting the motion picture in the betterment of general social conditions.

"The social welfare work of this country, carried on a stupendous scale, needs 'accelerated publicity' and, with the popularity that motion pictures enjoy, the screen is the most effective medium for the voice of knowledge and wisdom to reach the brains and hearts of the people.

"By extending the scope of the motion picture in producing sociological photoplays that will not merely deal with sex problems and divorce, I perceive possibilities that can readily be put into practice.

"My views on this subject are fully confirmed by leaders in social welfare work.

"Concerted action with them and eventually with the exhibitor cannot fail in producing the desired results. I shall devote in the future all my attention to the production of photoplays along lines that will mean real education."

THE PRODUCTION THAT RECEIVED
THE HANDS OF THEATRICAL CRITICS
ANY FILM ACHIEVEMENT IN THE
CHICAGO. PRONOUNCED—"THE MOST
ANNALS OF THE SILENT DRAMA—
PHILLIPS SMALLEY AT A COST
DOLLARS. RECOGNIZED IN AND OUT
SUPREME"—SO HUGE, SO LAVISH AS
ALL FILM PRODUCTIONS.

PAVL

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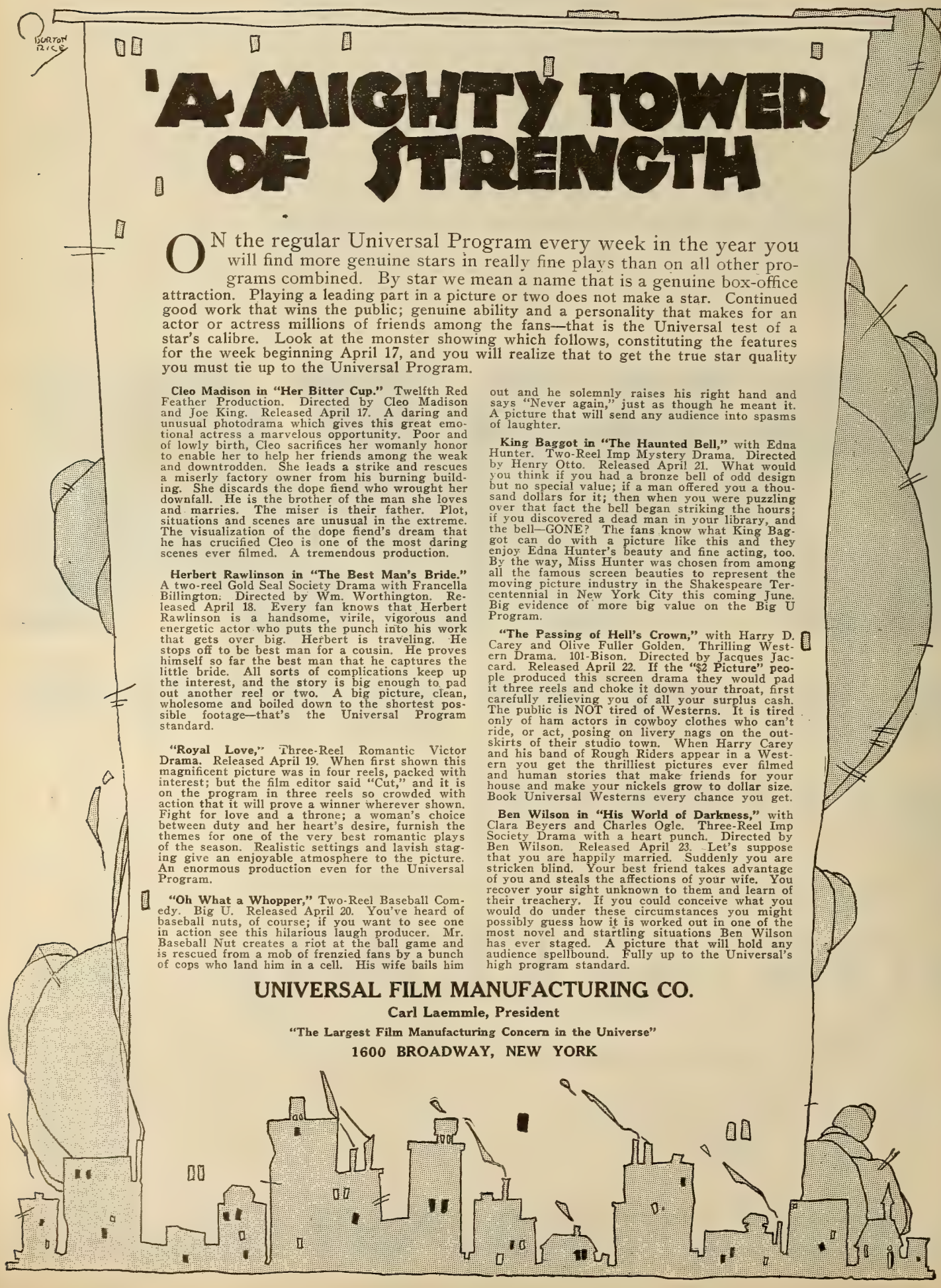
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with Max Rabinoff

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ON the regular Universal Program every week in the year you will find more genuine stars in really fine plays than on all other programs combined. By star we mean a name that is a genuine box-office attraction. Playing a leading part in a picture or two does not make a star. Continued good work that wins the public; genuine ability and a personality that makes for an actor or actress millions of friends among the fans—that is the Universal test of a star's calibre. Look at the monster showing which follows, constituting the features for the week beginning April 17, and you will realize that to get the true star quality you must tie up to the Universal Program.

Cleo Madison in "Her Bitter Cup." Twelfth Red Feather Production. Directed by Cleo Madison and Joe King. Released April 17. A daring and unusual photodrama which gives this great emotional actress a marvelous opportunity. Poor and of lowly birth, Cleo sacrifices her womanly honor to enable her to help her friends among the weak and downtrodden. She leads a strike and rescues a miserly factory owner from his burning building. She discards the dope fiend who wrought her downfall. He is the brother of the man she loves and marries. The miser is their father. Plot, situations and scenes are unusual in the extreme. The visualization of the dope fiend's dream that he has crucified Cleo is one of the most daring scenes ever filmed. A tremendous production.

Herbert Rawlinson in "The Best Man's Bride." A two-reel Gold Seal Society Drama with Francella Billington. Directed by Wm. Worthington. Released April 18. Every fan knows that Herbert Rawlinson is a handsome, virile, vigorous and energetic actor who puts the punch into his work that gets over big. Herbert is traveling. He stops off to be best man for a cousin. He proves himself so far the best man that he captures the little bride. All sorts of complications keep up the interest, and the story is big enough to pad out another reel or two. A big picture, clean, wholesome and boiled down to the shortest possible footage—that's the Universal Program standard.

"Royal Love," Three-Reel Romantic Victor Drama. Released April 19. When first shown this magnificent picture was in four reels, packed with interest; but the film editor said "Cut," and it is on the program in three reels so crowded with action that it will prove a winner wherever shown. Fight for love and a throne; a woman's choice between duty and her heart's desire, furnish the themes for one of the very best romantic plays of the season. Realistic settings and lavish staging give an enjoyable atmosphere to the picture. An enormous production even for the Universal Program.

"Oh What a Whopper," Two-Reel Baseball Comedy. Big U. Released April 20. You've heard of baseball nuts, of course; if you want to see one in action see this hilarious laugh producer. Mr. Baseball Nut creates a riot at the ball game and is rescued from a mob of frenzied fans by a bunch of cops who land him in a cell. His wife bails him out and he solemnly raises his right hand and says "Never again," just as though he meant it. A picture that will send any audience into spasms of laughter.

King Baggot in "The Haunted Bell," with Edna Hunter. Two-Reel Imp Mystery Drama. Directed by Henry Otto. Released April 21. What would you think if you had a bronze bell of odd design but no special value; if a man offered you a thousand dollars for it; then when you were puzzling over that fact the bell began striking the hours; if you discovered a dead man in your library, and the bell—GONE? The fans know what King Baggot can do with a picture like this and they enjoy Edna Hunter's beauty and fine acting, too. By the way, Miss Hunter was chosen from among all the famous screen beauties to represent the moving picture industry in the Shakespeare Tercentennial in New York City this coming June. Big evidence of more big value on the Big U Program.

"The Passing of Hell's Crown," with Harry D. Carey and Olive Fuller Golden. Thrilling Western Drama. 101-Bison. Directed by Jacques Jaccard. Released April 22. If the "$2 Picture" people produced this screen drama they would pad it three reels and choke it down your throat, first carefully relieving you of all your surplus cash. The public is NOT tired of Westerns. It is tired only of ham actors in cowboy clothes who can't ride, or act, posing on livery nags on the outskirts of their studio town. When Harry Carey and his band of Rough Riders appear in a Western you get the thrilliest pictures ever filmed and human stories that make friends for your house and make your nickels grow to dollar size. Book Universal Westerns every chance you get.

Ben Wilson in "His World of Darkness," with Clara Beyers and Charles Ogle. Three-Reel Imp Society Drama with a heart punch. Directed by Ben Wilson. Released April 23. Let's suppose that you are happily married. Suddenly you are stricken blind. Your best friend takes advantage of you and steals the affections of your wife. You recover your sight unknown to them and learn of their treachery. If you could conceive what you would do under these circumstances you might possibly guess how it is worked out in one of the most novel and startling situations Ben Wilson has ever staged. A picture that will hold any audience spellbound. Fully up to the Universal's high program standard.

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Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

AMONG THE EXCHANGES

KLEINE PHILADELPHIA EXCHANGE GETS TOP PRICE FOR "GLORIA'S ROMANCE," WITH BILLIE BURKE

"GLORIA'S ROMANCE," the new Billie Burke serial which is to released by the George Kleine Company on May 22, has even at this early date made film history for the Philadelphia Kleine office.

Harry Scott, the manager, has his hands full answering the special letters, long distance phone calls and telegrams that are pouring in every hour.

So keen is competition among exhibitors for the first showing of this film that the top notch price is being offered.

Although only two reels each week will be shown, making about a half hour's entertainment on theatre programs, two rival houses in a town in Mr. Scott's district—outside of Philadelphia—have each bid $1,000 a week for the privilege of having the first run of the picture.

As New York City itself has up to date a $1,200 bid as its highest, it will readily be seen how phenomenal is the $1,000 price for a theatre outside the metropolis.

The decision as to which theatre will get the coveted prize has not yet been made, nor is it yet known which Philadelphia house will have the initial showing of the Billie Burke film novel.

It will be necessary for the Quaker City branch to enlarge its quarters to efficiently handle the increased business.

Arthur C. Melvin, Kleine-Edison representative from the Philadelphia office, has been promoted to the managership of the George Kleine office in Kansas City, Mo., and will leave at once to take up his new duties.

Mr. Melvin was at one time assistant manager of the Philadelphia office of the World Film Corporation.

On March 27 the Philadelphia Metro office was one year old.

The lusty infant celebrated by adding a two hundred dollar increase over previous weeks of business during the last seven days of its first year.

In the kaleidoscopic changes peculiar to the film business in this section, it is pleasant to record that the same management that started the office is still holding it down.

J. D. Clark is president of Metro and C. U. Bethell, treasurer.

The employees have been increased one hundred per cent. in the year. "Peggy," with Billie Burke, is one of the big hits of the Triangle output in all of the territory controlled by the Philadelphia office managed by J. H. Butner.

J. W. Pope succeeds C. G. Powell as manager of the Philadelphia office of the Mutual Film Corporation.

Mr. Pope was manager of the Continental Feature Film Corporation until this name was supplanted by Mutual Masterpictures, since which time the latter have been under his special jurisdiction both in the city and the district.

At present Mr. Pope will manage both features and service part of the Mutual in that territory.

HOWARD IS BLUEBIRD HEAD IN CINCINNATI

W. K. Howard, former assistant manager of the World Film Company's office in Cincinnati, has resigned to become manager of the Bluebird Film Exchange in Cincinnati.

ROSENBERG, DE LUXE FEATURE FILM COMPANY, VISITS NEW YORK

M. Rosenberg, president of the De Luxe Feature Film Corporation, operating fiim exchanges in Portland, Ore., and Seattle, Wash., was a recent visitor in New York.

Mr. Rosenberg recently purchased "The Ne'er-Do-Well" from Sol Lesser for the states of Washington, Oregon, Idaho and Montana and reports successful engagements in Seattle, Portland, Spokane, Everett and Salem. These engagements covered from one to three-week runs.

Mr. Rosenberg is also interested in "The Spoilers" for several of the Southern states with Sol Lesser. This territory is handled through the R. & L. Feature Film Company of Washington, D. C.

The De Luxe Feature Film Corporation is in charge of Mr. Rosenberg's brother, Al. Rosenberg.

OMAHA EXCHANGES BUSY; "CHAPLINS IN DEMAND"—WEISFELDT; "BLUEBIRDS GO BIG"—MITCHELL

MAX J. WEISFELDT, exchange manager for the Mutual at Omaha, Neb., declares the Charley Chaplin salary paid by the Mutual was one of the biggest advertising ideas in modern motion picture progress.

"Adkins Brothers, proprietors of the Besse Theatre in Omaha, wanted the first run of Charley Chaplin because they said it was such a fine thing to advertise," said Weisfeldt. I ask fifty dollars a day for the Chaplin pictures and I have a full list.

"Charley Chaplin's first year's salary has been paid already, as the result of the advertising gained. It was wonderful."

Extensive repairs are being made in the offices of the General exchange in Omaha. Rapidly increasing business, says Manager C. W. Taylor, made the improvement necessary. Mr. Taylor's office has been enlarged, as well as the other departments, while the waiting lobby has been made smaller.

J. Earl Abrams, special representative of the Melies Manufacturing Company of New York, visited the General exchange in Omaha last week and appointed J. W. Rachman to represent the Melies company in that territory. Rachman will call on the larger exhibitors and interest them in Knickerbocker features and Vim comedies, which are made by the Melies company.

Rachman is a native of Omaha and formerly operated the Grand Theatre at Sixteenth and Cuming streets. He will cover the territory south to Kansas City and west to the coast, out of Omaha.

Omaha, Neb., film men are calling attention to the fact that while Omaha is fifteenth in the list of cities in the country, it is eighth in motion picture importance.

Jake Mitchell, in charge of the Bluebird exchange in Omaha, inaugurated an advertising stunt the other day when bluebirds, migrating northward, arrived in Nebraska. "Bluebirds Come to Nebraska" said his advertisements. He went to considerable trouble in getting a local story about the unusually big flight of bluebirds northward, called attention to their sweet singing, and when the reporters wrote up the story, they added at the bottom that Mr. Mitchell was with the Bluebird Film exchange.

"Bluebirds are going all over Nebraska," he said to MOTION PICTURE NEWS. "Exhibitors come to the city and look up my office to drop in and sign contracts. My roadmen are kept very busy. Whether it is because your paper has called their attention to Bluebirds, I don't know, but I do know business is booming. It has been ever since the first triple-page announcements appeared in MOTION PICTURE NEWS."

H. C. Phillips has resigned from the position of roadman with the Mutual exchange in Omaha, and H. H. Luttbeg of Fort Dodge, Ia., formerly an exhibitor, has succeeded him.

MERIT FILM COMPANY MOVES

To meet its increasing business and to better serve the motion picture exhibitors of the state of New York and northern New Jersey, the Merit Film Corporation has removed from its present offices at 110 West Fortieth street to the Leavitt Building, 126 to 130 West Forty-sixth street, New York City.

The Merit Film Corporation, which is the exclusive distributor of all Ivan productions in the state of New York, is now amply equipped to care for the needs of its business.

SAN FRANCISCO EXCHANGES INSIST ON PAY-IN-ADVANCE PLAN

The film exchanges of San Francisco affiliated with the San Francisco Film Exchange Board of Trade, together with the few exchanges of the city which are not members of the organization, have joined hands in placing in effect the cash in advance system of film rentals.

For some time they have been working under a system whereby credit was limited to one week, after which all films would be sent out cash on delivery, but this has failed to stop all the leaks and irresponsible exhibitors have been enabled to secure service for nothing for a short period, to the loss of exchanges and legitimate exhibitors alike.

Under the plan that will be placed in operation at once bills for service will be sent to exhibitors one week in advance, and if these are not paid by Friday of the preceding week all films will be sent out collect on delivery.

While the new ruling has been generally received with satisfaction on the part of exhibitors, there are some who seem to feel that this is a reflection on their personal standing, especially some who have been in the business many years and have always settled their accounts promptly.

They are being assured by exchange managers that such is not the case, but that a radical step was found necessary to protect their joint interests.

Concerns such as the Progressive Motion Picture Corporation, the Triangle Film Corporation and the William Fox Film Corporation have been securing payment in advance for their service under different plans for some time with success, and there seems to be no reason why other exchanges cannot do the same to advantage.

ELECTRIC THEATRE SUPPLY BUYS RIGHTS TO "ONE DAY" FOR SIX STATES

The Electric Theatre Supply Company of Philadelphia, through H. Schwalbe, has purchased from B. S. Moss the rights to exhibit "One Day" in eastern Pennsylvania, Delaware, Maryland, southern New Jersey, Virginia and the District of Columbia. A record price is said to have been paid for the rights.

Written as a sequel to Elinor Glyn's "Three Weeks," "One Day," according to reports, has been making box office history, and return engagements are the rule.

The feature broke the record for attendance at Marcus Loew's New York Theatre recently.

E. AND R. JUNGLE SELLS COMEDY RIGHTS TO CELEBRATED PLAYERS FOR ILLINOIS AND INDIANA

The Celebrated Players Exchange, Wabash avenue, Chicago, has signed contracts with the E. and R. Jungle Film Company whereby the purchaser receives the sole rights to market the E. and R. output in the states of Illinois and Indiana.

The E. and R. produces one-reel comedies featuring the chimpanzees, Napoleon and Sally, and the salesmen of the Celebrated Players believe they have obtained a quick selling article in these pictures.

KALEM, PARAMOUNT AND TRIANGLE LENTEN TRADE EXCELLENT IN NEW ORLEANS

ATTENDANCE has not visibly slackened in the New Orleans territory on account of Lent. On the other hand, those exhibitors who are showing suitable features for the season are reaping the reward of their wisdom.

Exchange managers on the whole report that they are doing very well considering the time of year. The exchange managers are receiving numerous requests for second runs.

The office of the General Film Company has issued invitations to exhibitors in the territory for the private showing of the first two installments of "The Social Pirates." There will be three performances on March 22, at 11 a. m., 2 p. m., and 3 p. m.

Four hundred or more members of the New Orleans Telephone Society were guests of Manager W. Fred Bossner, manager of the Crescent theatre, at a special showing of Paramount pictures last week.

Miniature poles stretched with wires extended all the way across the foyer of the theatre to represent a telephone line. A special telephone comedy was added to the night's bill. Mr. Bossner was presented with a beautiful Shriner's pin as a token of the organization.

Exchange men heard with a great deal of sorrow of the death of the father of C. E. Tandy, general manager of the Southern Paramount Pictures Company. The elder Mr. Tandy died on the eighteenth in Hopkinsville, Ky.

After wiring the Kalem Company that he had given "Social Pirates" a screen inspection in New Orleans, and that the picture was the best ever witnessed by him, Manager H. G. Morrow of the General Film Company, placed on March 17 an order for one more print of each episode for his territory.

Harry E. Pocock, representing the Buffalo *Times,* was in New Orleans last week making arrangements for the running of the serial "Social Pirates" in a local newspaper in conjunction with the pictures about to be released to local theatres. It is probable that either the *Times-Picayune* or the *Item* will run the serial.

The United Program Film Service has closed its New Orleans office at 832 Common street and moved to Memphis.

The company will operate in that city and in Atlanta, President Paul L. Ford announced. Abe H. Kaufman will manage the Memphis office while R. M. Savini remains in Atlanta.

Arthur Lucas, of the Triangle Film Corporation, who has been in New Orleans for the past week, is about to close a lease on a building in Carondelet street, which will be the future home of the Triangle exchange in the Crescent City.

The Rex Photoplay Service, Inc., with offices in the Nola Building, has dissolved. It is understood that its owners have moved to New York City.

B. G. Abrams, personal representative of Paul Melies, in charge of Melies productions for the General program, reached New Orleans last week and will make that city his permanent headquarters.

RECEPTION FOR MISS REED IN "THE WOMAN'S LAW," HELD BY EDWARDS IN ST. LOUIS

E. W. DUSTIN, in charge of the World Film offices at 3626 Olive street, St. Louis, has resigned, and W. W. Drum is at the head of the office temporarily.

Felix Feist, sales manager of the World Film Corporation, spent a few days in St. Louis last week.

Sam Werner, one of the veteran film exchange managers of St. Louis and present head of the United Film Exchange at 3628 Olive street, has acquired the interest of all the other stockholders of the United company and will hereafter be sole owner of the branch. Mr. Werner will release one big feature a week and a one-reel comedy.

C. S. Edwards, manager of the Pathé Exchange in St. Louis, gave a private showing on March 17 of "A Woman's Law," by Harvey F. Thew and Albert S. Le Vino. Mr. Edwards secured the Congress theatre, at 4021 Olive street, and had as guests many out-of-town exhibitors, numerous managers of St. Louis theatres and other exchange managers besides Florence Reed, the star, who is filling an engagement at the Park and Shenandoah theatres.

After the film was run and favorably commented on by the many admirers of her work, a light lunch was served, and an informal reception was held in Miss Reed's honor.

Robert B. Dickson and Son, who recently purchased the Kriterion Exchange when that branch in St. Louis went into bankruptcy, report a much improved business from every standpoint since the good weather set in.

Floyd Lewis, the Triangle Exchange manager in St. Louis, has taken a ten day business trip through the southern territory covered by his office, returning by way of Kentucky.

MACK SUCCEEDS SAVAGE AS HEAD OF GENERAL IN BUFFALO

A new Paramount office has been opened in Buffalo, N. Y., at 145 Franklin street, with Daniel Savage, former manager of the Buffalo General Film office as "officer in charge."

Western New York houses using Paramount service will hereafter be supplied from the Buffalo office.

Mr. Savage has been in the film business in Buffalo for many years, in charge of the Mutual exchange before assuming the management of the General Film branch.

Mr. Savage, by the way, is president of Buffalo's new Screen Club. It is rumored that the club is planning a ball in April with several of the film stars as guests. W. A. V. Mack, of Syracuse, succeeds Mr. Savage as the General Film manager in the Buffalo territory.

SIMMONS, SUCCEEDING JOHNS AS LOS ANGELES MUTUAL MANAGER, OLD HAND AT FILM BUSINESS

E. M. Simmons has been sent to Los Angeles to succeed T. W. Johns as manager of the Mutual Film Corporation Exchange. Mr. Johns resigned to become manager of the Pathéscope northern California office at San Francisco.

Mr. Simmons is one of the pioneers of the film business, having been engaged in it continuously since 1909, when he first became associated with William Swanson.

Prior to that time, however, he had been an exhibitor and conducted the Pastime theatre in Chicago as early as 1907.

From 1909 to 1912 Mr. Simmons was manager of the western exchange of the General and in 1913 organized the Pacific Coast Sales Company, which became the General exchanges.

Following this he was manager of the Seattle office, and later supervised the Eclectic exchanges in the northwest. For a time he was sales manager of the Mutual at New York.

In September of last year he went to the Coast and opened branch exchanges for the Triangle Film Corporation at Los Angeles, San Francisco and Seattle.

PEACHY BACK IN FRISCO; EMMICK IN LOS ANGELES

Fred S. Peachy, who recently returned to San Francisco from Portland, Ore., where he opened an office for the Bluebird Feature Film Company, has returned from a road trip in the interests of the California Film Exchange.

While in Oregon he saw but little except snow, but in Northern California exhibitors were commencing to place their airdomes in repair.

E. H. Emmick, who has charge of the Picture Playhouse Film Company's interests in the San Francisco territory, is making the second business trip of the month to Los Angeles. He has several large deals on hand that are expected to be consummated soon.

The splendid new home of the General Film Company on Golden Gate avenue, just above Leavenworth street, San Francisco, is rapidly nearing completion and will be occupied some time in the early part of April. The building to be occupied is the first to be erected in that city exclusively for film exchange purposes.

RAND RETURNS TO DENVER AFTER ROAD TRIP

W. S. Rand, manager of the Triangle Exchange, returned to Denver the latter part of last week with several new contracts. Among the houses taking Triangle service are the Rex Theatre, Raton, New Mexico, and Paris Theatre, Santa Fe, New Mexico.

L. A. Schaffer, roadman for the V-L-S-E Exchange, will leave Denver at an early date for a three months' trip through Wyoming, Utah, Montana and Idaho.

Denham Palmer, Western Representative of the World Film Corporation, had a most pleasant stay in Denver owing to the fact that Manager Charles Gilmour of the World Exchange has just purchased a late model, seven-passenger Chalmers. One could see Palmer and Gilmour driving up and down Denver's great white way most every night last week.

KANSAS CITY IS SCENE OF MANY CHANGES; FLINTOM RETURNS FROM CUBA TRIP

P. L. RYAN, formerly a theatre manager in Muscatine, Iowa, is a new traveler for the Kansas City Feature Film Company in Kansas City.

The management of the offices of the Fox Film Corporation in Kansas City has been installing new office furniture and equipment.

Romaine Fielding, Lubin actor, has been visiting friends in Kansas City.

W. B. Puffer, who has been in charge of the shipping department for the World Film Corporation in Kansas City, has been promoted to roadman. His position goes to H. C. Robertson, brother of R. Robertson, office manager.

The Pathéscope, Mid-West Company, Inc., has opened an office at 402 Bonfils Building, H. B. Kelly acting as manager. This organization handles motion picture machines for schools and similar institutions.

L. B. Flintom, son of A. D. Flintom, president of the Kansas City Feature Film Company, has just returned from a five months' trip to Cuba, Costa Rica, the Panama Canal Zone and other points in that vicinity.

Mr. Flintom was with a party headed by E. A. Salisbury, which went there for the purpose of taking pictures of wild life, pictures which Mr. Salisbury has specialized in for some time.

H. L. Orear, formerly assistant manager of the Kansas City office of the General Film Company, is now manager of the office at Cincinnati, Ohio.

Before going to Kansas City, where he has been the past two years, Mr. Orear was employed by the General people at St. Louis. John W. Hicks, Jr., a traveler out of the Kansas City office, succeeds Mr. Orear.

A recent visitor to the office of the Kansas City Feature Film Company was Stanley Mayer, of the Des Moines Film and Supply Company.

Mr. Mayer is a Kansas City man and went home on account of an operation performed on his mother.

V-L-S-E MAKES NUMEROUS ADDITIONS TO ITS EXCHANGE STAFF

GORDON LAURENCE, formerly manager of publicity in the V-L-S-E's Cleveland office, has moved to the Chicago office.

From that point of vantage Mr. Laurence will conduct a press campaign covering the Cleveland, Detroit, Cincinnati and Chicago divisions.

S. D. Parmelee is the latest recruit enlisted in the Big Four's Cleveland sales brigade. Mr. Parmelee goes to the V-L-S-E from the Pathé company in that city, bringing with him a high reputation for ability as an energetic business getter.

That portion of Indiana covered by the Chicago branch office will hereafter be handled by R. S. Shrader. The latter was transferred from Cleveland, where he worked under the Abel administration.

A. G. Gallos, Mr. Shrader's predecessor in office, has been assigned to Chicago's central district. The central section was previously covered by H. O'Brien, who is no longer connected with the V-L-S-E.

A change of territories has been negotiated by Messrs. L. C. Hartsock and M. S. McCaffrey, the former assuming charge of Iowa, while the latter will travel through the northwestern Illinois territory.

S. E. Bestor, a recent Chicago office acquisition, will attend to the sales wants of the Windy City's southern district. The former incumbent, Edward Cohen, has been transferred to the Michigan block.

The western and northern districts of Chicago are in the hands of I. Natkin and Charles Filkins, in the order named. F. W. Redfield still maintains charge of Wisconsin.

W. B. Nelson is the most recent addition to the sales force of the Dallas office.

GATE CITY FEATURE FORMED BY MARTIN AND GANAHA

The Gate City Feature Film Corporation is the name of a new film company recently organized in Kansas City. H. O. Martin has the controlling interest, with E. E. Burdick and L. A. Ganaha also in the firm.

Mr. Martin's organization has handled "The Spoilers" and "The Christian" for some time in that district, and he has a large acquaintance among the exhibitors of the section.

Mr. Burdick was formerly associated with Mr. Martin, while Mr. Ganaha for the past two years has had houses at San Diego and Los Angeles.

BRENNAN TAKES OVER UNITED EXCHANGE IN BANGOR, MAINE

Walter J. Brennan of Boston has taken over the managership of the United Film Exchange in Bangor, Me., filling the vacancy caused by the resignation of William White.

Mr. Brennan, who was connected with the same company in Boston, had a conference with several of the motion picture men traveling in the Bangor territory recently.

Those present at the conference held in the offices of the United Film were: Samuel A. Moscow, assistant manager of the United Film Company at Boston; Robert Clark, roadman for the Kleine-Ediston Company; R. H. Willis, roadman for the V-L-S-E; William Shapiro of the Fox service, and Carl Clifford of the All Feature bookings.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

PATRONS IN CANADA WILL BUY TAX TICKETS IS PROPOSED McGARRY PLAN

THE Hon. Mr. McGarry, provincial treasurer, in presenting his tax budget to the Government in Ontario, made the following important statement:

"We have decided to tax the people who like to spend the evening at the picture show or some other amusement After carefully considering this legislation, after having taken, as far as we could, an inventory of the amount of business which these people are carrying on, we have decided to place a tax upon the patrons of these shows, which may be paid by the owner of the show, but it will be on the patron of places of amusement."

This, he stated, means theatres, moving picture houses, amusement halls, concert halls, circuses, baseball parks, skating rinks or other places that come under the category.

He added that the tax of one cent might be increased to 25 cents by regulation and order in Council. Taking that tax at one cent, he estimated the Government would receive about $350,000 in the Province of Ontario.

In other words, it was reckoned there were 35,000,000 admissions to the various places of amusement. Excluded from the operation of this tax would be all entertainments for a philanthropic, religious or patriotic purpose.

He would give further information with respect to these two sources of taxation when the bills are brought down in the House.

Mr. McGarry explained later that the above tax would be instituted and collected by issuing a Government ticket, value one cent, which would be purchased by the patron of the theatre and dropped in a special box. Heavy penalties will be meted out to offenders of the regulation, whether theatre man or patron.

COLLECTION AND DELIVERY AGENCY FOR SMALL SHIPMENTS IS AIM OF BLACKMON BILL

CONGRESSMAN FREDERICK L. BLACKMON of Alabama has introduced a bill in the House of Representatives under the terms of which all common carriers engaged in interstate and foreign commerce would be compelled to establish a collection and delivery service for the handling of all shipments weighing not more than fifty pounds.

Congressman Blackmon would require the carriers to receive and transmit and deliver to connecting lines by trains that now handle express matter, such shipments within the weight limit named when properly packed and which would otherwise be accepted by the express companies; to collect shipments of this type from consignors and to deliver them to consignees when the same are located within the confines of the territory in which express companies render similar service.

The Interstate Commerce Commission is authorized to prescribe the terms and conditions under which the carriers shall collect and deliver such shipments as may be so tendered to them, and it is to approve a reasonable rate for the services performed by the carriers.

Section 3 of the Blackmon bill also provides that where the package of goods, wares, or merchandise is delivered to the carrier at the station or depot of such carrier by the consignor, and is received at the station or depot by the consignee, a less rate shall be charged for the transportation than if the same were collected at the residence or place of business of the consignor and delivered at the residence or place of business of the consignee.

FRISCO TEST OF ANTI-VENDING MACHINES ORDINANCE IS ON

A controversy is now on at San Francisco over the use of vending machines in theatres.

The city authorities passed an ordinance some time ago placing a license tax of one dollar upon each machine and the owners are fighting the measure, contending that it is a violation of the state constitution.

For a time the use of the candy vending devices in theatres was stopped, but recently these were placed in commission again.

Ralph M. Richardson, one of the largest operators of vending machines in the city, has been arrested and a test of the ordinance will be made.

The case is being watched with much interest by exhibitors as candy machines are installed in most of the large motion picture houses.

If the use of these is done away with, they will lose considerable revenue.

NEWARK, N. J., EXHIBITORS SHOW PUBLIC VALUE OF SUNDAY OPENING

Increased determination to give to the public the reasons for favoring an ordinance that will permit the opening of motion picture houses in Newark, N. J., on Sunday may be seen in the present plans of local exhibitors.

The subject has been called to the attention of local organizations and societies accompanied by the request that when the subject was discussed they be given an opportunity to be heard.

At a meeting of the Clinton Hill Improvement Association a few days ago Joseph Stern, of the Theatre Owners Association, and Max Simon, owner of a motion picture playhouse in Passaic, presented some interesting facts to the members.

Mr. Simon stated that one Newark theatre had during the past year contributed to Newark charities more than $13,000 as a part of the receipts from Sunday patrons.

He also explained that Newark theatres are subjected to examination to such an extent that the theatre building ordinance of Newark is pointed to as a model throughout the country.

Monday morning records of crimes in Newark police stations have decreased seventy-two per cent. since the Sunday benefits have been inaugurated, declared Mr. Stern.

Mr. Simon declared the department of public safety of Passaic had sanctioned Sunday pictures. Street corner gangs which had been a source of considerable trouble in Passaic on Sundays have practically disappeared since the advent of Sunday pictures, he said.

CANADA AMUSEMENT COMPANY SEEKS REFUND OF THEATRE TAX

The Canada Amusement Company, a Vancouver corporation, recently applied to the finance committee of the city council for a refund of $175, paid as 1914 license fees on the Rose and Imperial theatres.

On account of unsatisfactory business, these houses were closed before the year had expired, and the amount now sought by the company represents the tax for the portion of the year during which the houses remained closed.

On account of a fear that to make this refund might establish a dangerous precedent, the committee set the matter over until its next meeting, at which time the license inspector, the city solicitor and the comptroller are to submit a report on the matter.

TIME LIMIT BILL FOR PICTURE SHOWS IN BAY STATE KILLED

Vaudeville has failed to curtail the length of motion picture shows in Massachusetts. The bill which would have limited the time of a feature to thirty minutes, with a ten minute intermission, has been shelved.

Similar disposal was made of the measure to prohibit the sale of tickets to motion picture shows after all available seating space has been occupied.

Proponents of the bill to cut down the time during which a picture could be shown continuously were led by Representative Chapman, an ex-actor. The White Rats were represented with a claim that the bill would help the theatrical unemployed, stage hands and movers, as well as players, by providing more time for turns.

Also, it was declared, the bill would improve the eyesight of the public and, strange to say, public morals. A long period of darkness, said one speaker, in a film theatre was conducive to actions he would not attempt to describe.

This speaker probably never heard that the up-to-date picture house is light enough to read a newspaper in. The film companies and the vaudeville houses opposed the bill with success.

BIRMINGHAM, ALA., GETS PURITANIC TWINGE OVER SUNDAY OPENING

War on almost every form of Sunday amusement in Birmingham, Ala., has begun in earnest. Deputy sheriffs in one day swore out warrants against 137 men charged with keeping their doors opened in violation of the Sunday laws.

Included in the number were soda water and cigar stands in the heart of the city. More than three hundred arrests of small retailers were made in two weeks.

An endeavor is being made to close every grocery, butcher shop, confectionery store and soft drink stand in the city.

Motion picture exhibitors, knowing that they are next in line for attention at the hands of the puritanical city commissioners, are making an earnest effort to stay the hand writing on the wall, and so far have been successful.

The Sunday moving picture law will be introduced before long, and will be bitterly fought out, moving picture men say.

POLICE IN EDMONTON, ALBERTA, ENFORCE LOBBY ORDINANCE

The recent conviction of Manager John Hazza of the Empress Theatre in Edmonton, Alberta, on a charge of allowing patrons to congregate in the lobby of his theatre, has prompted the local police commissioners to follow up the matter, and thus add another foolish regulation to those already in force. At a recent meeting of the commissioners the following resolution was passed:

"That the Chief Constable be instructed to see that his officers maintain a careful supervision of the crowding said to be prevalent in the entrances and exits of local picture theatres, and to take action forthwith unless this dangerous practice is stopped."

So during rainy or windy weather, pending Mr. Hazza's appeal, patrons must stand out in the cold, and gaze more or less sadly at a comfortable (and empty) lobby.

THIRTY-FIVE THOUSAND SEE FREE PICTURES IN FORT WORTH, TEXAS

Picture theatres were opened at Fort Worth, Tex., March 6, free to the public with labor union as host, as large placards announced at all entrances. The decision to open the houses came after a meeting of the union of motion picture operators.

It is estimated that over 35,000 people visited the free pictures. No donation boxes were maintained and there was nothing done towards securing admission fees. It was the first time that picture theatres have operated in Fort Worth on Sunday since a ruling from a higher court held it to be illegal to maintain a donation box in a Fort Worth theatre.

The opening of the shows followed injunction proceedings more than a week ago, which restrained the city from holding an election March 8 to determine the attitude of the city towards Sunday amusements. No announcement was made as to how long the program of free Sunday shows will continue.

BILL AT ALBANY WOULD ALLOW CHURCH SHOWINGS WITHOUT LICENSED OPERATORS

In the interest of the Men's Club of Westminster Presbyterian Church of Buffalo, N. Y., which conducts a settlement house, Senator Spring has introduced a bill at Albany to exempt churches, private homes, clubs and charitable institutions from the application of the present law which says only a licensed operator shall run a motion picture machine in any of these places.

The club says unless the law is amended numerous Buffalo churches and settlement organizations will have to forego the pleasure of motion picture entertainments, many of them given for the benefit of unfortunates. The bill will be state-wide.

LEXINGTON, KY., FACES CENSORSHIP

Plans for the establishment of a motion picture censorship at Lexington, Ky., will be considered by the Lexington School Board at its next meeting.

The board has received a communication from the Woman's Club asking it to take some action in regard to picture censorship.

The faculty of Transylvania College has sent a letter to the School Board indorsing the report of that body made recently which declared that many objectionable pictures were being shown in Lexington.

Delegations from the Woman's Club and the Committee on Social Hygiene will meet with the School Board to take up the censorship matter.

PROHIBITION LADIES THIRST FOR SUNDAY CLOSING

The Lexington, Ky., branch of the W. C. T. U. has announced its intention of waging a campaign against Sunday picture shows in that city. No details as to the form the agitation will take have been given out.

CONFERENCE HELD BETWEEN BOSTON EXCHANGEMEN AND FIRE COMMISSIONER

Through the initiative of Fred B. Murphy, of the United Film Exchange, Boston, a conference of motion picture exchangemen was held last week with the fire prevention commissioner in regard to new regulations affecting the transportation of motion picture reels which were to have become effective on Wednesday.

Some time ago exchangemen began ordering steel cans for reel shipment. Three weeks ago the fire commissioner let down the bars and allowed tin cans to be used. The company with which the earlier orders had been placed filled them with tin rather than steel cans, charging 16½ cents a can. This, claim the film men, is too much for a tin can. An effort will be made to have manufacturers of tin cans submit bids so that the lowest price will be secured.

There is another complication in the application of both the interstate commerce commission ruling and that of the state fire prevention commissioner.

The commerce commission allows shipment of reels without cans. The fire commissioner rules that reels cannot be shipped without cans.

This phase of the question has not been cleared up at this writing, except for a postponement of the date upon which the new regulations go into effect.

SEWARD, NEB., ALLOWS ONLY ONE THEATRE TO OPERATE

The city council of Seward, Neb., last week, went a step farther than usual. They not only passed an ordinance prohibiting the showing of motion picture shows on Sunday, but also made a provision limiting the exhibiting of motion pictures to one motion picture show, operating under a yearly lease.

There are at present three flourishing shows at Seward. To be the exhibitor with the political strength to get the single annual license, means much, therefore. At present all three exhibitors are trying to get the single license. When it is granted, it is expected the other two will take the matter into the courts.

SEWARD, NEB., ALLOWS ONLY ONE AGAINST 5 WACO MANAGERS

Following affidavits filed by the committee of seven against the proprietors of five picture theatres at Waco, Tex., for keeping open at that place on Sunday, County Attorney McNamara has filed complaints against the managers.

In turn, the managers of the theatres are making preparations to file complaints against drug stores for selling soda water and cigars, shoe shining parlors, auto supply stations, paid choirs and all who permit work on Sunday except those specially permitted by law.

KENTUCKY ASSEMBLY TAKES NO ACTION ON CENSOR BILLS

The Kentucky General Assembly adjourned March 14 without taking any action on the three bills introduced which pertained to the regulation of the motion picture business.

ROTHACKER SIGNS COLBY, ANIMAL ARTIST, FOR ANIMATED ADVERTISEMENTS

Watterson R. Rothacker announces that he has signed a contract for the exclusive services of Vincent V. Colby, the animal artist.

Mr. Colby is the originator of the Colby Dog post cards which were published in sixteen designs and had a record-breaking sale of more than twelve million.

As an animal artist, Mr. Colby has an international reputation; he is also recognized as an authority on gelatine photogravure.

Mr. Colby has traveled extensively in his artistic studies and has been on every continent except Australia. He was with the United States Army during the early part of the Moro insurrection and spent two years and seven months in active service in the Philippines, during which time he made splendid drawings of army life.



VINCENT V. COLBY

Mr. Colby will produce special half-tone animated advertising cartoons for the Rothacker Film Manufacturing Company and is working out a series of entertainment cartoons for general release, details of which will be announced to the trade by Mr. Rothacker at an early date.

"CYCLE OF FATE" WILL WHEEL INTO VIEW ON APRIL 3

"The Cycle of Fate" in five reels will be the next Selig release through V-L-S-E. The date is Monday, April 3. This film drama was written and directed by Marshall Neilan and features such Selig stars as Bessie Eyton, Edith Johnson, Frank Clark, Wheeler Oakman, Al W. Filson, Marion Warner and others.

The story shifts from a sea prologue to the turmoil and the wickedness of a great city.

"Thou Shalt Not Covet," a Selig Red Seal play, proved popular by its unusual qualities. "The Cycle of Fate" follows suit and carries two separate and distinct episodes although each has an important bearing on the other.

Pavlowa Makes Another Visit to Universal City and Is Welcomed by Her Screen Friends



MLLE. ANNA PAVLOWA AT UNIVERSAL CITY SURROUNDED BY THE RUPERT JULIAN COMPANY. DIRECTOR JULIAN IN WHITE COAT AT RIGHT, DOUGLAS GERRARD STANDING BEHIND THE FAMOUS DANCER AND FRANCELIA BILLINGTON AT HER RIGHT

WHEN she was at Universal City last summer, Mlle. Anna Pavlowa said it was one of the happiest periods in her eventful life.

The picture city has great attractions for the world's most famous dancer, and several times during her recent engagement in Los Angeles she visited the place to see Lois Weber, who directed the photoplay, "The Dumb Girl of Portici," in which the celebrated artiste is featured, and her many other friends in the city of make-believe.

Pavlowa knows almost everyone at Universal City, where she is admired for her happy manner and democratic ways.

One day last week she took with her Alexander Volnine, her dancing partner, and M. Clustine, dancing master, and the party received much attention during the several hours they spent on the stages.

Later in the day Mme. Tamaki Muira, the Japanese prima donna, accompanied by Mme. Rabinoff, wife of the impresario of the Boston Opera Company, also paid a visit to Universal City.

Part of Selig Menagerie Taken to San Diego Fair

Departure of Trained Animals, Several Carloads, Hardly Registers "Depletion" in the Ranks of Their Friends Left at the Zoo in Los Angeles

Special to MOTION PICTURE NEWS

Los Angeles, March 24.

SUPERINTENDENT JOHN ROBINSON, of the Selig Jungle Zoo, has taken several carloads of trained animals and equipment to San Diego where on March 18 the Selig trained animal show was opened.

It is hardly possible to notice any change at the Zoo even in the absence of this number of animals, the collection being so large.

A. L. Monahan, manager of the Selig Jungle Zoo, has arranged for a number of big picnics to be held at this public amusement place, including those of the Los Angeles postoffice employees, the annual picnic of the Swedish Association of Los Angeles, and the Eagle Lodges of Southern California; also a benefit picnic for the Jewish Home for the Aged Association, and the Free Burial Association.

General Manager Tom Persons, of the Selig West Coast studios, has purchased from Russell E. Smith a three-reel story entitled "The Hard Way," which is to be put into production the coming week under T. N. Heffron.

This was purchased especially for Jack Pickford, who will be featured in the part of the college youth who first becomes a criminal and later reforms.

J. C. JESSEN.

ESSANAY COMPANIES WORK NIGHT AND DAY

Even with the increased studio space of Essanay, which has more than doubled its capacity, it is necessary for the stock companies to work nights as well as days to produce the required number of releases.

This is occasioned by the massive sets which are being undertaken. Large sets require floor space, but they also make beautiful pictures, is Essanay's contention.



THE FIGHT SCENES IN "THEN I'LL COME BACK TO YOU" (Frohman-World Photoplay)

TOWN AND RAILROAD OWNED BY ONE MAN IN A WORLD SUBJECT

"Then I'll Come Back to You," a World-Frohman film just completed under the direction of George Irving, utilized in its making a whole town—Pensacola, North Carolina.

The town is situated on a railroad thirty miles in length which is owned by one man, a Dr. Aldridge, who also owns every industrial enterprise in Pensacola. He gave the film folks a free hand and practically turned over the town to them.

The entire railroad, the mills, mines, bridges and other settings were used in the making of the picture. The strongest man in the town, measuring over six feet five inches in height, was induced to play the role of a bully and consented to fight a fistic battle with Jack Sherrill, who played one of the roles opposite Alice Brady, the star.

In return for the courtesies of the Pensacola folk, the picture will be shown to them at a special performance.

SCOTT GETS REQUESTS FOR CHAPLIN SUBJECTS

Ward E. Scott, manager of the Mutual Exchange of Denver, reports that Harry Cassady, roadman for the Mutual, has been swamped with requests for Charlie Chaplin features.

Over half the mail Scott has received during the past two weeks has been concerning the first Chaplin release.

Exhibitors on Lookout for Third Farrar Subject

Following Announcement of "Maria Rosa" on Paramount Program Many Requests Are Made at Exchange Centers for Picture Before Release Date, May 8

FOLLOWING the announcement last week that the Jesse L. Lasky Feature Play Company will release on the Paramount Program the third photoplay in which Geraldine Farrar appears as the star, entitled "Maria Rosa," a number of Paramount exhibitors throughout the country made immediate requests of their exchanges to show this production in advance of the release date, May 8.

The introduction to the Paramount Program of the third Farrar photoplay has led several exhibitors to anticipate a Geraldine Farrar week in their theatres, showing the three productions.

Miss Farrar's role is a distinct characterization for her and shows her in a light quite different from anything she has done on the operatic stage or in her two previous photoplay productions, it is said.

The principal masculine role in "Maria Rosa" will be taken by Wallace Reid, who appeared as Don Jose in support of Miss Farrar in the Lasky "Carmen."

Pedro de Cordoba, who played Escamillo in the same production, appears in "Maria Rosa" in a villain's role.

The cast also includes Ernest Joy, James Neil, Horace B. Carpenter and Anita King.

"Maria Rosa" was produced by Cecil B. De Mille from a scenario by William C. De Mille. It is founded on the drama of the same name, which served as the vehicle in which Lou-Tellegen, Miss Farrar's husband, made his debut on the American stage as an English-speaking actor.

Wolbert on Short Comedies in Wait for Bigger Film

Sets for "Hearts of Three" Are Not Completed on Time and Vitagraph Director Banishes Idleness by Putting in Hours Making Laughs for Ribticklers

Special to MOTION PICTURE NEWS

Los Angeles, March 24.

WHILE waiting for sets to be completed for "Hearts of Three," the coming Vitagraph serial from a story of the same name by Jack London, Director William Wolbert is producing two one-reel comedies.

The one nearing completion includes in the cast Mary Anderson, Webster Campbell, and Otto Lederer, and within a day or two the making of the second with William Duncan, Corine Griffith, Carmen Phillips and Mr. Lederer will be taken up. The latter has a locale in a small town, and practically every member of the Vitagraph producing staff will take part.

Director Dave Smith has begun work on a Vitagraph comedy by William E. Wing, in which Webster Campbell appears as the farmer boy, and Mary Anderson as the dairy maid.

Plans are being made for a housewarming of the new Vitagraph studio in Hollywood, but this will be deferred a few weeks because of municipal improvements that completely block the streets and sidewalks.

Managing Director Rollin S. Sturgeon promises to supply sufficient fish from Catalina waters caught on his own hook and line for a big fish fry, and has agreed to take George Kunkel along so that there will be no difficulty in carrying the fish.

J. C. JESSEN.

Ball in Jacksonville for Actors' Fund Donation

Thanhouser Players in Southern Film Producing Center Active in Promoting Affair, Set for March 31—Part of Receipts Will Go to Florida Charity Society

Special to MOTION PICTURE NEWS

Jacksonville, Fla., March 25.

A MOTION picture charity ball, for the benefit of the Actors' Fund of America and the Florida Children's Home Society, will be held in this City Friday evening, March 31, under the auspices of the Thanhouser Club, composed of members of the Thanhouser film colony here.

Citizens of Jacksonville, headed by Mayor J. E. Bowden, are actively engaged in promoting the affair. Manager Cavanaugh, of the Windsor Hotel, has donated the use of the hotel ballroom. Tickets will be one dollar, and the receipts will be divided equally between the Actors' Fund and the local charity organization.

The officers of the Thanhouser Club, under whose auspices the affair will be held, are:

President, George A. Grimmer; vice-presidents, Hon. Mayor Bowden and George Webber; secretary, W. Ray Johnston; treasurer, Leo Wirth; chairman of the entertainment committee, Harris Gordon.

The members of the entertainment committee are: Thomas Curran, Boyd Marshall, George Welsh, Walter Hires, William Burt, Sully Guard, Morgan Jones, William McNulty, Charles Owens, Arthur Bauer, Benjamin Ross, James Murray, William Alexander, Lawrence Williams, Bert Delaney, George Hollister and John Bowman.

The patrons will include Mayor Bowden, W. Eugene Moore, Ernest Warde, W. A. Howell and George Foster Platt.

Kirkland Company Added to "U" Production

Gladys Brockwell Will Play Lead in Organization to Be Directed by Former Co-Director of Robert Leonard—Lynn Reynolds Goes to Oxnard

Special to Motion Picture News

Los Angeles, March 24.

AN additional producing company was added to the "U" staff this week, which will be directed by Dave Kirkland, who has been serving as co-director with Robert Leonard, while the latter is acting with and directing Ella Hall. Gladys Brockwell will p[illegible]y leads for the new company.

The Lynn Reynolds Universal Producing Company has gone to Oxnard, California, to make desert scenes for "The Pilgrimage of Ali Ben" for an Arabian photoplay.

Carter DeHaven, appearing in the part of a pugilist in "The King of Broadway," being filmed by William J. Bowman, has come to be a believer in preparedness.

Daily he has been practising for the big fight scenes with a well-known pugilist who is to fight him before the camera, and he insists upon buying the said pugilist the best of cigars and food.

The company spent several days of the past week at Los Angeles harbor, where sea scenes were made for this subject.

J. J. Shubert of the well-known theatrical firm was the guest of General Manager H. O. Davis at Universal City during the past week, and found so much of interest that he spent more time here than his previously prepared itinerary called for.

Other interesting visitors were: Ezra M. Lawton, American Consul at Teguagalpe, Honduras; W. B. Jerome, general western passenger agent of the New York Central Lines, and E. M. Bryan, general agent at Los Angeles.

Adolph S. Ochs, owner of the New York *Times,* also spent an afternoon at the big film city.

Saturday members of the Imperial Council of the Mystic Shrine, including all the high officers, were guests at "U" City. A number were duly made up and costumed, and appeared in a drama and comedy, directed by Otis Turner and Roy Clements, respectively.

DOROTHY BERNARD TO STAR IN FOX FEATURE TO BE MADE IN EAST

Dorothy Bernard, who has been William Farnum's leading woman in all of his most recent pictures, is to be starred by William Fox in a new production already under way at one of the New Jersey studios.

James Vincent is her director. This is his second Fox feature. His introductory work for the Fox organization was "Gold and the Woman," starring Theda Bara.

Miss Bernard has been working for several months at the Edendale studio of the Fox Film Corporation, Los Angeles, and while there she played the lead in "Fighting Blood" and "A Man of Sorrow," the latter to be released in April.

In the cast for the new picture are Alice Gale, Tom Burrough, Stanhope Wheatcroft, the well-known actor; Miss Bernard, Hattie Burke, the Titian-haired dancer taken from "The Blue Paradise;" Florence Ashbrook, Lillian de Vere, Grace Barton, Emil Hock and Pauline Barry.

EINAR LINDEN, FOX, IS VERSATILE

Einar Linden, who is shortly to appear in the William Fox production of "The Eternal Sappho," has been successively a grand opera tenor, composer, stage manager, dancer, clown, musician, composer, librettist and concert singer.



WAITING FOR THE CLOUDS TO ROLL BY: "THE GIRL AND THE GAME" COMPANY PREPARES TO TAKE A SCENE FOR THE SIGNAL-MUTUAL SERIAL

VERA PEARCE, MODEL FOR WELL KNOWN ARTISTS, NOW A METRO ACTRESS

Vera Pearce, who has posed for Charles Dana Gibson, Harrison Fisher, Howard Chandler Christy, J. Campbell Phillips, Harry Watrous, Herbert A. Morgan and other famous artists, and whose pretty face has graced the leading magazines of the country, has answered the call of motion pictures and is now appearing exclusively in Metro productions.

So far Miss Pearce has played but small parts, but she has proved exceedingly gifted in dramatic work for a beginner and, with her great beauty as an asset, she should rapidly forge to the front.



VERA PEARCE

Miss Pearce was last seen with Francis X. Bushman and Beverly Bayne in "Man and His Soul," and before that with Julius Steger in "The Blindness of Love."

She was born and reared in Middletown, N. Y., and while on a visit to her brother in New York City at a New Year's Eve party she attracted the attention of a famous artist, who sought an introduction to her.

At first her family was opposed to her posing, but finally gave into her wishes. Within a year she became one of the best-known models in New York, with a national reputation.

EISNER VISITS NEW YORK

Adolph M. Eisner of Chicago is in New York City. He is in the Western Vaudeville Managers' Association, film department, which is in the Maller's Building there.

Mr. Eisner intends to remain two or three weeks. He is busy looking at pictures and arranging for subjects for his territory.

Brimming over with confidence in the future of the business and immensely pleased with the progress and prospects of his exchange, best express Mr. Eisner's attitude.

Organized Fight Against Censors in Keystone State

Screen Club of Pittsburgh Prepares for Vigorous Action in Autumn Elections—Meeting in Philadelphia Is Planned for Film Interests in April

Special to Motion Picture News

Philadelphia, March 24.

ACCORDING to Edward Kraupa of the Monarch Film Company, a thoroughly organized fight against censorship is about to begin in the state of Pennsylvania.

The initiative has been taken by the Screen Club of Pittsburgh, assisted by Mr. Kraupa. The legislature of the state will hold its biennial session next winter. The fall elections will probably be taken advantage of to work for the election of those legislators who are against all forms of censorship.

A meeting at an early date in April is now being arranged for in Philadelphia. At this meeting it is expected to have all the film interests of the whole state represented. Senator Boies Penrose and James Dorney are expected to address this meeting.

A strong fight to have the censorship bill repealed is looked to result from the co-operation of exhibitors, exchanges and producers.

Prohibition was practically prohibited in Pennsylvania by the State Board of Censors. That is to say the six-reel film so named was so mutilated after about one hundred eliminations had been made by the censors that its point was lost, its moral was gone, and its interest for the public in consequence so lessened that the film was stopped after one week, although it had been booked at the Chestnut Street Opera House for a long run.

Jay Emanuel, who has a large interest in the picture, told of his experiences with the censors, who, he declares, are backed by the powerful liquor interests of the state.

These interests are fighting this particular picture because in its unabridged form it is a strong plea for the abolition of drink and as such had the endorsement of men of national reputation in the temperance ranks such as Bryan, Daniels and Hobson.

Mr. Emanuel said the picture in question had been purchased by him and his associates from the Photo Drama Company, the producers. The picture was first censored for this company, and certain eliminations made. This was last autumn.

No suitable opportunity occurring, Emanuel kept the picture for a long booking.

Prominent temperance men and educators having given "Prohibition" their endorsement at several private showings, it was determined by the Chestnut Street Opera House management to give the picture a long run at this house.

Mr. Emanuel says that, at his request, Mr. Breitinger promised to again look at the film in its original state before the eliminations had been made for the Photo Drama Company. Of course, the usual six dollars for the six reels had to be again produced.

This time the picture was so badly cut that it took all day and consequently was not ready for the opening performance, as advertised, and the picture was returned to its owners.

After the Philadelphia papers had given the censors' action big headlines, and the noted temperance advocates had expressed themselves in strong terms as to the elimination of all the moral lessons of the picture, it is alleged that Mr. Breitinger said had there not been so much publicity given the case he would have left some parts in that were now cut out.

But at all events the film was run for nearly a week at the Opera House in its cut condition without the required approval stamp of the censor board and the usual action of arresting the person responsible for such omission was not taken.

Mr. Emanuel, who as treasurer of the Philadelphia Exhibitors' League, secretary of the former Reel Fellows Club and chairman of several exhibitors' ball committees, and is well known among film circles in the state, declares that, unless the stand against censorship is strongly taken in Pennsylvania, in a short time there will be nothing left to censor, as the business will be practically ruined in these parts.

Irene Page Solomon.

"Happy Ending" Is Favored for "The Heart of Paula"

Ballot Cast at Dinner Given in Hermitage by Pallas After Projection Room Showing Resulted in Tie, but Miss Ulrich Decided by Flip of Coin



GUESTS AT THE LENORE ULRICH LUNCHEON AFTER THE SHOWING OF "THE HEART OF PAULA"

REVIEWERS of the trade and daily press served as judges at a showing on March 24 of "The Heart of Paula," the newest Pallas Pictures production, which will be released on the Paramount program, with Lenore Ulrich in the stellar role, supported by Forrest Stanley and a number of other well-known screen players.

The Pallas people, in making the picture, took two endings—one tragic, the other happy, and not being able to decide themselves which was the better, asked the reviewers to judge.

The ballot resulted in a tie, and it was finally decided to have Miss Ulrich flip a coin, with the result that Fate decided in favor of the happy ending.

Interest was added to the event by the fact that the Strand theatre, New York, agreed in advance to show the ending selected by the reviewers.

The balloting took place at a dinner given at the Hotel Hermitage just after the showing of the picture. Miss Ulrich was the guest of honor.

B. A. Rolfe, manager of the Strand, delivered a speech, and acted as master of ceremonies. Harry Ennis of the *Clipper* obliged at the piano, after which Carolina Cassells, contralto, accompanied by William Stickles, rendered "Paula," a song dedicated to Miss Ulrich in connection with her appearance in the photoplay.
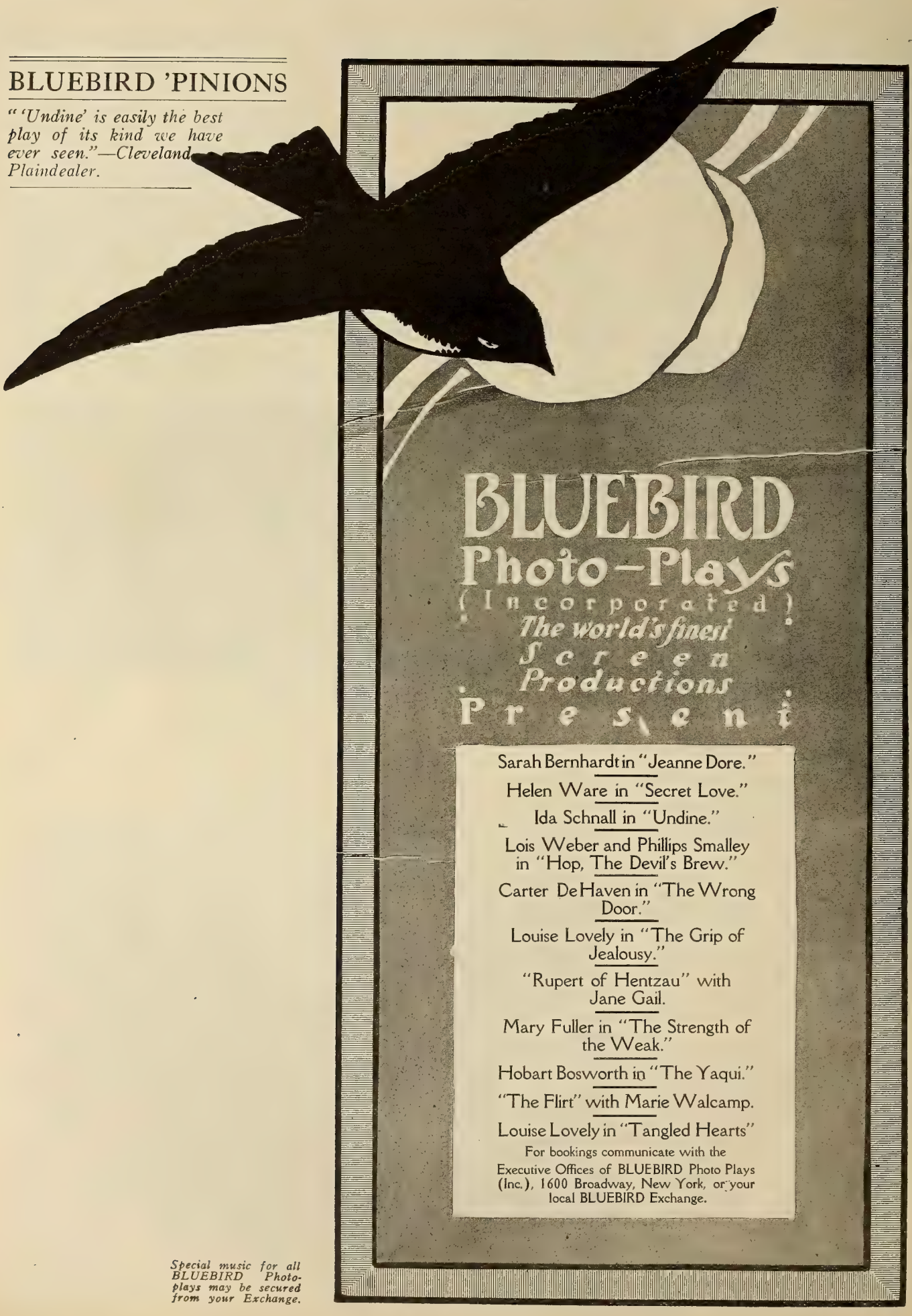
Autographed copies of the song were given to all present. A few graceful remarks by Miss Ulrich, in which she thanked the party for their interest in the picture and their commendation of her acting, were generously applauded.

Those present at the showing of "The Heart of Paula" were:

Lenore Ulrich, Pallas-Paramount star; B. A. Rolfe, manager Strand theatre; Julian M. Solomon, Jr., Pallas Pictures; E. Victor Wilson, Strand theatre; Pete Schmid, Pallas Pictures; Patrick Kearney, *Motion Picture Mail;* Arthur J. Miller, New York *Staats Zeitung;* Ernst Schmitz, New York *Staats Zeitung;* Thomas C. Kennedy, *Motography;* Bert Ennis, Manager *Screen Reports;* Harris Ennis, New York *Clipper,* J. F. Farrell, New York *Clipper;* William C. Stickles, Caroline Cassells, contralto; George W. Beynon, George W. Beynon, Inc.; Fritz Tidden, *Morning Telegraph;* Lynde Denig, *Moving Picture World;* Helen Duey, *Woman's Home Companion;* Fred Smith, New York *Evening Globe;* W. Forrest, New York *Post;* H. F. Rendall, New York *Review;* E. P. Smaney, *Dramatic Mirror;* R. W. Baremore, *Every Week;* Gerald C. Duffy, *Picture Play Magazine;* Jack Edwards, the *Billboard;* J. Hesser Walraven, Paramount Pictures Corporation; Charles E. Moyer, *Paramount Press;* Wid Gunning, *Wid's;* Ewing Galloway, *Collier's;* Oscar Cooper, Motion Picture News; George Kaufman, *Tribune;* E. E. Hart, *Evening Sun,* and Joseph A. McGarry, New York *Press.*

BLUEBIRD 'PINIONS

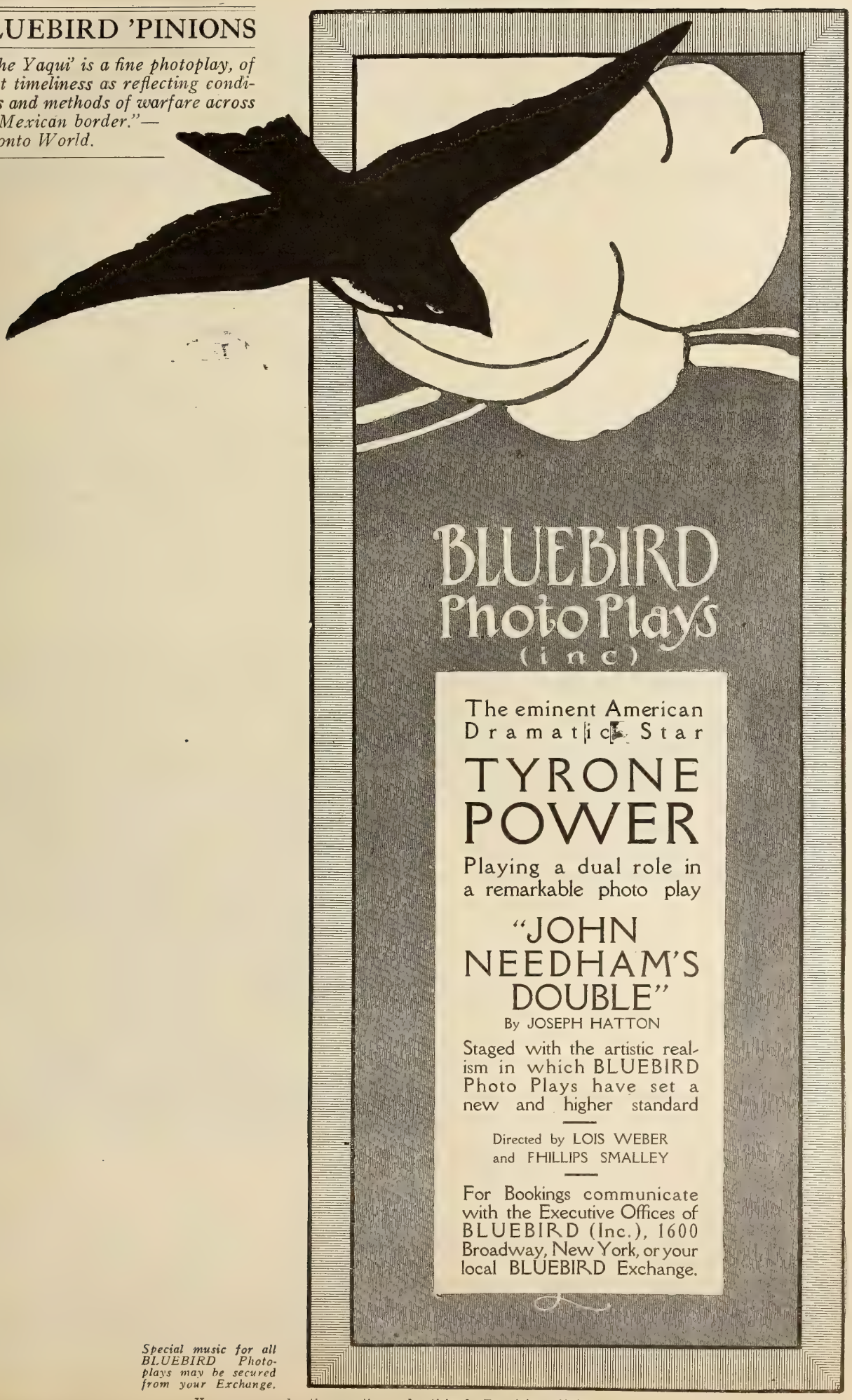
"'Undine' is easily the best play of its kind we have ever seen."—Cleveland Plaindealer.



Special music for all BLUEBIRD Photo-plays may be secured from your Exchange.

BLUEBIRD 'PINIONS

"'The Yaqui' is a fine photoplay, of great timeliness as reflecting conditions and methods of warfare across the Mexican border."—Toronto World.



Special music for all BLUEBIRD Photoplays may be secured from your Exchange.

Screen Examinations

"HER BITTER CUP"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

VERY ably produced and acted, the full possibilities of this picture have not been realized.

This criticism is not applicable to the entire subject, but to the last reel, wherein the conversion of a woman, hardened to the world is dealt with.

The story bears relation to illustrate the point. Rethna, a child of poverty, lives only to fight the battles of those weaker than herself. Her particular enemy is Burke, a factory owner, who oppresses his workers to a frightful degree.

To gain her ends she enters into a supposed liaison with his son



ONE OF THE MANY TRAGEDIES IN THE FACTORY

Henry. After a year she throws him off and then to further her revengeful ends marries Walter, the second son of Burke.

She uses her money to alleviate the suffering of the workers, and when Walter rebels she tells him she never loved him and that she only married him to avenge her people.

By this time Henry, now a drug field, returns. In a vision he sees Rethna crucified by his own hands. He awakes and is frightened and goes to her home to see if his dream is true.

Rethna, burned in rescuing old Burke from a fire, is recovering and undergoing a reunion with her husband.

Henry departs and there is a leader reading, "The sins of the fathers are visited upon the children," meaning that Henry is the chief sufferer for old Burke's misdeeds.

For what reason Henry indulges in the frightful dream is to our mind not clear.

True, it prevents him from taking actual revenge, but why should such awful revenge be imagined? Then, again, one is at a loss as to the real relationship which existed between Rethna and Henry.

One is liable to question the morality of such a relationship, but a subtitle explains that Rethna did nothing wrong.

If this is true, why should Walter feel so agitated when Rethna imparts to him the nature of this relationship?

He knows his brother to be worthless and the mere fact that Rethna was employing him as a tool to gain her revengeful ends would hardly cause a break between them.

In these respects Kathleen Kerrigan's scenario is weak. In all others it is acceptable. It starts off well, the mad passion of Rethna is motivated from a sincere desire to improve the condition of her people. The contrasts are great and the detail equally well attended to.

Cleo Madison played the lead as well as produced the picture. Her acting is emotional and strong and her work as a director is good. The settings and the light effects deserve unusual commendation.

William V. Mong, Willis Marks, Edward Hearn and Ray Hanford make up an averagely good cast.

"THE SOWERS"

(Lasky-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

BLANCHE SWEET heads a typical Lasky cast in this story of Russian intrigue. Her principal assistants are Theodore Roberts and Thomas Meighan. Certainly it would be hard to find in a single picture a stronger array of talent.

When we say that the picture, as a whole, will grip your audience, we are referring especially to the excellent work of the cast, for, although the theme is thrown against the background of a struggle for political freedom in Russia, it must be confessed that, except for a few early scenes, there is nothing profoundly Russian about the atmosphere of the production.

It is really an appealing love story, bounded on all sides by "convenient" situations.

But it assuredly carries appeal, built out of the gilt-edged work of the principals, the beautiful Lasky lighting effects, and careful direction by William C. DeMille.

It is almost entirely an interior picture, and while this precludes the showing of scenes descriptive of the "great



THE PRINCE OVERPOWERS HIS ENEMY

unrest," which a subtitle tells us is in full swing among the oppressed Russian peasants, it does make possible a closely compressed story.

Upon this basis DeMille worked, from a scenario by Marion Fairfax, which in turn was based on a novel by Henry Seton Merriman.

The action works slowly toward a climax, easily recognized and powerful, when it comes. Here Karin (Miss Sweet) reveals the hiding place of important papers which contain the revolutionists' plans. She does so to save her beloved Prince

Alexis (Meighan) from further maltreatment at the hands of the secret police.

Then follows quickly the denouement. Count Strannik, of the secret police, escapes with the papers, and goes to a hut where he is to meet the princess, whom Alexis married under compulsion from the czar. Karin's father (Roberts), the girl and the prince follow, and there is a fight in the darkness, the princess being conveniently killed, while Strannik escapes.

Then Karin and the prince are free to pursue the course of their love, which had been interrupted by the enforced marriage of Alexis, and, together with Karin's father, they flee the country.

Despite several flaws in the scenario, some of which we have hinted at, these final scenes, filled as they are with action of a thrilling sort, serve to make the whole entirely acceptable.

Again, we point out that Miss Sweet's work is of rare appeal, Mr. Roberts acts with his usual distinction, Mr. Meighan is convincing, and the subordinate members of the cast—Ernest Joy, Mabel Van Buren, Horace B. Carpenter, Raymond Hatton, and Harold Howard—are thoroughly capable.

The exteriors, though they do not express the conventional conception of Russian scenery, probably because they reveal no "snow stuff," are pleasing. The interiors are rich. The costuming has been carefully looked after.

"BRIGADIER GERARD"

(Red Feather—Universal—Five Reels.)

REVIEWED BY PETER MILNE.

SIR ARTHUR CONAN DOYLE'S exciting tales told in "The Exploits of Brigadier Gerard" have, in part, at last found their way to the screen in a feature fitting indeed to be based upon the thrilling adventures of the Napoleonic hero.

The period in which the story is laid, combined with the atmosphere of romanticism which shrouds practically every foot of its five reels, is guarantee enough of its powers of fascination.

"Brigadier Gerard" is most certainly the best of recent Red



GERARD SENDS WORD TO NAPOLEON

Feathers. It has the appeal, the acting and the setting, and there are very few faults.

The last reel, perhaps, is the one segment of the picture that falls below the exceedingly high standard maintained by the others.

This gives the appearance of having been cut considerably, and as a consequence there is a point here and there that is not logically proven.

But this is only one demerit in a production that otherwise is far above the average feature offering.

Lewis Waller, an actor of ability and forceful appearance, enacts the title character, the boasting but heroic Captain in Napoleon's army, with a dash and somewhat clumsy grace that captivates at the outset of the picture.

His support is very good. Madge Titheradge, though a little too emotional in the Countess de Rocquelaure's role, registers effectively and besides possesses an alluring beauty that shows to excellent advantage on the screen.

A. E. George's Napoleon is typical and well rendered, while others are Fernand Mailly, Frank Cochrane, Blanche Forsythe and R. F. Symone.

The story portrays the adventure of Gerard and Countess de Rocquelaure in their efforts to obtain valuable papers for Napoleon, which are in the possession of Talleyrand, the ruler of Paris who has turned traitor to the Emperor.

Their path is not an easy one at all, as Talleyrand is a very clever fellow, and the two lovers only win out by a mere mistake when all seems lost.

The plot, though concerning chiefly the adventures of these two, is absorbing at all times. Conan Doyle's stories have been made into a fine scenario and the climaxes are well reached and fully developed.

The direction is fully in keeping with the character of the picture. The costuming, the design of the settings, and the business of the players belong strictly to the Napoleonic period, and the illusion is admirely maintained throughout.

"THE HAVOC"

(Essanay-V-L-S-E—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

IT will probably be a matter of wonderment to those who saw H. S. Sheldon's original play that anyone would have the temerity to attempt a celluloid version of it.

The director and players must certainly have been appalled at the task of maintaining the interest through the first four reels,



IN LOVE WITH HIS STENOGRAPHER

when only three characters appear, when only a solitary interior is used, and when practically no action takes place.

That this miracle was brought to pass is a substantial tribute to the pantomimic abilities of the leads.

The story exposes the fallacy of free love, and shows the tragic wrecking of three lives through the vacillating affections of a woman. This brief description of the plot suggests the prevalent "vampire" film, but this picture is not of that type.

The woman in this case is not a wanton succubus, but an ordinary, every-day sort of person whose only failing is that of being too susceptible.

A director possessing less delicacy than Arthur Berthelet would have left unchanged, or even emphasized, the necessarily risqué situations of the original play.

Mr. Berthelet has most ingeniously suggested these parts so that they retain all their dramatic value, yet are not in the least offensive. Excellent judgment was also shown in the timely close-up frequently introduced.

Gladys Hanson, formerly Lou Tellegen's leading woman, can express more by a twist of her mouth than does many a twenty-word sub-title. Her acting conveys her moods so perfectly that the dullest can follow them.

Lewis Stone, who will be remembered as the star of the recent play, "Within the Lines," is a finished actor, and brings to the

screen his restrained, telling method of putting over his points. There is neither theatricalism nor lack of power in his performance.

Bryant Washburn, a seasoned Essanay favorite, is the third member of the well-chosen cast. He has never done anything better than his delineation of the weak-willed incompetent in this production.

"The Havoc" is not for audiences that want double-barreled action at the expense of naturalness, and a conventional, happy ending that annihilates logic.

It will appeal, however, to the not inconsiderable number of those who appreciate worthy acting, and require something more than mechanical thrills and a saccharine romance for their entertainment.

Craig and Hessert both work in the same office and both love Kate, one of the stenographers. Craig marries her, and invites his friend Hessert to live with them.

Kate is alone much of the time, and so finally yields to Hessert's passion. Craig discovers the infidelity, but instead of shooting them, tells them to get married, stipulating only that he be allowed to live with them.

His presence is a constant reminder of their sin, and so they are unhappy. Craig wins back Kate's love, and when Hessert deserts her, subjects her to the ignominy of once more being his stenographer.

"THE ARYAN"

(Triangle-Kay-Bee—Five Reels)

REVIEWED BY OSCAR COOPER

WILLIAM S. HART adds another splendid portrait to his gallery of western characters in this C. Gardner Sullivan story. It is simple justice to say that the story itself is one of the best ever seen on the screen, and to its major possibilities Hart does full and ample justice.

It is a picture with a big dramatic idea. Western settings, western atmosphere, western types are the background. They could not be spared. But they are only the background. The theme itself is bigger than they. It goes down deep into the traditions of the race, and as presented here exercises real power over an audience.

The theme is set forth in this subtitle: "Oft written in letters of blood, deep carved in the face of destiny, that all men may read, runs the code of the Aryan race: 'Our women shall be guarded'; and a man of the white race may forget much—friends, duty, honor, but this he will not, he cannot forget."



THE ARYAN HEARS THE CALL OF HIS RACE

Steve Denton becomes a man of hatred when he is tricked out of his money in Ivory Wells' saloon, and make a fool of by Trixie, a dance hall character. He swears vengeance toward the white race and women in particular.

Trixie he makes his slave in a new settlement where there is no other white woman, and this settlement, populated with the "scum of Hell," he rules with the iron hand of a master of men.

Along comes a band of prosperous farmers lost in the desert. They appeal to Denton for help. He refuses. Then Mary Jane steals away from the thirst-stricken camp, and pleads with Denton.

He is finally forced to realize, by the perfect trust she places in him, that after all, he is a white man and cannot refuse help to his own people.

He saves the white women of the camp from outrage at the hands of his followers, and guides the party out of the desert.

Hart's acting throughout is impressive, gathers momentum as the story moves along and reaches genuine power in the later scenes. Bessie Love makes Mary Jane a truly appealing character, and Louise Glaum gives an excellent rendition as Trixie. Minor parts are taken care of by Charles K. French, Gertrude Claire, Herschell Mayall, and Swallow.

The name of the director was not announced, but certainly it should have been. We can recommend "The Aryan" to exhibitors, without reservation, as a Class A picture.

"SUNSHINE DAD"

(Triangle-Fine Arts—Five Reels

REVIEWED BY OSCAR COOPER

THIS is De Wolf Hopper's second photoplay, and it is vastly different from his first. Here he is seen as a gay old bird, who spends his time flitting ponderously around cafes, paying court to a young widow, and dodging a crowd of Hindoos who are attempting to recover a diamond band stolen from the shrine of the great god Jujab.



EVERGREEN PROTECTS THE WIDOW

As Alonzo Evergreen, Hopper is called upon to perform all sorts of capers, and his performance lacks nothing of the strenuous. He relies to a large extent upon the sort of "business" for which he was famous on the legitimate stage.

This is supplemented by such favorite slapstick pastimes as cracking a bore over the head with a 'cello.

The pursuit of the diamond band leads to a lot of ingenious complications, and while these are not startlingly original, they afford a number of farcical situations.

Chief of these is a thrilling chase in which the various principals and Leo, the lion, take part. The widow is chased by the lion to a bathroom, where she takes refuge in a tub. Alonzo rescues her for the second time.

Leo, it must be admitted, helps the story wonderfully. He is an exceedingly well trained lion, and his tricks bring hearty laughs, whereas much of the earlier part of the picture doesn't call forth anything more pronounced than smiles.

We believe picturegoers will like the subject as a whole. A thoroughly competent cast, in which Fay Tincher, Chester Withey, Max Davidson, Raymond Wells, Eugene Pallette, and Jewel Carman appear, seconds Mr. Hopper's funmaking.

Settings, lighting and photography are excellent. Edward Dillon, working from a script by Chester Withey and F. M. Pierson, provided skillful direction, which brings out all the possibilities of the farce.

"THE WOMAN'S LAW"

(Arrow-Pathé—Five Reels)

REVIEWED BY PETER MILNE

THIS drama, an adaptation of Mrs. Maravene Thompson's novel, is based on the theory that a mother will stop at nothing to maintain the honor and good name of her child.

Such a theme stands a reasonable chance to be appealing, although in this case there is more dramatic force to the picture than sympathetic appeal.

At times the intensity caused by the development of the story is unusually gripping and the fourth and fifth reels rank away above the others in this respect. On the whole the feature is strong and original.

The adaptors, Harvey F. Thew and Albert S. LeVino, have made a swiftly moving, logical scenario from a novel that obviously presented unusual difficulties. The plot has been worked out well aside from a few incidents that refuse to convince because they are not fully developed.



THE NIGHT OF THE DINNER

But this, we believe, is due more to the insertion of hectic subtitles which the action does not fully justify and which are written in a more emotional tempo.

The results of employing a man closely observant of pictorial possibilities as collaborator on the scenario are obvious and in many ways, both large and small, they will show for themselves.

There is a human-appearing reporter in the picture, too, a character which reflects credit on the scenario writers. He neither carries a stenographer's notebook nor exhibits a deplorable lack of manner while conversing with others by keeping a cigarette shoved in the corner of his mouth.

The detail throughout, however, is just as praiseworthy as the reporter incident, only this last is so often bungled that it behooves us to speak specially of it.

Director Lawrence McGill has carried out his share of the work in consistent and pleasing style. His scenes are well timed and deftly handled as to action, while his settings are excellent and substantial and in one instance a real view of the East River replaces what might have been a colorless backdrop.

Florence Reed as Gail, the wife of a worthless man, rises to telling emotional heights in some of her scenes, while at all times she displays full understanding of her role.

Duncan McRae in the dual role of the husband and his counterpart gives contrasting and appropriate performances.

The one double exposure scene in which Mr. McRae appears twice is excellently handled and timed down to the last instant.

After Orcutt has killed a man, his wife does all in her power to protect the husband for the sake of her young son. In walking through the park she comes across her husband's double, who proves to be insane.

Orcutt escapes, and the double is committed to an asylum. When cured he is released and freed of the murder charge. He rejoins Gail, firmly believing that she is his wife. He wins her love by his kind personality.

The denouement arrives when Orcutt breaks into his wife's house for money. He is shot and killed by the butler, and the other man, pressed by the attorney and a reporter, at length remembers his real identity.

Then with Orcutt out of the way there is nothing left to come between Gail and the man she really loves. The reporter obligingly suppresses his story.

Lorah Rogers, Master Jack Curtis, and Mr. McGill make up a good supporting cast.

"WHEN THINGS GO WRONG"

(Kalem—One Reel.)

REVIEWED BY PETER MILNE.

ROSE MELVILLE'S creation, the redoubtable slavey, Sis Hopkins, is the sort of character that grows on one. Getting acquainted is her forte, and she loses no time in so doing.

Consequently, when she is seen in "When Things Go Wrong," she appears to even better advantage than she was in the two earlier "Sis Hopkins" releases, because we have now had three thousand feet of Sis, and that much footage has familiarly established her popularity and eccentric "business."

Miss Melville's expressions and her original line of tricks brings her right to the fore in the ranks of screen comediennes.

There are very few, only two or three eccentric comediennes on the screen today—an unusually small number when we call to mind the young army of music hall artists now in the motion picture field.

So there is room and a lot of it for such a player as Miss Melville, who can easily extract humor from her role, and if there isn't any in it, she puts it there.

In the case of "When Things Go Wrong," the Kalem company has furnished an entirely adequate vehicle for the star. It has a story which, though slight, is continuous enough to retain a thread of interest. It also has a generous portion of comedy business, some of which is quite novel and all of which fulfills its mission.

Henry Murdock looms up formidably in the supporting cast. He it was who played Sudden Sam in the first issue, and here he alliterates again as Indifferent Ignatz.

An able tumbler and a capable player in other respects is Mr. Murdock, and his presence adds much to the picture. Others are Arthur Albertson, Mary Kennedy, Richard Purdon, Frank Minzey and Olive West.

The story written by Frank Howard Clark, concerns the adventures of the Newlyweds while entertaining the old folks, who are not on very good terms with one another. Sis helps things along by making cocoa out of pepper, and Indifferent Ignatz creates small riots whenever he intrudes, which is often.

Robert Ellis, who directed, has produced the picture in a finished fashion. Some of the comedy stunts evidently called for trick camera and mechanical effects, and these are handled smoothly.

"AUSTRIA AT WAR"

(Raver Film Corporation—Two Reels)

REVIEWED BY HARVEY F. THEW

THESE pictures are a collection of intimate views of the war from the Austrian fronts. They are of especial value, as showing not actual conditions in the field, but actual warfare.

Moreover, they were taken with the permission and aid of the Austrian government, and have been endorsed as authentic by Emperor Franz Josef.

A wide variety of military life is pictured. There are scenes of the fighting at Gorlitz in Galicia, Lupkow Pass, Turka and other points, which have figured prominently in the news.

The action includes charges by large bodies of infantry and cavalry, the firing of siege and field guns, fighting in the trenches, signal scout and aerial work.

One of the most striking scenes is the taking of Lemburg. The capture of great bodies of Russian prisoners, and the operation of the hospital corps are shown in excellent pictures.

The big German guns used to reduce the fortress, and the "Red Devil" hussars, who played an important part in the battle, are paraded before the camera.

The pictures were taken on the battlefields under the personal supervision of Dr. Alfred Pal and Lieutenant Frolich Janos, two of the emporer's staff officers.

The Raver Film Corporation announces that these pictures are but forerunners of a larger subject on the war, now being completed.

"THE TWO-EDGED SWORD"

(Vitagraph Blue Ribbon-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

SOME tense situations and an element of strong dramatic interest characterize this story of a country girl who sets out to avenge the blasting of her brother's life by a frivolous married woman.

It is distinctly a picture of climaxes, with stretches of "padding" in between, but the total effect is strong, chiefly because the acting of Edith Storey, in the principal role, makes it so.

Miss Storey, always a clever and accomplished actress, has a role which might easily have inspired in the spectator a feeling diametrically opposed to the sympathy it was intended to awaken.

But in Miss Storey's hands this role completely convinces and more than once saves the picture from falling into mediocrity.

The work of others in the cast is well sustained. Josephine Earle, as the superficial wife who lures the country youth, easily takes second honors; Evart Overton does well in a part which might easily have been overdone; Robert Gaillard, as the husband; Logan Paul, as Farmer Brooks; Marion Henry, as Evelyn Langdon; and Mrs. Nellie Anderson, as Mrs. Brooks, all perform acceptably.

A good lesson is taught, the lesson being that revenge is a two-edged sword. After Mary has seen her brother driven to suicide when he discovers that the coquettish woman from the city is the wife of Gordon Allen, a novelist, and not unmarried, as she had pretended for purposes of a summer flirtation, Mary deliberately sets out to avenge her idolized brother.

This she does by getting a position as secretary to the novelist. But the novelist falls in love with her, and she with him, and Mary goes away to her little country home in bitterness.

The heartless wife is injured in an accident, and is taken to



THE RECEPTION

Mary's home. The three finally meet at the brother's grave, where Mary's revenge is completed, and her cup of bitterness filled to overflowing when her better nature compels her to renounce her love for the novelist, and give him back to his wife.

This final scene is quite the most effective in the picture, and offsets several improbable and unconvincing bits of action in the earlier reels. Miss Storey is at her best here, and rounds out a sympathetic impersonation.

Some fine bits of photography, notably a sunset water scene and views of the countryside, are disclosed. Though the story moves slowly, in the main it possesses suspense to a degree, and the denouement cannot be foreseen. George D. Baker, the director, worked from a script written by L. C. Russell.

The settings are excellent, and the lighting good. Summed up, "The Two Edged Sword" is an entirely salable picture, and a clean one, too.

"JOHN NEEDHAM'S DOUBLE"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THIS picture presents an excellent case where each of the essential components of a production are as near perfect as the most critical could require.

They result in an approximately perfect whole and we can unhesitatingly state that "John Needham's Double," taken from a comparative standpoint, is equal to the best features of the past half year.

There is no need for pointing out a particular class to which it will appeal, for there is no particular class; the appeal that it carries knows no ordinary limitations.

Lois Weber and Phillips Smalley produced the picture, and to them should go the lion's share of credit. Joseph Hatton's play on which it is based was undoubtedly an involved piece of work



WASTING THE FORTUNE OF HIS WARD

looking at it from pictorial standpoints, especially when it is considered that there are two characters the exact counterparts of one another.

To produce a picture with twin characters is often attempted and often done poorly. The Smalleys, with the assistance of the scenario furnished by Olga Printzlau, have fashioned their picture as smoothly as if no such characters existed.

There is never confusion resulting from the remarkable likeness, and the double exposure scenes necessitated are perfectly timed and made to look as if natural.

The types picked for the minor players are remarkably good, the settings are excellent, the light effects of assistance to the dramatic force of the story and the photography with the exception of two scenes is decidedly above the average throughout the production.

The story introduces the profligate John Needham, who is guardian of the fortune belonging to young Thomas Creighton. Tom runs away and Needham goes on wasting the fortune of his charge. The time comes when Creighton announces his intention to return and to demand an account of his fortune.

Needham is in great fear but a chance meeting with a distant relative, his exact likeness, suggests a plan. He asks this man, Norbury, to his house and after dismissing all his servants he poisons him.

Leaving him for dead, Needham takes his place. Creighton returns, but only to discover that his supposed guardian is dead.

The denouement is left to be brought on by Norbury's daughter, who tricks Needham into a confession of his true identity. That done Needham takes poison himself.

Void of any variety of love story, "John Needham's Double" retains the suspense throughout. Following the murder of Needham the interest is raised to unusual heights, for one never knows when Norbury will be apprehended.

For the interest which will certainly arise in the first part of the picture, Tyrone Power is to be thanked.

His rendition of the profligate Needham is a master characterization, and as Norbury his contrasting performance is almost startling. Mr. Power does much to make the picture the success it is.

Marie Walcamp as Norbury's daughter, Frank Elliot as Parks, Needham's valet; Agnes Emerson, Walter Belasco, Frank Lanning and Buster Emmons complete a cast of exceptional ability.

"THE HAUNTED MANOR"

(Gaumont-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

ELABORATELY produced, with expensive settings and no end of trouble in the production of effects, it seems to us that this picture leaves considerable doubt as to just what it is all about. The telling of the story shows carelessness, which one is surprised to find in a Gaumont offering.

The locale ranges from India to New York, and the suburban regions nearby, and the contrasting atmospheres have been well registered. Iva Shepard, the featured member of the cast, handles the part assigned to her capably.

As to the story itself: Zoe Trevor, an American adventuress, is the favorite of an Indian Rajah. But she meets a dashing young American artist, and for the first time knows real love.

She casts off the Rajah, who sets a native spy to watch her, and detecting this spy hiding behind a curtain, she stabs him through the fabric, somewhat in the manner of Hamlet and Polonius, believing him to be the Rajah.

The Rajah, however, discovers the murder, and gives her the



IN THE RAJAH'S POWER

alternative between marrying him or being prosecuted. She chooses neither, but flees to New York, where, by previous arrangement, she meets, and marries the artist.

Later a realization of her own unworthiness comes to her, and she plans to disappear, in order that the artist may marry Edith, the daughter of a cousin.

She contrives to have it appear that she is burned to death in a garage fire, whereas, she is hiding in the secret recesses of the manor—recesses known only to her and a servant—and is keeping an eye on her husband all this time.

Celeste, a model, who loves the artist, and is jealous of Edith, raises a charge of murder, intimating that the garage fire was Edith's work, and the disappointed Rajah arrives from India to help press the charge.

An angry crowd is about to lynch the artist, when Zoe appears, and by showing that she has not been murdered, leaves the conspirators to appear in their true light.

A servant, who followed her from India, then explains that the stab through the curtain missed the spy, who was killed by the servant himself, and all hands are guiltless of most everything.

Beside Miss Shepard, the cast includes Earl O. Schenck, Henry W. Pemberton, Gertrude Robinson, William H. Hopkins and Olive Trevor. The story was written by C. A. Nelson and directed by Edwin Middleton.

"AUDREY"

(Famous Players-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

MARY JOHNSTON'S celebrated novel gives Pauline Frederick a role new for her—that of an unsophisticated girl of the woods. Miss Frederick acquits herself admirably, the principal merit of her acting here being the right use of restraint in expressing powerful emotions.

This ability of hers, added to the natural appeal of the character itself and Miss Frederick's beauty, captures the spectator at once.

The story is laid in the South, of course, and this makes possible some beautiful settings, in the choice of which Director Robert G. Vignola exercised excellent discrimination.

A sleepy river with giant, moss-covered trees reflected in the water, and luxuriant semi-tropical undergrowth roundabout, needs only Miss Frederick, attired in Audrey's tattered garb, rowing a skiff, to make the whole a perfect picture.

There are several of these scenes, and they lend distinct charm.

Harriet Ford and E. F. Boddington, who made the adaptation,



AUDREY IS MADE A DRUDGE BY HER FOSTER PARENT

extracted most of the screenable material from the Johnston novel. The story is one of romance, and the picturization has kept well within romantic bounds.

The most striking scenes are those in which the minister before his congregation, unjustly accuses Audrey of being the mistress of her guardian, Lord Haward; the rescue of Audrey from an angry mob, which is intent upon drowning her; and Lord Haward's duel with John Byrd, after the latter has made an accusation of scandal against Haward and Audrey at the ball.

Charles Waldron, who appears as Lord Haward, makes a pleasing hero; Henry Hallam and Miss Lind, as Mr. and Mrs. Darden, render these character parts capably; Margarete Christians, as Evelyn Byrd, Jack Clark, as John Byrd, and E. Fernandez, as Jean Hugon, are entirely acceptable.

In the print shown for review, the photography varied from excellence to mediocrity. The lighting in some of the interiors was very bad.

These are minor defects in a photoplay which can safely be characterized as sure of a welcome from picturegoers.

"THE LOVE LIAR"

(Horsley-Mutual Masterpicture—Five Reels

REVIEWED BY HARVEY F. THEW

HERE is something for the girls—Crane Wilbur, in quite the dearest, sweetest part he has had in a caramel moon. He is absolutely enchanting, and a lot of money should be made out of him and his violin in this subject.

Crane now appears as a great musician, the pet of that portion of feminine society which lives only to seek some new idol, and spread affection, gifts and afternoon entertainment at his feet when found.

He is the "love liar," which means, according to a sub-title, a man who imagines himself in love with each pretty face he meets. He meets many, in fact, there are enough pretty girls in this picture to make up for many other deficiencies.

Crane casts off one friendless girl, whom he has basely deceived, to marry Diana, a wealthy member of the Younger Set. With Diana he is happy, until his wandering fancy settles upon her chum Edna.

Diana finds them in each other's arms, there is a scene, then Diana, her love for her husband coming to the front, divorces him, and makes him marry Edna.

After his second marriage, the same thing occurs. He develops an affection for Arlene, a cabaret singer, and neglects Edna for the new love. Then Edna dies, and Diana, the discarded wife, comes to the front and takes care of the baby which Edna has left behind.



HE FINDS A NEW LOVE

Crane spends his fortune on Arlene, who, finding him "broke" goes back to the man-about-Los-Angeles, who was providing for her in the first place.

Crane sinks lower and lower, takes up drink and drugs, and eventually finds himself playing in the orchestra in the cabaret where Arlene is singing.

In a tense scene, in which Crane, maddened by his love for the singer, and her disdain, the musician carries her to the top of a stairway, and shoots himself, falling at her feet. Diana comes in in time to claim the body.

The mountings of the picture are elaborate and attractive, and the photography is of the highest order. Several trick and double exposure pictures, unique in their line, show Mr. Horsley's supremacy in this kind of work.

Nan Christy, Mae Gaston, Ella Golden and Lucy Payton, four unusually pretty girls, do some capable work in support of Crane. Fred Goodwin gives a sincere portrayal of Ludwig, the musician's faithful valet, who marries the girl his master had cast aside.

"THE STRUGGLE"

(Equitable—Five Reels)

REVIEWED BY HARVEY F. THEW

A PICTURE produced with such evident care, ingenuity and intelligence as this must necessarily rank with the more important offerings of the season.

It is one of the newer type of pictures which help to demonstrate the fact that the general tone of film productions is improving.

The idea itself cannot be called new. It is a variation of the desert island type of story, of which we have had several examples in the past, but none have quite reached the excellence of this.

The excellence is more in the telling of the story and in the atmosphere of realism created than in the story itself or in the characterizations.

The scenes of tropical vegetation and seashore were made in Cuba. Nothing has been used but nature itself, and by the expenditure of a little more pains and money, the use of painted drops has been avoided.

The story wholly concerns life in the United States Army. Major Carew, surgeon at Fort Totten, realizing that he is getting past the meridian of life, suffers silently, while Marjorie, whom he loves, marries the younger Lieutenant Ames. He remains the friend of the couple, and when he is ordered to the Philippines, he designates Ames as his aide.

On the ship, en route to Manila, Ames becomes involved in a card game, and when his superior officer reproaches him, he turns and accuses Carew of undue familiarity with Marjorie.

Before Carew has time to reply the ship is torpedoed and begins sinking. Ames thinks only of himself, and hastens to look after his own safety, while Carew rescues Marjorie.

Ames is washed ashore in a leper colony, and forgetting his name and former condition, joins the monks in the monastery. Carew and Marjorie are cast on a tropical island. There they live as best they can, Carew continually fighting with himself and trying to quell the old love.

One can almost measure the passage of time by the degeneration of the clothing of the castaways, so carefully have all the details been attended to.

At length they are rescued; they reach home, and are about to be married. Then Carew is suddenly sent to investigate the leper colony and there discovers Ames.

He struggles with himself, but his better self wins, and he brings the young man back, subjects him to an operation, and restores his memory.

Ame's first recollection is of his charge that Carew and his wife are unduly familiar, and he rises from his chair to attack Carew.

Suddenly he discovers a spot on his arm, and realizes that he is a leper. He ends his life by a plunge from a balcony.

Frank Sheridan and Ethel Gray Terry give carefully studied and finished portrayals of Carew and Marjorie, and Arthur Ashley handles a difficult part well as Ames.

Elaine Ivans has too small a part, but she is a delightful figure, as always, and presents her character strongly. Alfred Loring and Isabelle Vernon are also in the cast. The story was written by Harry Chandlee and was produced by John Ince.

"THE HIDDEN LAW"

(Horsley-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS picture is one of the conventional western type. The plot is rather hard to believe, and there are a number of incongruities which do not help along the conviction. Nevertheless, it has its place and will be a welcome attraction for many houses.

Chief among the incongruities mentioned above are flashes of the New York *Evening Telegram*, and the *Round-Up Gazette*. Although the papers are published hundreds of miles and many months apart, the same news headlines appear down in the corner of both, the headlines evidently having been clipped from the New York *World*. However, it is possible this little slip will not be noticed by the public.

John Carlton, a writer, has been "done" out of his royalties, and forswears mankind, going west to become a lawbreaker. He saves the life of a little girl whose parents have been killed by wild beasts, and takes her with him. She grows up believing him to be her father.

Carlton becomes a bandit and as the "Masked Bandit," strikes terror to the western region where he lives. No one suspects his real identity, however.

Then a young man from the east, out on a hunting trip, meets and falls in love with the girl, and carries her away as his wife, despite the protests of Carlton.

In a newspaper Carlton reads that he is being sought in the east, and that a fortune in royalties awaits him. The girl and her young husband return to keep him company in his lonely cabin, and he resolves to go back and claim his fortune, taking them with him.

There is a happy ending, back in New York, with Carlton a wealthy and respected club man, and the girl and her husband, with a brand new baby, living joyfully under his roof.

William Clifford, Margaret Gibson, Frederick Montague, Doris Baker, Marie Gavette and John Oaker head the cast.

"THE SALESLADY"

(Famous Players-Paramount—Five Reels)

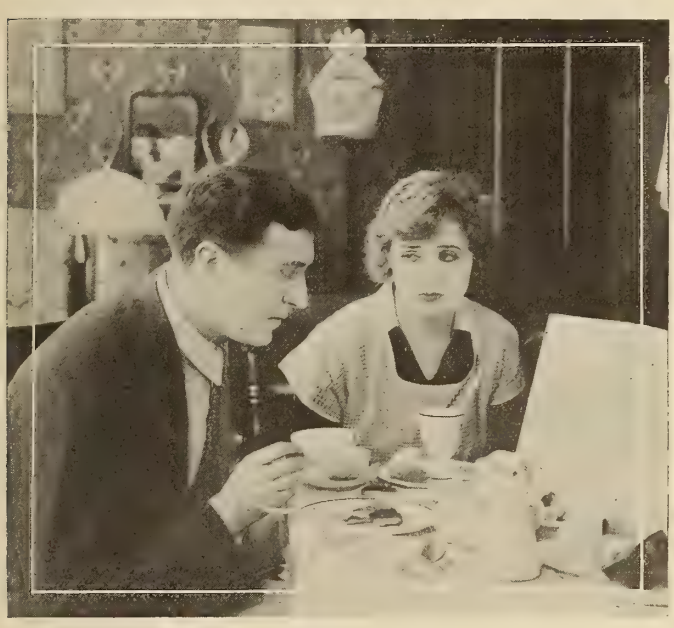
REVIEWED BY OSCAR COOPER

IT is always interesting to watch, from picture to picture, the growth in effectiveness of a screen player's work, particularly if the player is under the handicap of an indifferent story.

Hazel Dawn, in this subject, reveals a growing command of emotion, and in the one or two scenes in which she is given real opportunity, distinguishes herself in a gratifying way.

Though the story itself fails to hold throughout its length, it has been embellished with enough good moments, and with settings elaborate enough, to create a good deal of interest.

The department store, in which much of the action takes place, is evidently the real thing. There is also a series of scenes centering about the theatre. These are excellently staged, and employ an attractively gowned chorus, besides showing the customary "back stage" views.



SHADOWS

The cast is quite competent. Irving Cummings plays opposite Miss Dawn, and does very well. Dorothy Rogers is exceptionally good as Lizzie, whose love affair with Officer Burke (Arthur Morrison) gives rise to a good deal of quiet comedy. Clarence Handysides is another principal.

It is a story of Helen, a country girl who comes to the city to seek her fortune. She falls into the hands of an impostor, who takes her to a questionable boarding house.

Failing to earn her living by teaching music, Helen gets a job in a department store, and eventually meets Bruce, a rich young idler, whose quarrels with his father compel him to earn his own livelihood.

He gets a room in the same boarding house in which lives Helen, and their love soon leads to marriage. Then Bruce is injured, and Helen goes on the stage, where her beauty attracts Bruce's father. His attentions to her finally make it possible for Helen to effect a reconciliation between father and son.

Frederick A. Thomson, the director, has done his part toward providing a fairly good piece of entertainment. Willard Mack is the author of the story.

"PEG O' THE RING"

(Universal Special Serial—First Chapter)

REVIEWED BY PETER MILNE

LIFE under the Big Top with all its glamour and romance—that is what this latest of Universal serials portrays. Everyone loves a circus, with its clowns, its bareback riders, its acrobats and its animals and when the tent flap is drawn and a peep behind the workings of the sawdust ring is shown, depicting the daily lives of the performers, their sorrows and joys, all so very different from the mere sham affected before an audience, then the attraction grows even greater.

There is not a man who has not wished once in his earlier years to run away and join Barnum and Bailey's or Ringling Brothers, and once that wish grips it never lets go, as witness all the old folks that crowd the ring whenever the circus comes to town. "Peg o' the Ring" will have a universal appeal for this reason.

Incidentally this is the third appearance of Francis Ford and Grace Cunard in a Universal serial. The reason that this pair has been selected speaks for itself.

If they were not popular they would not be selected and so they must be popular. Miss Cunard besides playing Peg and in the first reel of this instalment also appearing as her mother



THE WOUND PROVES FATAL

La Belle, is the author of the serial. Mr. Ford directed and in the two reels in hand his work is most efficient.

Comedy relief in the shape of the antics of the clowns in the rings is inserted between the main scenes of the story.

The synopsis follows. La Belle, an animal trainer, is secretly married to Dr. Lund, owner of the circus. One night while in the tigers' cage she is mortally wounded by an angry beast.

In the hospital she becomes a mother and after leaving an envelope with a faithful clown to be delivered to Peg on her twenty-first birthday she dies. Lund refuses to care for the child.

Twenty years later, Peg is the star performer of the circus. Lund has married again and his son (Francis Ford), a doctor who practices with mysterious devices and instruments, meets and falls in love with Peg, not knowing that she is his half sister. Lund's wife learns of this fact however, and both she and her husband try to prevent the affair from going further.

At a reception in Lund's home, Peg and young Lund repair to the garden by themselves. Twelve o'clock arrives and Peg is suddenly seized with a wild fit of anger, caused by the wounded condition of her mother when she was born.

She attacks young Lund and mistreats his mother before she departs for the city in company with the old clown.

Her lover follows in his automobile and just as he swings from his machine to the swiftly moving train the instalment stops and as all first instalments do, it leaves one in a high state of excitement.

Full of action, all of it convincing enough to warrant great interest, these two reels set the serial off on what might be guessed to be the high road to success. With the tremendous distributing organization of the Universal behind it, it certainly ought to travel that road.

As for photography and settings, they are very good. Peter Gerald, Mark Fenton and Jean Hathaway appear in the supporting roles of chief importance and render appropriate performances.

The idea and the stories for this serial were furnished by General Manager Joe Brandt of Universal. Without a doubt Mr. Brandt hit upon a theme that offers excellent story-telling possibilities.

Mr. Brandt is no novice at the game either. Accustomed to study the wants of the exhibitor, he deserves to receive the faith of those to whom the serial will go.

Remember that Mr. Brandt was an important factor in the production of that Universal serial now drawing to a close.

"FOR THE LOVE OF MIKE AND ROSIE"

(L-Ko-Universal—Three Reels)

REVIEWED BY PETER MILNE

CONTROVERSIES between the Irish and the Jews have long possessed humorous possibilities and present indications point to the future success of such conflicts.

However, "For the Love of Mike and Rosie," though centering about this clash of races, is void of the conventionality of the past and has little to do with the future save for its individual prospects which seem unusually promising.

It is a funny picture and needs not the assistance of decorative adjectives to strengthen its significance.

Henry Lehrmann, the man who put the L in the L-Ko organization, who awaits a good opportunity before thrusting his comical figure before the camera lens, features himself in this picture.

Mr. Lehrmann has a strong line of business, peculiar to himself. He has a humorous series of facial expressions and many eccentric little bits of action that bring laughable response from an audience.

Mr. Lehrmann is the Jew in the case and the Irishman is played in an equally capable manner by Dan Russell, whose exaggerated swagger and weird make-up gets over in fine style. Louise Orth is the girl over whom the two gentlemen come to blows, but neither one wins her, as the picture ends in a riot.

The immediate cause of the riot is a boxing match between the Irishman and the Jew. Boxing matches, when burlesqued, are to our previous recollections quite dull, but Mr. Lehrmann's affair is arranged and carried out excellently.

Interspersed between glimpses of the ring wherein the fight is in progress are scenes displaying the efforts of a gentleman in high hat, loose clothing, little mustache and slight cane, to view the fight without a pasteboard.



THE EVENTFUL MEETING OF TWO GREAT MEN

This actor is surprisingly funny, considering the origin and adaptation of his make-up, and his appearance aids in no small measure in putting the laughs in the fight.

The film, however, is not all fight. The business done at the outset is funny to the extreme and the plot is holding. All in all, we can unhesitatingly say that "For the Love of Mike and Rosie" is a highly laughable and acceptable comedy.

"GYPSY JOE"

(Triangle-Keystone—Five Reels)

REVIEWED BY OSCAR COOPER

A VEIN of human interest, built around some barnyard scenes in which Gypsy Joe, an orphan child, and a calf appear, makes this what might be called a slapstick-drama.

There are a number of thrilling stunts, of course, and there is a fair amount of burlesque on the "gypsies-stealing-the-child" melodrama of the old school. These three elements are combined to make a thoroughly pleasing offering.

Joe Jackson "gets over" in good style as Gypsy Joe. Fortunately, he does not have to rely entirely on stunts for his comedy. Instead, he is permitted to pause occasionally and do some acting in a more quiet vein.

Betty Marsh, as the orphan child, is exceedingly clever, and good impersonations are given by Dora Rogers, Lew Morrison, Elizabeth De Witt, M. De La Parelle and "Shorty" Hamilton.

The action moves with typical Keystone rapidity, and includes whirling about one of the characters on a windmill, the crash of a human projectile into a kitchen, rolling one of the villains over a cliff in a barrel, and the like.

After all, however, the stunts are more or less incidental, and are introduced to speed up the action. We should say that "Gypsy Joe" offers several kinds of comedy in one, and a little human interest, as we remarked before. Charles Badger directed.

"THE HAND OF PERIL"

(Paragon-World—Five Reels)

REVIEWED BY HARVEY F. THEW

IN this subject, we have a picture which no one need hesitate to recommend heartily; no exhibitor need fear booking it, for it has the breadth of appeal which will commend it to audiences of every character.

It is a gripping story, elaborately mounted and produced with artistic feeling and grasp of its possibilities. It is melodrama, with plenty of rugged action, and the desperate characters which we know so well in these stories, brought to the front and developed to their greatest possibilities for entertainment purposes.

Maurice Tourneur, who adapted and produced Arthur Stringer's story, has made everything direct and clear; this, too, although there are several situations rather difficult to express on the screen.

Mr. Tourneur has used one striking feature: he shows the complete interior of a seven-room house in one scene. An elaborate set has been constructed, representing an entire house, with the side nearest the camera removed.

By this means he is able to show the action going on in several rooms in different parts of the house simultaneously.

There are also several striking water views, and the action of a band of criminals along the water front has been reproduced with unusual logic and conviction.

House Peters gives a very acceptable portrayal of Kestner, a secret service man, who unearths a band of counterfeiters, headed by the desperate Lambert.

One of the principal members is Maura, who believes she is Lambert's daughter, whereas in reality she was stolen when a child, and brought up by the counterfeiter; she has developed into the cleverest engraver of counterfeit plates in the country.

Kestner falls into the hands of the band, but Maura saves him. The counterfeiters move to new quarters, and Kestner trails them, gaining entrance to the house in time to save Maura from another member of the band who seeks to force his attentions upon her.

There is a terrific fight in the house, which is shown in the big seven-room scene mentioned above. Lambert appears and kills the man who was annoying Maura, then escapes from Kestner. Kestner later captures him after a pistol battle on the wharves in the dark.

Maura is induced to give up the old life, and is taken by Kestner to live with him and his mother.

The work of June Elvidge as Maura is possibly the best in the picture. Doris Sawyer, as "Bull's Eye" Cherry, handles a small part in such a way that one would be glad to see more of her. Ray Pilcer and Ralph Delmore also give excellent character studies.

EXTENSION DEPARTMENT OF KANSAS UNIVERSITY FURNISHES PICTURES TO SCHOOLS

Special to MOTION PICTURE NEWS

Kansas City, Mo., March 24.

THE extension department of the University of Kansas, at Lawrence, through its director, F. R. Hamilton, recently announced that Kansas schools can secure moving picture reels for service from that body.

This department has heretofore supplied the educational institutions with stereopticon slides, and from now on the moving picture reels will serve as an adjunct to this service.

Over sixty towns have been receiving the benefits of the department, and it is expected that more will join now that moving picture reels have been added.



SCENES FROM WILLIAM FOX PHOTOPLAYS FOR APRIL: "BLUE BLOOD AND RED," "A MODERN THELMA," "A WIFE'S SACRIFICE," AND "BLAZING LOVE"

"A WIFE'S SACRIFICE"

(William Fox—Five Reels)
REVIEWED BY OSCAR COOPER

ROBERT B. MANTELL is the central figure in this swiftly moving story of domestic intrigue. He is seen as Count De Moray, who is made the innocent victim of a plot, drawn by a brother and sister (Stuart Holmes and Genevieve Hamper). These two alienate the count from his wife, who sacrifices herself in order to save the name of her mother from dishonor.

The plot is fully developed as to complications, and introduces as incidental characters such screen favorites as Claire Whitney, Walter Miller, Genevieve Blinn, little Jane Lee, Walter McCullough and Louis Rial. These players assist the principals to make the whole effective and convincing, despite the fact that the material is rather clumsily handled in the beginning, and some of the sub-titles are unnecessarily melodramatic. The main situation is well defined, however, and Director J. Gordon Edwards brings out its dramatic points skillfully.

Mr. Mantell makes a really pathetic figure of the victimized count, and again demonstrates his sure command of screen technique. Miss Hamper is particularly well cast as a scheming social climber. Special mention should be made of Walter Miller's work. It is excellent.

The picture was made in Jamaica, which has been drawn upon for both French and Oriental settings, and with complete success in both instances. Some beautiful tropical backgrounds come into view, and the interiors have been planned and constructed so that they harmonize almost perfectly with tropical surroundings.

The production is upon a very serious, almost tragic plane throughout, but Mr. Edwards introduces a happy bit of comedy relief in having little Jane Lee dance one of the better known Oriental dances to the accompaniment of a hand organ. The audience at one of Mr. Fox's New York theatres hailed this incident with delight. It is one of those touches of nature which only the more skillful directors know how to introduce in a picture, but they are always acceptable and always bring instant response from an audience.

The total effect of this subject is very good. It has some strong dramatic moments. The character created by Mr. Mantell inspires real sympathy. These two elements in themselves are enough to carry the piece safely into the regard of picture-goers.

"THE CYCLE OF FATE"

(Selig-V-L-S-E—Five Reels)
REVIEWED BY WILLIAM C. ESTY 2nd

MANY directors seem to think that they have done their full duty when they have assigned the one or two most important roles of a production to adequate players, evidently considering that the strength of the principals will blind the audience to the fact that the subordinate parts are taken by miscast and unsuitable players. The fallacy of this policy is that one inept or poorly chosen actor creates an impression of unreality that spoils the effect of actuality that the cast is trying to create.

It is not often that one sees so carefully selected a cast as that of "The Cycle of Fate." The team-work of the players is very nearly faultless. All the characters are distinct entities, yet they are all homogeneous and supplementary.

Marshall Neilan, who directed the picture, also wrote the story. He realized that the great number of coincidences would require delicate handling to prevent their seeming impossibility. He devised motivations so logical that these coincidences seem most reasonable and natural. The plot moves slowly at first, and then accelerates its pace rapidly, unfolding many situations of real intensity.

Since this is a crook play one expects to see the usually laborious attempt to inject local color by an interminable footage of sordid, exaggerated, tenderloin scenes. Instead, just enough of this background is utilized to suggest the atmosphere without side-tracking the action.

This is one of the best underworld films extant.

Twins, a boy and girl, are both born with a red scar on their left hands. Being orphaned, and harshly treated by his guardian, the boy runs away, and becomes known in the city as "Red Hand," a notorious crook.

His sister Maybelle is the teacher of a country school. Through the influence of Mame, a consumptive girl whom Red Hand loves, he resolves to reform. Aldrich, a gunman, happens to meet Maybelle, and persuades her to go to the city with him, intending to sell her as a white slave.

This purpose is defeated by her brother, who recognizes her by the scar on her hand. Maybelle is given a position as social secretary to the mother of the police surgeon. This surgeon is a friend of Red Hand, and advises him to take his girl to Arizona to cure her. Red Hand decides to make one haul to get the money for this trip, but he is caught. When he tells the detective the facts he is allowed to go. Maybelle marries the surgeon.

In the cast are Edith Johnson, Bessie Eyton, Wheeler Oakman, Al Filson, Lewis Cody, Marion Warner, Fred Hearn and Marshall Neilan.

"BELGIUM"

(Beacon Film Corporation—Five Reels)
REVIEWED BY HARVEY F. THEW

THIS subject is evidently part of a propaganda—the intention no doubt being to awaken interest in and sympathy for Belgium in her scourge of war. In this object it should prove successful as it presents the pathetic side of the war, as Belgium has seen it, thoroughly and effectively.

By far the greater part of the film is of the pageant type, presenting a connected history of the nation, from its separation from Holland early in the nineteenth century, down to and including the present war.

Historical events of the reigns of Leopold I and II are shown by carefully staged and costumed scenes, and the events of the reign of the present king are pictured by actual views of King Albert and his staff. From this time on the film is a sort of patchwork of scenes in the war zone.

Military parades, the rush of troops to the colors, the defense of several Belgian towns, and the havoc wrought by shells make striking views, which have a pronounced educational value.

Allegory has been deftly worked through the scenes of actual warfare, Belgium being typified by a classically-gowned girl, with shield and drawn sword. Pierre Mali, Belgian consul at New York, and Louis de Sadeleer, Minister of State for Belgium, sent as special agent by King Albert to President Wilson, attended the private showing of the picture in New York.



LENORE ULRICH, STAR OF THE NEW PALLAS-PARAMOUNT, "THE HEART OF PAULA," AND SCENES FROM THE PLAY

"THE HEART OF PAULA"

(Pallas-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

A PICTURE of distinct appeal, with some unusually beautiful settings, tinting and photography, is here presented with Lenore Ulrich in the stellar role.

Most of the action takes place in a Mexican frontier town, the town itself being utilized as a background.

The picture thus gains a certain timeliness in view of the present relations of the United States and Mexico, especially as the short shrift methods of Mexican revolutionists are exploited.

Miss Ulrich has a congenial role, and makes an appealing and engaging figure of Paula, a Spanish girl whose love for a handsome American (Forrest Stanley) is the pivot of the plot.

She is almost a perfect type for the part, and while she does not rise to emotional heights, her work is uniformly finished and quite certain of acceptance by picture-goers.

The rest of the cast is very good and fully equal to the demands of the story. Velma Lefler, a remarkably pretty woman, appears as the wife of an American engineer (Jack Livingston); Howard Davies is seen as Emiliano Pacheco, a guerrilla leader, and Herbert Standing is also in the cast.

The Pallas people took two endings—one tragic, the other happy—and asked the reviewers present at the New York trade showing to select the one which, in their opinion, was the stronger. The vote resulted in a tie, demonstrating, among other things, that either denouement is apt to be satisfactory to picture-goers.

In the happy ending, Paula is saved from Pacheco by the American, after she has won the latter's freedom by consenting to give herself to Pacheco. The American kills the guerrilla in a midnight fight in the guerrilla's home, whither the Spanish girl has gone to fulfill her bargain.

The tragic ending calls for the suicide of Paula, just as Pacheco is about to claim her.

"REVELATIONS"

(American-Mutual Masterpicture De Luxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

METHODICAL Americans when in Paris fascinated by the happy-go-lucky bonhomie of the Latin quarter and Montmarte, and breezy Americans are awed by the stiff formality of the European nobility. Since the characters of this play are Parisian bohemians and German aristocrats, the film should appeal to a large circle. While Arthur Maude, the director, was not successful in transferring to the screen the spirit of the continental art student and patrician in its entirety, he yet has caught enough of it to satisfy.

The story is neither unusual nor especially strong, yet the suspense element is carefully nursed, and carries the interest. Judicious pruning of unduly prolonged scenes would speed up the action without weakening them.

The director evidently went to some pains to obtain the proper atmosphere, great care being shown in the exteriors and interiors. Mr. Maude is more successful in handling ballroom scenes and other crowd pictures than intimate tet-a-tetes. A more frequent use of close-ups would have added punch to several episodes.

Constance Crawley first takes the part of a young girl, and then is seen after an interval of several years. She is more suited physically to portray the older woman.

While her work has an occasional tinge of theatricalism, it is usually well conceived and executed. Arthur Maude is the most brilliant player of the large cast, and is consistently good. Prominent also are Nell Franzen, Sylvia Ashton, William Carroll and Madeline Fordyce.

Von Kellar, a German noble studying in Paris, meets Magda, a girl of fine family who has run away from home. Magda becomes his mistress, but before her baby is born Von Kellar's father dies, and he leaves to assume his title. After suffering severe hardships, Magda becomes a famous singer, and many years later goes to Von Kellar's native city to sing. At a reception in her honor she meets her father, who forgives her.

But the father, discovering Von Kellar's former relations with his daughter, demands that he marry her. This he consents to do on the condition that the child's existence be kept a secret. Magda refuses this condition, and her father is about to shoot her when he is seized with a paralytic fit and dies.

"BOBBY BUMPS GETS A SUBSTITUTE" IS PARAMOUNT RELEASE FOR MARCH 30

"BOBBY BUMPS GETS A SUBSTITUTE," the Paramount-Bray cartoon for March 30, is by Earl Hurd and pictures "Bobby Bumps" in an endeavor to "put it over" his father when he is compelled to take music lessons.

Bobby places the pup on the piano and instructs him to run up and down the keys.



So Bobby tiptoes down to the pantry, and is just invading the jam-jar, when the cat, annoyed by the music, tries to stop the pup. Then Bobby's father discovers what is going on, and Bobby is forced to beat a rapid retreat from the pantry. Finally he ends in bed, with the pup listening on the outside to "His Master's Voice."



VIEWS OF THREE TRIANGLE-KEYSTONES: FRED MACE IN "AN OILY SCOUNDREL," CHARLES MURRAY, LOUISE FAZENDA, HARRY BOOKER, AND ALICE DAVENPORT IN "A LOVE RIOT," JOSEPH BELMONT, POLLY MORAN, AND BLANCHE PAYSON IN "A BATH HOUSE BLUNDER"

VITAGRAPH INSTALLS NEWS SERVICE DEPARTMENT TO DISTRIBUTE MAGAZINES AND OTHER "COPY"

TO meet the constantly increasing demands made by the unusual number of feature films now being released by the Vitagraph company, together with the fact that the most famous theatrical stars and photoplay favorites are now appearing in these films, a special department has been organized to distribute press material and magazine stories.

The new organization is known as the news service department, and the intentions are to have it live up to its title in every sense of the word. The efforts of the news service department will not be directed toward obtaining Vitagraph publicity, but will aim to render service to all publications, enabling the latter to cater to the needs of their readers in more attractive manner.



(Left to Right) DEE SELWYN, RAYMOND GALLAGHER, JAMES W. BEEKMAN, GARRETT CUPP, FRANK KOCH, AND TOM BRET

Among the staff is James W. Beckman, former secretary to the late Elbert Hubbard; Garrett Cupp, a well-known newspaper man; Tom Bret and Frank Koch, magazine writers; Dee Selwyn, familiar with theatrical and other press agentry; Raymond Callagher and others.

An important part of the new service will be to supply publications with the most artistic photographs obtainable. The new department occupies the office of the former publicity department.

"BATTLE CRY OF PEACE" SHOWN AT REX, VANCOUVER, BRITISH COLUMBIA

Special to MOTION PICTURE NEWS

Vancouver, B., March 24.

THE first Canadian showing of the Vitagraph spectacle, "The Battle Cry of Peace," took place at the Rex theatre in Vancouver on March 7, opening a run of a week at this house, after which it goes to the Globe theatre for a similar period.

Considering the very stormy weather prevailing during a part of the week, the Rex did a good business at prices of fifty cents and one dollar. Matinee prices were half these amounts.

CLEVELAND PHOTOPLAY COMPANY CAPITALIZED AT $50,000 TO MAKE FEATURES

Special to MOTION PICTURE NEWS

Cleveland, O., March 24.

THE Cleveland Photoplay Company has been incorporated with a capital of $50,000. The president is B. E. Vanderhoop, a New York man who came to Cleveland a few months ago and announced his intention of establishing a $2,000,000 industrial film corporation.

Joseph Curl is secretary and a director of the new concern. The offices are at 506, Euclid Building, Cleveland.

A motion picture training school has been etablished in connection with the new venture, and the officials are trying to start a scenario contest for Cleveland authors.

While it is intended to make feature films, Mr. Vanderhoop states that the principal business of the company will be to make industrial films and to take motion pictures of weddings, parties and electoral campaigns.

A studio is to be built at Rocky River, near Cleveland.

ROTHACKER OPENING POSTPONED UNTIL AFTER MAY 1

DELAYED deliveries on steel and special equipment materials caused by abnormal conditions for which the war in Europe is directly responsible, makes necessary the postponement of the official opening of the new laboratory and studios of the Rothacker Film Manufacturing Company in Chicago, originally scheduled for early in April.

The buildings proper are completed, and the general equipment such as perforators, printers, drums and tanks will be installed by April 15, but special cranes, carriers and labor-aaving devices will not be delivered until a later date, and from present promises and indications, it is Mr. Rothacker's belief that the new laboratory and studios will not be completely in operation until sometime between May 1 and 15.

In the meanwhile, the Rothacker Film Manufacturing Company maintains its present plant at top speed.



SCENES FROM "THE HUNT" AND "THE DESPOILER" (Triangle)

"AT THE FRONT WITH THE ALLIES"

(Hippodrome—Five Reels)
REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS picture covers a wide range in locale. Scenes are shown in the majority of the countries at war in Europe. Canadian troops are seen in an English encampment; King George reviews soldiers with General Joffre at his side; snow-covered battle fields of Russia and Austria, with the last bivouac of the dead, strewn in winrowed lines or piled in ghastly conical heaps, give the people far removed from the scene of conflict fearful glimpses of war's grim horrors.

Batteries of heavy artillery in action flit by, while in contrast we get scenes where more quiet prevails—the leisurely loading of deadly shells. Soldiers are seen placing wicked looking projectiles in long rows with the same nonchalance one would expect only in a brickyard.

An armored automobile, daubed with paint streaks in imitation of foliage for deception of air scouts, is seen in action. Part of the film is taken up with scenes of actual fighting, said to be taken "somewhere at the front."

Among these is a night attack, rendered very thrilling by the constant explosion of huge shells and a charge and countercharge of troops fighting desperately for the possession of a strategic trench.

NEW THEATRES IN CONNECTICUT

RAYMOND JODOIN, town clerk of Sprague, will shortly erect another picture theatre on the site of the former house in that city. He will also manage the place.

Norwalk parties are to open a new picture house in Fairfield during the coming summer.

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BILLIE BURKE PICTURE FOR RELEASE IN DENVER ON MAY 8

H. H. BUCKWALTER, manager of the Klein-Edison Exchange, reports that the release of the Billie Burke feature in this territory will be on May 8.

Mr. Buckwalter predicts the theatres on Denver's Great White Way to be nearing the twenty-five-cent admission price. As Denver was the last city to raise from five cents to ten cents admission, it is likely to be the first in the inter-mountain district to create the twenty-five-cent basis. This will mean that the neighborhood theatres of Denver will go to ten cents.

Mr. Buckwalter alos stated there is no doubt in his mind but what this will be put into effect by January 1.

POPULAR PICTURES CORPORATION TO HOLD TRADE SHOWING

IN spite of the bad weather last Tuesday many buyers were present at the trade showing held by the Popular Pictures Corporation, 218 West Forty-second street, New York, Andrew J. Cobe, president.

A number of pictures with good marketable qualities were snapped up by the representatives of out-of-town firms and the men purchasing for local business.

Another showing for states rights men, held on next Tuesday, will consist of a large number of pictures novel in subject and offered at attractive prices.

CHAMPION SPORTS COMPANY OFFERS PICTURES OF WILLARD-MORAN FIGHT

MOTION pictures of the recent Willard-Moran fight are offered by the Champion Sports Exhibition Company, which has its headquarters in the Longacre building, New York. These pictures, besides showing the big bout round by round, also show intimate views of the contestants' training quarters, and their activities in preparation for the battle.

They thus supply a complete history of this famous fistic contest. The pictures are more than five reels in length.

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Three Friends." (Biograph. Mon., April 3.)—This reissue has a story a little out of the ordinary. Three bachelors form a club, which is broken up when Tom marries.

Joe, angry, refuses to forgive Tom, and when Joe is made foreman of the shop, he not only discharges Tom, but gives him a bad name. The little family is in sore straits when Bill returns to the town and learns what has happened.

He remonstrates with Joe so effectually that Tom gets his job back, and the bachelors' club, reunited, meets regularly in Mrs. Joe's parlor.

In the cast are Henry Walthall, Lionel Barrymore, Jack Dillon, Blanche Sweet and Harry Carey.

"Paths That Crossed." (Biograph. Three reels. Wed., April 5.)—An old story has been given a rather new "twist" and several novel complications are introduced in this release.

Mandell deserts his wife and baby daughter Ruth, goes to the city, and under another name becomes wealthy and prominent.

He pays court to a wealthy widow, Mrs. de Lisle, who, all unknown to both, is the childhood chum of Mandell's deserted wife.

Clyde, the widow's son, despises Mandell and attempts to prevent the marriage with his mother. In the meantime, Ruth has gone on the stage and Clyde has fallen in love with her.

In urging on the marriage, in the hope that Mrs. de Lisle will disinherit her son, Mandell comes to blows with Clyde, and the fact that they are married comes out.

Mrs. de Lisle, distracted, sends for her old chum, and Mandell, calling on the widow, is confronted by his wife. He finds himself in the hands of the police.

Charles H. Mailes, Adelaide Woods, Claire McDowell, Vola Smith, Jose Ruben and Hazel Henderson are the chief members of the cast.

"I Will Repay." (Essanay. Three reels. Sat., March 25.)—Will be reviewed in next week's issue.

"Under Royal Patronage." (Essanay. Three reels. Tues., April 4.)—This re-issue not shown for review. In the cast are Francis X. Bushman, Beverly Bayne, Thomas Commerford, Bryant Washburn, and E. H. Calvert.

"Canimated Nooz Pictorial No. 8." (Essanay. Wed., April 5.)—Split reel release, the first half being an animated cartoon burlesque of the animated weeklies, and the latter half made up of Western scenic.

"The Lightbearer." (Essanay. Three reels. Sat., April 8.)—Not shown for review; the story follows. The rector of a fashionable church decides that he can do more good in the slums, and consequently opens a mission in a tough neighborhood.

The district is dominated by Grogan, a saloonkeeper who terrorizes with his fighting ability. The rector decides that the only way to oust Grogan is to beat him in a fist fight, and this he does.

The fighting parson then cleans up the district, winning the love of Rose, a girl of the slums.

Prominent in the cast are Richard C. Travers, Betty Brown, Chester Beery, and Jack Dale.

"Almost a Heroine." (Kalem. Fri., March 31.)—Another "Sis Hopkins" release, greatly superior to the general run of comedies. Sis has a pet pig named Baby. It is kidnapped and she causes wild confusion by informing the married couple that Baby has been stolen.

As the real baby is in Grandma's company, a fine state of affairs prevails until the pig is found and the real baby is returned. Henry Murdock, Arthur Albertson and Mary Kennedy support Rose Melville as Sis.

"From Altar to Halter." (Kalem. Tues., April 4.)—Ham and Bud proceed to get married in this comedy, and Ham is the tyrannical husband while Bud submits meekly to his mannish wife.

Things take the opposite turn in time and the contrasts are laughable. Ham and Bud can do better, but withal this comedy has many real laughs in it and it will be thoroughly enjoyed by the followers of Ham and Bud.

"Trapping the Bachelor." (Kalem. Wed., April 5.)—An Ethel Teare comedy which is far better than all previous releases featuring this attractive comedienne.

In fact "Trapping the Bachelor" can take its place with the few good comedies of the week, and there are many poor ones.

The plot is the strong point, it being cleverly worked out and produced. Victor Rottman, Jack MacDermott and Mrs. Davenport support Miss Teare.

"The Record Run." (Kalem. Sat., April 8.)—The old plot concerning the controversy between railroads for the privilege of carrying the mail has been revived here, and to very good advantage.

The subject has a physical thrill and works up to it in sustaining fashion. The picture is quite the best of the last half dozen "Hazards of Helen." Helen Gibson, supported by True Boardman and Percy Pembroke, are the principals.

"A Sister to Cain." (Lubin. Three reels. Thurs., March 23.)—This drama, done in the west from a scenario by Julian Louis Lamothe, is unusual in both theme and treatment.

While its basic idea evolves itself into just another version of the eternal triangle, it is so heavily disguised by original development and excellent acting that it will be surprising if the picture meets with anything but great success.

The cast, including Helen Wolcott, Alan Forrest, George Routh and Jay Morely, deserves full credit. The photography is excellent.

"Love One Another." (Lubin. Sat., March 25.)—A Billie Reeves picture that is put out as a comedy but ends in being just a thousand feet of film. Mark Swan certainly wasted little energy on this picture. Scraps are about all there is to the reel.

"Otto, the Soldier." (Lubin. Mon., March 27.)—David Don is made the butt of jokesters here. They tell him that war is declared and he is obliged to dress up in uniform and go out to fight.

The thing is burlesqued to an absurd degree, and while there are some laughs in the first part of the picture, taken as a whole, it can hardly be called good.

"The Devil, the Servant, and the Man." (Selig. Three reels. Mon., April 3.)—This picture teaches a good lesson, even if the moral is rather obvious.

If one pauses to analyze the motivation, it does not always seem logical, but the average patron will be too much occupied with the action to question the raison d'etre of the episodes.

The introduction of the devil, though not a new device, is an effective touch.

Prominent in the cast are Kathlyn Williams, Guy Oliver, Lillian Hayward, Jean Fraser, Vivian Reed, and James Bradbury.

Dr. Foster, a successful surgeon, incurrs the enmity of Thelma Gordon, an adventuress. She plans to ruin him, and after making him her slave, she stimulates his craving for liquor.

Foster's wife and child do their best to bring the misguided man to his senses, but without avail.

One night Foster dreams that the devil enters the room, and leading him to a cafe, shows his wife in the arms of her paramour.

Foster shoots his wife, and is about to commit suicide when he wakes to find it all a dream. Awed by this experience, he decides to lead a decent life.

"Along the Border." (Selig. Sat., April 8.)—This Western has plenty of action, and while the plot is along usual lines, it holds the interest.

The cast is capable, and the riding stunts that are introduced are exceptionally good. Tom Mix and Victoria Forde are the principals, supported by Sid Jordan, Joe Ryan, and Joe Simkins.

A band of Mexican outlaws capture Williams, a ranchman, and Vicky, his daughter, intending to hold them for ransom.

Vicky escapes, and returns with Tom Martin, her cowboy fiance, and some of his men. After an exciting fight the Mexicans are killed.

MUTUAL PROGRAM

"Revelations." (American-Mutual Masterpicture DeLuxe. Five reels. Week of March 27.)—Reviewed at length elsewhere in this issue.

"Paul's Political Pull." (Falstaff. Tues., Mar. 28.)—This is a diverting comedy, with little substance to it. Paul's two brothers treat him roughly, and shoulder all their burdens onto him.

One day a letter comes saying that their uncle's $500,000 estate has been left to the one of the three who does the best work during the month of August.

The two brothers try various jobs, but are "fired" from all. Paul recalls his only friend, a "ward heeler" and goes to him. The friend gives him a job, keeping the snow off the steps of the city hall for the month of August.

Paul's month is spent in an easy chair, with servant's to supply refreshments and beautiful girls to entertain him. He keeps the snow off the steps effectually, and wins the legacy. Riley Chamberlain heads the cast.

"Ways of the World." (American. Two reels. Mon., April 3.)—There is a very large number of improbabilities in this drama, and the frequency of the coincidences that occur would weaken the play greatly were not the attention distracted from them by the excellent acting of Vivian Rich, Alfred Vosburgh, and George Periolat.

Essentially the plot is familiar, but there are enough twists given it to fool the wiseacres. The skillful directing speeds up the action and does much to heighten the effect of the anaemic material.

Mary Morrison, an heiress, finds that she must marry to inherit a fortune. She marries Wentworth, a farmer, giving him a thousand dollars for his trouble.

Later her extravagance dissipates a large part of her money, so Blake, her lawyer, and Wentworth conspire to teach her a lesson. They pretend to invest her holdings in oil stock and then tell her that she has lost it all.

She goes to work in the same restaurant where Wentworth is employed, and they fall in love with each other. Later she is told of the deception, and she and Wentworth spend their honeymoon on a farm that Mary has purchased for their home.

"Bungling Bill, Detective." (Vogue. Tues., April 4.)—Not shown for review; the story follows. Bungling Bill gets a job as hotel detective, and tries to eject a Western bad man who is a guest.

Many lively encounters ensue, until Bill steals the desperado's wallet and makes his escape while the bad man is shooting up the hotel.

The cast is composed of Paddy McQuire, Jack Gaines, Louise Owen, Jack Connelly, and Mert Sterling.

"Billy Van Deusen's Muddle." (Beauty. Wed., April 5.)—There are a number of amusing incidents in this polite comedy. The cast, which has appeared in scores of similar farces, knows how to handle the situations to bring out their greatest comedy value. The plot is clever and reasonably original.

The players are John Steppling, John Sheehan, Carol Halloway, Queenie Rosson, Dixie Stuart, Dick Rosson, and Mary Talbot.

Grace and Walt, a newly married couple, engage in a spat. Leuter, a briefless lawyer, convinces Grace that she should obtain a divorce, and advises her to ensnare Billy Van Deusen for a co-respondent.

Then Leuter tells Walt of his wife's alliance, and offers to be his council. The wily lawyer collects fees from both warring camps, until his duplicity is finally discovered and a happy reconciliation effected.

"Bonds of Deception." (American. Three reels. Thurs., April 6.)—A strong yet convincing story, good acting, competent directing, and sterling photography make this a worth-while release.

Most effective are the judiciously balanced melancholy and light incidents. Edward Coxen and Winnifred Greenwood make an agreeable pair of leads, admirably supported by Virginia Fordyce, a charming child actress, and George Field, Jack Farrel, and Dick La Reno.

Will Baring, son of a stately old aristocrat, and

the husband of Mara, a devoted wife, is sentenced to life imprisonment.

Rather than allow Mara to learn the truth, Will's father persuades Gifford, managing editor of a newspaper, to print an account of Will's death in an accident.

Some time later Gifford and Mara fall in love with each other, but Gifford cannot speak of his love, because he knows that her husband is still living. But Will dies in prison, so Gifford is free to marry her.

"The Winning Punch." (Cub. Fri., April 7.)—Jerry (George Ovey) has unusual opportunity for his characteristic comedy in this reel. After arranging a clandestine meeting with his girl, he is ousted by Hank the Terrible Swede.

That evening Jerry notices an announcement of a boxing bout, and the Terrible Swede's weight is given as 95, instead of 195, by a typographical error. Jerry decides to take him on and win the prize, not knowing who he is.

In the ring, the Swede pounds him unmercifully, until Jerry finds a couple of iron weights which he stuffs into his gloves. With these he knocks out the pugilist, and wins a bag of gold, but the police arrive before he has time to enjoy his victory.

As usual, Jerry finds himself in a cell. George George, Jefferson Osborne, Hazel Cole, Louis FitzRoy, Artnur Mund, Arthur Jackson and Gordon McGregor are also in the cast.

"Two Bits." (Mustang. Two reels. Fri., April 7.)—A common type of story has here been molded into an acceptable offering, mainly through Frank Borzage's directing and the acting of Anna Little, Jack Richardson, and Frank Borzage. The locations were well selected and beautifully photographed.

Hardeman, a United States marshal, visits the cattle town of Red Gulch to capture counterfeiters who are operating there. He at first suspects "Two Bits Bess," a flower girl, but falling in love with her, is loath to believe her guilty.

He finally sets an ingenious trap, and finds that the counterfeiters are Jed, his rival in love, the sheriff, and the sheriff's deputy. After taking his prisoners to a federal prison he returns to marry Bess.

"Under Azure Skies." (Mustang. Three reels. Sat., April 8.)—Not shown for review.

"Art and Arthur." (Beauty. Sun., April 9.)—Not shown for review.

"Knocking Out Knockout Kelly." (Vogue. Sun., April 9.)—This slap-stick comedy is undeniably funny, but it is the reverse of subtle. Audiences that enjoy seeing a man shot in the seat of the trousers ought to be satisfied with this picture, for this prank is featured and repeated several times.

Paddy McQuire with his facile and wierd physiognomy leads the cast, which also includes Priscilla Dean, Arthur Moon, and Jack Gaines.

PATHE EXCHANGE INC.

"The Red Circle." (Last episode. Two reels.)—"Judgment Day" brings this serial to a close. June after being brought up on trial for the crimes she has done is released in the care of her guardian because of the many good deeds she has wrought while under the influence of her better self. The romance of June and the detective ends happily.

"Siberia, the Vast Unknown." (Pathé. Third issue. Split reel.)—This interesting half reel shows further views of Siberia. They are very well photographed and contain a strong educational and artistic interest. On the same reel with "Some Views of Singapore."

"Some Views of Singapore." (Pathé. Split reel.)—On the same reel with "Siberia, the Vast Unknown." An entertaining topical with a score of pretty views taken about this sea coast city.

UNIVERSAL PROGRAM

"Graft." (Universal Special. Seventeenth Episode. Two reels. Week of April 3.)—Here Harding is introduced as mayor. There is an exciting attempt to kill him in a mystic's den, but, thanks to the presence of Dorothy Maxwell, he comes out alive.

The conspirators bribe a carpenter, who is to erect a reviewing stand for the mayor, to loosen the supports.

An inebriate, befriended by Harding, hears of the plot and at the crucial moment rushes in to warn him.

At the same time the ward boss accuses Harding of murdering the mystic, but the inebriate takes the blame for this and is immediately attacked by the boss.

They fight out onto the platform, which collapses, carrying them both to their death. This episode is entitled "The Queen of the Prophets."

"Two Men of Sandy Bar." (Red Feather. Five reels. Mon., April 3.)—Reviewed at length in the issue of March 25.

"How Times Do Change." (Nestor. Mon., April 3.)—A husband and a lover get their watches mixed and naturally the wife and sweetheart don't like the idea of some other woman's picture in the watches.

The complications of this plot are handled nicely and the laughs are plentiful. Al Christie directed Lee Moran, Ethel Lynn, Billie Rhodes and Ray Gallagher in the leading parts.

"Lord John's Journal." (Gold Seal. Three reels. Number Five. Tues., April 4.)—"The League of the Future," as this number is entitled, evidently brings the series to a close.

In it Lord John works on a murder case, and his discoveries show that the members of the Grey Sisterhood and the villainous Rameses are behind it all.

They are apprehended and the love affair of Lord John and Maida culminates happily.

This last instalment is perhaps the best of all. The story is clear, well worked out and there is little prefatory action of reference to former numbers.

"The Town that Tried to Come Back." (Imp. Tues., April 4.)—Somewhat old in respect to theme, but truly laughable in respect to treatment, which is of the best sort.

A waitress comes to town, and after swindling all the males departs much richer, leaving the town much poorer. Eileen Sedgwick and Victor Fotel are in the cast. Roy Clements directed.

"For the Love of Mike and Rosie." (L-Ko. Three reels. Wed., April 5.)—Reviewed at length elsewhere in this issue.

"A Little Fraud." (Victor. Wed., April 5.)—Mary Fuller is always pleasant to look at, but this picture is weak. It is not convincing because Miss Fuller doesn't look like a boy and, besides, the story is not logically worked out.

Much of the picture is given over to comedy which is pleasing, if we forget the unconvincing story. Lucius Henderson directed.

"The Eyes of Fear." (Laemmle. Two reels. Thurs., April 6.)—A story laid in the Canal Zone, that centers about a murder. The wife making light of her reputation to shield her husband of the crime is the central incident, but later the real murderer is apprehended.

This makes an average release, not as clever as the recent of Rupert Julian's direction, but produced with care and intelligence. Julian, Elsie Jane Wilson and Yona Landowska play the leading parts.

"Hungry Happy's Dream." (Big U. Thurs., April 6.)—Guy Hedlund, author and director of this animal comedy, strained himself not in the least in either effort. A tramp dreams of setting an entire zoo free, and that is about all there is, except quite an unearthly rumpus created by the animals that is somewhat funny but not sufficiently so. Paul Pourgeois is the lead.

"The Still Voice." (Rex. Fri., April 7.)—Another story of the jealous husband and how he was finally brought to his senses by thinking of his coming child.

J. Grubb Alexander, author, and Ben Wilson, director, have made this old theme appear very convincing, and while it is extremely familiar it manages to interest.

Wilson and Irene Hunt are the leads, while Charles Ogle is the third angle.

"A Leap Year Tangle." (Nestor. Fri., April 7.)—A boarding school romance that registers in some places, but the laughs are quite sparse. The picture hasn't the punch that Christie's Nestors usually have. Eddie Lyons and Betty Compson head a large cast.

"Behind the Mask." (Bison. Two reels. Sat., April 8.)—A romantic comedy by Grace Cunard and Francis Ford in which both of the director-authors appear.

It is laid in an imaginary kingdom, and as one of its original points, disregards altogether any attempt to create an illusion of royalty and court customs.

Grace Cunard has a good many scenes to herself, which she fills with her typical sort of comedy-business that seems to take well. The story is flighty and imaginary.

"His Highness the Janitor." (Joker. Sat., April 8.)—The janitor of the hotel assumes the baron's place so that his master's guests will not be disappointed, and the results are uproarious.

William Franey is seen at his best as the impostor, while others are Gale Henry, Lillian Peacock, Milburn Moranti and Charles Conklin. Gale Henry wrote the story, while Roy Clements replaced Allen Curtis as director.

"Mignonette." (Imp. Two reels. Sun., April 9.)—Only a fair drama, concerning a lost opera and the love affair of the musician who wrote it. Harry Benham, playing the lead, doesn't always convince, but the story has been ably directed.

It carries the suspense during its development, but said development is not done in the most convincing manner possible.

"Bill's Wife." (Laemmle. Sun., April 9.)—A comedy-drama showing how hubby speedily got tired of the night life and his rather fast companions and sought the loving company of his wife.

This subject is rather indefinite, and while it will please some, and doubtless create a true impression, it is not strong. Fred Church and Myrtle Gonzalez appeared under Lynn Reynolds' direction.

WEEKLIES

Hearst Vitagraph, No. 23.—Actual scenes showing bombardment of Bulgar lines by Allies; three thousand mules, purchased by Allies, waiting shipment from Yarmouth Junction, Maine; latest fashions.

Giant tractor drags logs in Maine woods; funeral services for soldiers killed at Columbus, N.M., by Villa's bandits, and scenes of American expedition into Mexico; Herriman cartoon.

Mutual Weekly, No. 65.—Fourth Field Artillery leaves for Panama; Evacuation Day Celebration at Boston; First Cavalry leaves Monterey, Cal., for Mexican service; automobile show at New Haven, Conn.

Leon Gaumont, Paris film magnate, arrives in New York; S. S. China, raided by British cruiser, reaches San Francisco; racing revived at Hot Springs, Ark.; St. Louis Cardinals begin spring training at San Antonio, and Boston Braves at Miami.

Views of military activity on Mexican border, including departure of Third Cavalry from Fort Sam Houston, funeral service for U. S. troopers at Columbus, pictures of Gen. Pershing and Col. Slocum.

Pathé News, No. 23. (Pathé.)—Scenes attending the departure of U. S. troops into Mexico; U. S. cavalry polo squad defeated by Cooperstown team, at Aiken, S. C.

Ice gorge breaks, flooding hundreds of acres near Yankton, S. D.; explosion of gasoline caves in Detroit street; Pathé Spring Fashions; funeral services over American victims of Villa bandits, at Columbus, N. M.

A. Graham Bell unveils tablet erected to commemorate his invention of the telephone, at Boston; pack mules carry mail over snow buried mountain tops, at Etna Mills, Cal.

THE FROHMAN AMUSEMENT CORPORATION

Producing successful dramas re-enacted before the recording eye of the camera by actors and under directors who have created artistic and box office successes in the "legitimate."

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK WILLIAM L. SHERRILL, President

Pathé News, No. 24. (Pathé.)—Sixteenth infantry leaves Fort Bliss to reinforce troops in pursuit of Villa; baseball practice at Marlin Springs, Tex.

U. S. aeroplane fleet assembled at San Antonio for use in Mexican expedition; Sing Sing prisoners celebrate St. Patrick's day; recruits defy cold weather at Montreal; women sell flags for Red Cross fund on St. David's day, in London; gas masks brought into use in trenches at Souchez.

Fair bathers ride surf on inflated automobile tires at Long Beach, Calif.; discarded sailing ships pressed into service to relieve traffic congestion at Eagle Harbor, Wash.

St. Patrick's Day parade, New York; polo at Aiken, S. C.; supplies arrive at Columbus, N. M., for U. S. troops on Mexican expedition.

Selig-Tribune, No. 23. (Mon., March 20.)—Aerosled runs at mile-a-minute speed at Mystic Lake, Mass.; torpedo destroyer *Potter* attains speed of twenty-five knots an hour at Rockland, Me.; $500,000 fire partially destroys International Agricultural Corporation building in Buffalo, N. Y.

James A. Pugh, millionaire, and six girls, depart from Chicago, Ill., to show country what that city can do as to fashions; California girls dance in New York City's snow; U. S. aviation field at San Diego, Cal.

First Infantry, Illinois National Guard, study Spanish; Fifth U. S. cavalry at Fort Sheridan, Ill., makes preparation to leave for Mexico; battle practice in Guantanamo Bay, scenes from Columbus, N. M., devastated by Villa.

Selig-Tribune, No. 24. (Thurs., March 23.)—Surf bathing at Jupiter, Fla.; smelt fishing in a Cowlitz River, Kelso, Wash.; troops clear streets of snow in Montreal, Can.; large shipment of radium leaves Denver, Colo., for New York City.

Ending of social season in West Palm Beach, Fla.; troops at Ottawa, Can., drilled in half step; Alexander G. Bell, inventor of telephone, erects tablet to birth of telephone in Boston, Mass.; scenes concerning the European war and the Mexican agitation.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

IN Delaware:

WORLD AMUSEMENT COMPANY; conducting places of amusement; capitalized at $50,000 in Wilmington, Del.; incorporators are: James H. Hughes, Jr., Wilmington, Del.; Caleb S. Layton, Wilmington, Del.; and E. Price, Wilmington, Del.

THE FEDERAL AMUSEMENT COMPANY. Manufacture of motion picture films, negatives, etc.; capitalized at $150,000 in Dover, Del.; incorporators are: Wm. L. Soleau, Washington, D. C.; B. B. Wilson, Washington, D. C.; Maurice R. Woulfe, Washington, D. C.

ATLAS EDUCATIONAL FILM COMPANY OF PENNSYLVANIA. Manufacture of moving pictures, films and machines; capitalized at $15,000 in Wilmington, Del.; incorporators are: J. Warren Isett, Philadelphia, Pa.; Edna D. Isett, Philadelphia, Pa.; James H. Isett, Philadelphia.

SUNBEAM MOTION PICTURE CORPORATION. To manufacture moving picture films. Capitalized at $2,500,000, in Wilmington, Del. Incorporators are David R. Wilkin, East Cleveland, Ohio; Edward C. Daoust, East Cleveland, Ohio; and Harry W. Davis, Wilmington, Del.

In Illinois:

THE LOOP AMUSEMENT COMPANY. Operate places of amusement. Capitalized at $100,000, in Chicago, Ill. Incorporators are: A. P. Warner, James W. Menhall and A. B. Cadman.

IN Indiana:

THE HAYWOOD BROWN COMPANY, of Logansport, has filed articles of incorporation, for $20,000. The company will own, maintain and operate opera houses and theatres. The directors are: Thomas L. Haywood, Everett J. Brown, and Bertha G. Hayward. The company has bought the Grand theatre at Logansport.

THE WIDAMAN-McDONALD COMPANY, of Warsaw, has field articles of incorporation with the secretary of state of Indiana. The new company will erect a $40,000 business building and theatre and has been incorporated for $50,000. The directors are: John D. Widman, Dr. Angus C. McDonald, Mrs. Edith McDonald and Allan S. Widaman.

IN Kentucky.

GATE CITY FEATURE FILM CORPORATION. To carry on business of renting, leasing and selling moving pictures; capitalized at $25,000 in Kansas City, Mo.; incorporators are: H. O. Martin, M. L. Martin, E. E. Burdick, all of Kansas City, Mo.

IN New Jersey:

ROSEVILLE THEATRE COMPANY. Operate theatres; capitalized at $125,000 in Hoboken, N. J.; incorporators are: Frank G. Hall, 635 Washington St., Hoboken, N. J.; Harry T. Hall, 635 Washington St., Hoboken, N. J.; George A. Enright, Hudson Trust Bldg., Hoboken, N. J.

THE BROADWAY THEATRE COMPANY OF CAMDEN. Operates theatres; capitalized at $2,000 in Camden, N. J.; incorporators are: Norman Jefferies, M. W. Taylor, F. Wardell Taylor. All of 1123 Broadway, Camden, N. J.

In New Jersey:

NEWARK EXHIBITION COMPANY. Amusement enterprises. Capitalized at $50,000, in Newark, N. J. Incorporators are: Fred Tenney, Winthrop, Mass.; James R. Price, 274 West 140th street, New York; John H. Lewis, 127 North Third street, Newark, N. J.; and John C. Toole, 135 Broadway, New York.

CORLIES AMUSEMENT COMPANY. Amusement enterprises. Capitalized at $25,000, in Plainfield, N. J. Incorporators are: Andrew P. Jaeger and Jeannette M. Jaeger, 111 Clendenny avenue, Jersey City; George Corlies and Minnie O. Corlies, 29 Monticello avenue, Jersey City.

IN New York:

THE BIG "A" FILM CORPORATION; general motion picture business; capitalized at $1,000 in Manhattan; incorporators are: Nathan Drapkin, 145 W. 45th St., N. Y. C.; Tony Lucchese, 145 W. 45th St., N. Y. C.; Benj. R. Stein, 145 W. 45th St., N. Y. C.

QUALITY FILM SERVICE INC. Manufacture and exhibit motion pictures, etc.; capitalized at $15,000 in Manhattan; incorporators are: Abe H. Fischer, 149 Broadway, N. Y. C.; George Hardy, 148 W. 16th St., N. Y. C.; Henry Fischer, 129 Broadway, N. Y. C.



FLORENCE LAWRENCE, UNIVERSAL STAR, WHO IS ILL AT HER HOME IN NEW YORK CITY

BURDEAN MOTION PICTURE CORPORATION. Motion picture business; capitalized at $10,000 in Manhattan; incorporators are: Mortimer M. Burger, Flatiron Bldg., N. Y.; Robt. Dean, 61 Poplar St., Bklyn., N. Y.; E. Durar Suckert, 108 W. 90th St., N. Y.

WADSWORTH MOTION PICTURE CORPORATION. Moving picture and amusement business; capitalized at $50,000 in Manhattan; incorporators are: Samuel D. Lindsay, 74 W. 68th St., N. Y.; Valerie H. Wolff, 27 Pine St., N. Y.; Harrison E. Hoyt, 111 Broadway, N. Y.

BROADWAY PALACE THEATRE INC. General theatre and amusement business; capitalized at $2,000 in Saratoga Springs, N. Y.; incorporators are: Ellis Weinstein, Saratoga Springs, N. Y.; Benj. J. Goldsmith, Saratoga Springs, N. Y.; John A. Slade, Saratoga Springs, N. Y.

MARKENDORF & HIRSCH, INC. Dry goods and merchandise, realty, theatrical and moving pictures; capitalized at $30,000 in Brooklyn, N. Y.; incorporators are: Louis Lemlein, 972 Flatbush Ave., Brooklyn, N. Y.; Dena Lemlein, 972 Flatbush Ave., Brooklyn, N. Y.; Martha Hirsch, 972 Flatbush Ave., Brooklyn, N. Y.

"NEGLEY CO., INC." General theatrical and amusement business; capitalized at $15,000 in Manhattan; incorporators are: Abel Cary Thomas, 2 Rector St., N. Y. C.; Alvar O'Brien, 195 Claremont Ave., N. Y. C.; Wm. Smith, 465 Van Buren St., Brooklyn, N. Y. C.

UP-TO-DATE THEATRE CO. INC. Motion picture business; capitalized at $30,000 in Plattsburgh; incorporators are: Herbert W. Atwood, W. Chazy, N. Y.; Mary O. Atwood, W. Chazy, N. Y.; Jay A. Freeman, Plattsburgh, N. Y.

MYSTIC THEATRE CORPORATION. Theatrical and moving pictures; capitalized at $200,000 in Brooklyn; incorporators are: Geo. H. Nicholas, 227 53d St., Brooklyn, N. Y.; Edw. L. Nicholas, 475 62d St., Brooklyn, N. Y.; Fdk. C. Allgier, 229 55th St., Brooklyn, N. Y.

BROWNSVILLE THEATRE COMPANY, INCORPORATED. General theatre and motion pictures; capitalized at $3,000 in Manhattan; incorporators are: Abr. H. Sarasohn, 70 Lenox Ave., N. Y.; Sam'l L. Judelsohn, 38 Herzl St., Brooklyn, N. Y.; Harry Rittenberg, 963 Kelly St., Brooklyn, N. Y.

MARSHALL AMUSEMENT COMPANY, INC. Public amusement business, theatres, moving pictures, etc.; capitalized at $1,000 in Brooklyn, N. Y.; incorporators are: Geo. Marshall, Princess Bay, S. I.; Percy Marshall, 183 Henlock St., Brooklyn, N. Y.; Raymond Marshall, 188 Conklin Ave., Brooklyn, N. Y.

THE MIDVALE AMUSEMENT CORPORATION. General moving picture and amusement business; capitalized at $10,000 in Manhattan; incorporators are: Leopold Friedman, 1493 Broadway, N. Y.; Henry J. Haebel, 1493 Broadway, N. Y.; Chas. C. Moskowitz, 1493 Broadway, N. Y.

MOTION PICTURE TARGET COMPANY OF NEW YORK, INC. Operate motion picture shooting galleries, etc. Capitalized at $200,000, in Manhattan. Incorporators are: Fred Leder, George Cooper and Albert J. King, all of 27 Cedar street, New York City.

EAST GENESEE AMUSEMENT COMPANY, INC. Motion pictures, vaudeville, etc. Capitalized at $5,000, in Buffalo. Incorporators are: Bernard Vohwinkel, Jacob Rosen and Henry L. Jauch, all of Buffalo, N. Y.

MANAGING AND PRODUCING COMPANY, INC. General theatrical and amusement business. Capitalized at $5,000, in Manhattan. Incorporators are: Albert B. Bauer, 6 Harrison street, New York; Frank H. Reynolds, 1004 East Thirty-eighth street, Broklyn; and Alex Kahn, 225 West Sixty-ninth street, New York.

ANIMATED CARTOON EXCHANGE, INC. Motion picture business. Capitalized at $1,000, in Nyack. Incorporators are: Herrmann N. Holde, 1600 Broadway, New York; Louis Shafarman, 218 West Forty-second street, New York; and Harry G. Kasch, 218 West Forty-second street, New York.

THE MOTION PICTURE EXHIBITOR PUBLISHING COMPANY, INC. Motion picture and printing and publishing business. Capitalized at $50,000, in Manhattan. Incorporators are: Mary L. Van Dusen, 2112 Eightieth street, Brooklyn; Cortlandt J. Van Dusen, 2112 Eightieth street, Brooklyn; and Frederick Smith, 153 Berkeley place, Brooklyn.

ARBOR AMUSEMENT COMPANY, INC. Theatrical and moving pictures. Capitalized at $5,000, in Albany. Incorporators are James A. Dolan, 330 Hamilton street, Albany, N. Y.; and William F. and George A. Reilly, 51 South Hawk street, Albany, N. Y.

FRANK BOHM, INC. Theatrical and motion pictures. Capitalized at $1,000, in Manhattan. Incorporators are: Thos. E. Murray, Jr., 355 West Fifty-first street, New York; Elizabeth Reilly, 500 West 112th street, New York; and Daniel G. Donovan, 535 West Eleventh street, New York.

LEO WOOD, INC. Theatrical business. Capitalized at $1,000, in Manhattan. Incorporators are: Belle Lantheaume, 556 West 191st street, New York; Louis J. Rosett, 485 Central Park West, New York; Leo Wood, 556 West 191st street, New York.

KEMBLE FILM CORPORATION. General theatrical and motion picture business. Capitalized at $75,000, in Brooklyn. Incorporators are: George B. Hawthorne, 230 Lincoln road, Brooklyn; Joseph Lacon, 824 Kenmore place, Brooklyn; and Margaret A. Bates, 253 Carlton avenue, Brooklyn.

EMPIRE PRODUCING CORPORATION. Theatrical business and motion pictures. Capitalized at $5,000, in Manhattan. Incorporators are: Elsie Saxer, Edward Hart and James Brennan, all of 1432 Broadway, New York.

CHAMPION SPORTS EXHIBITION COMPANY, INC. General theatrical, motion picture and amusement business. Capitalized at $10,000, in Manhattan. Incorporators are: George T. Hudson, 121 Schermerhorn street, Brooklyn; Frank L. Randall, 221 Bergen street, Brooklyn; William C. Sinclair, 446 Ocean avenue, Brooklyn.

SPEEDWAY WESTERN EXHIBITION COMPANY, INC. Theatrical and entertainments, restaurant, cafe, etc. Capitalized at $3,000, in Manhattan. Incorporators are: Albert E. Thomson, 145 West Forty-fifth street, New York; Everard Thomson, 17 Battery place, New York; and Albert L. Cohn, 7 Pine street, New York.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, April 3, 1916.

BIOGRAPH—Three Friends, D., 1000 (Re-Issue)..... 20306
LUBIN—The Fatal Bean, C., 1000..... 20307
SELIG—Selig-Tribune, No. 27, Topical, 1000..... 20305
SELIG—The Devil, the Servant and the Man, D., 3000.. 20301
VITAGRAPH—Her Partner, D., 1000..... 20304

Tuesday, April 4, 1916.

ESSANAY—Under Royal Patronage, D., 2000..... 20308
KALEM—From Altar to Halter (Ham Comedy), 1000.. 20310
LUBIN—The Return of James Jerome, D., 2000..... 20311

Wednesday, April 5, 1916.

BIOGRAPH—Paths That Crossed, D., 3000..... 20315
ESSANAY—Canimated Nooz Pictorial No. 8, and Sc., Split reel 20314
KALEM—Trapping the Bachelor (Ethel Teare), C., 1000 20313

Thursday, April 6, 1916.

LUBIN—The Scarlet Chastity, D., 3000..... 20318
SELIG—Selig-Tribune, No. 28, Topical, 1000..... 20321
VIM—Mamma's Boys, C., 1000..... 20322

Friday, April 7, 1916.

KALEM—The Fickle Fiddler's Finish (Sis Hopkins), C., 1000 20326
KNICKERBOCKER STAR FEATURE—The Millionaire's Son, D., 3000..... 20323
VIM—In the Ring, C., 1000..... 20328
VITAGRAPH—Freddy the Fisher, C., 1000..... 20327

Saturday, April 8, 1916.

ESSANAY—The Light-Bearer, D., 3000..... 20329
KALEM—The Record Run (H. of H. Series), D., 1000.. 20336
LUBIN—A Wise Waiter, C.,,1000..... 20332
SELIG—Along the Border, West. D., 1000..... 20337
VITAGRAPH—The Resurrection of Hollis, D., 3000.. 20333

UNIT PROGRAM

Week of April 3, 1916.

None reported for this week.

SPECIALS

ESSANAY—The Strange Case of Mary Page.....
KALEM—The Corsican Sisters (Second of "The Social Pirates" Series), D., 2000.....

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, April 10, 1916.

BIOGRAPH—The Tender-Hearted Boy, D., 1000 (Re-Issue) .....
LUBIN—Otto the Bell Boy, C., 1000.....
SELIG—Wives of the Rich, D., 3000.....
SELIG—Selig-Tribune, No. 29, Topical, 1000.....
VITAGRAPH—The Hoyden, D., 1000.....

Tuesday, April 11, 1916.

BIOGRAPH—The Man Who Called After Dark, D., 2000 .....
ESSANAY—Millstones, D., 2000.....
KALEM—Millionaires by Mistake (Ham Comedy), 1000

Wednesday, April 12, 1916.

BIOGRAPH—The Stampede, D., 3000.....
ESSANAY—Vernon Howe Bailey's Sketch Book of Boston, and 500 ft. Sc., Split reel.....
KALEM—Fashion and Fury (Ethel Teare Comedy), 1000 .....

Thursday, April 13, 1916.

LUBIN—The Greater Wrong, D., 3000.....
SELIG—Selig-Tribune, No. 30, Topical, 1000.....
VIM—The Battle Royal, C., 1000.....

Friday, April 14, 1916.

KALEM—Romance and Riot (Sis Hopkins Comedy), 1000 .....
KNICKERBOCKER STAR FEATURE—Haunted and Hounded, D., 3000.....
VIM—The Sleuths, C., 1000.....
VITAGRAPH—Susie the Sleuth, C., 1000.....

Saturday, April 15, 1916.

ESSANAY—The Last Adventure, D., 3000.....
KALEM—The Race for a Siding (H. of H. Series), D., 1000 .....
LUBIN—Mr. Housekeeper, C., 1000.....
SELIG—The Beauty Hunters, C., 1000.....
VITAGRAPH—The Other Way, D., 3000.....

UNIT PROGRAM

Week of April 10, 1916.

None reported for this week.

SPECIALS

ESSANAY—The Strange Case of Mary Page.....
KALEM—The Parasite (Third of "The Social Pirates" Series), D., 2000.....

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, April 3, 1916.

AMERICAN—Ways of the World, D., 2000..... 04600
FALSTAFF—Ruining Randal's Reputation, C., 1000.... 04602

Tuesday, April 4, 1916.

THANHOUSER—Oh! Oh! Oh! Henry, C., 2000..... 04603
VOGUE—Bungling Bill Detective, C., 1000..... 04605

Wednesday, April 5, 1916.

MUTUAL—Mutual Weekly, No. 66, Topical, 1000..... 04606
BEAUTY—Billy VanDeusen's Muddle, C., 1000..... 04607
GAUMONT—See America First, No. 30, Sc., and Keeping Up with the Joneses, Cart., Split reel..... 04608

Thursday, April 6, 1916.

AMERICAN—Bonds of Deception, D., 3000..... 04609

Friday, April 7, 1916.

MUSTANG—Two Bits, West. D..... 04612
CUB—The Winning Punch, C., 1000..... 04614

Saturday, April 8, 1916.

MUSTANG—Under Azure Skies, D., 3000..... 04615
FALSTAFF—The Professor's Peculiar Precautions, C., 1000 04618

Sunday, April 9, 1916.

BEAUTY—Art and Arthur, C., 1000..... 04619
VOGUE—Knocking Out Knockout Kelly, C., 1000..... 04620

RELEASES OF COMING WEEK

Monday, April 10, 1916.

AMERICAN—The Pendulum of Chance, D., 2000.....04621
FALSTAFF—Sapville's Stalwart Son, C., 1000..... 04623

Tuesday, April 11, 1916.

THANHOUSER—The Romance of the Hollow Tree, D., 2000 04624
VOGUE—One-reel Comedy (Title not decided)..... 04626

Wednesday, April 12, 1916.

MUTUAL—Mutual Weekly, No. 67, Topical, 1000..... 04627
BEAUTY—Peanuts and Powder, C., 1000..... 04628
GAUMONT—See America First, No. 31, Sc., and Keeping Up with the Joneses, Cart., Split reel..... 04629

Thursday, April 13, 1916.

MUSTANG—Silent Selby, West. D., 3000..... 04630

Friday, April 14, 1916.

MUSTANG—The Awakening, D., 2000..... 04633
CUB—One-reel Comedy (Title not decided)..... 04635

Saturday, April 15, 1916.

AMERICAN—The Wayfarers, D., 3000..... 04636
FALSTAFF—The Overworked Oversea Overseer, C., 1000 04639

Sunday, April 16, 1916.

BEAUTY—The Improbable Yarn of McQuirk, C., 1000. 04640
VOGUE—One-reel Comedy (Title not decided)..... 04641

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Queen of the Prophets (Seventeenth of "Graft" Series), D., 2000 01338

Monday, April 3, 1916.

RED FEATHER FEATURE—Two Men of Sandy Bar, D., 5000 01321
NESTOR—How Times Do Change, C., 1000..... 01322

Tuesday, April 4, 1916.

GOLD SEAL—The Voice of the Tempter, D., 3000..... 01341
No. 5, of Lord John's Journal), D., 3000..... 01323
IMP—The Town That Tried to Come Back, C., 1000.... 01324

Wednesday, April 5, 1916.

VICTOR—The Little Fraud, D., 1000..... 01325
L-KO—For the Love of Mike and Rosie, C., 3000..... 01326
UNIVERSAL ANIMATED WEEKLY—Weekly No. 14 01327

Thursday, April 6, 1916.

LAEMMLE—The Eyes of Fear, D., 2000..... 01328
BIG U—Hungry Happy's Dream, C., 1000..... 01329
POWERS—The Dance of Love, and the Brush Industry, Ed., Split reel..... 01330

Friday, April 7, 1916.

IMP—The Poet's Progress, Com.-D., 2000..... 01331
REX—The Still Voice, D., 1000..... 01332
NESTOR—A Leap Year Tangle, C., 1000..... 01333

Saturday, April 8, 1916.

BISON—Behind the Mask, D., 2000..... 01334
JOKER—His Highness the Janitor, C., 1000..... 01335

Sunday, April 9, 1916.

IMP—Mignonette, D., 2000..... 01336
LAEMMLE—Bill's Wife, C., 1000..... 01337

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Hidden City of Crime (Eighteenth of "Graft" Series), D., 2000. 01356

Monday, April 10, 1916.

RED FEATHER—Brigadier Gerard, D., 5000..... 01339
NESTOR—Putting Her Foot in It, C., 1000..... 01340

Tuesday, April 11, 1916.

GOLD SEAL—The Voice of the Temper, D., 3000..... 01341
IMP—Held for Damages, D., 1000..... 01342

Wednesday, April 12, 1916.

VICTOR—The Lathered Truth, C., 2000..... 01343
LAEMMLE—The Brink, D., 1000..... 01344
UNIVERSAL ANIMATED WEEKLY—Weekly No. 15 01345

Thursday, April 13, 1916.

LAEMMLE—Public Approval, D., 3000..... 01346
POWERS—Some Fish, C., 1000..... 01347

Friday, April 14, 1916.

IMP—The Doctor of the Afternoon Arm, D., 2000..... 01348
REX—The Toll of the Angelus (Re-issue), D., 1000.... 01349
NESTOR—Some Honeymoon, C., 1000..... 01350

Saturday, April 15, 1916.

BISON—The Rival Pilots, D., 2000..... 01351
POWERS—The Stolen Melody, D., 1000..... 01352
JOKER—Hubby Puts One Over, C., 1000..... 01353

Sunday, April 16, 1916.

REX—The Sham Reality, D., and Zoo Arrivals from South America, Ed., Split reel..... 01354
L-KO—The Doubles' Troubles, C., 2000..... 01355

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

2—23. The Guilt of Stephen Eldridge, D.....3000
2—28. The Burglar's Dilemma (Reissue), D..1000
2—29. What Happened to Peggy, D.....2000
3— 1. The Indian, D.....3000
3— 6. The House of Darkness, D. (Reissue).1000
3— 8. The Mystery of Orcival, D.....3000
3—13. The Lady and the Mouse, D. (Reissue).1000
3—14. A Grip of Gold, D.....2000
3—15. The Rejuvenation of Aunt Mary, D...3000
3—20. His Mother's Scarf, D. (Reissue).....1000
3—22. The Battle of Truth, D.....3000
3—27. The Golden Supper, D. (Re-issue)....1000
3—28. Alias Jimmie Barton, D.....2000
3—29. Madelaine Morel, D.....3000
4— 3. Three friends, D. (Re-Issue).....1000
4— 3. Paths That Crossed, D.....3000

ESSANAY

2— 5. The Primitive Strain, D.....3000
2— 8. The Man in Him, D.....2000
2— 9. The Fable of the Grass Widow and the Mesneree, and the Six Dollars, C..1000
2—12. Golden Lies, D.....3000
2—15. Gold Dust, D.....2000
2—16. Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Sc.....Split reel
2—19. Politeness Pays, D.....3000
2—22. The Bridesmaid's Secret, D.....2000
2—26. The Despoiler, D.....1000
2—29. The House of Surprise, D.....2000
3— 1. Vernon Howe Bailey's Sketch Book of London, and 500 ft. Scenic.....Split reel
3— 4. Beyond the Law, D.....3000
3— 7. The Intruder, D.....2000
3—11. A Man's Work, D.....3000
3—14. Joyce's Strategy, D.....2000
3—15. Vernon Howe Bailey's Sketch Book of Philadelphia, Cart., and 500-ft. Scenic. Split reel
3—18. Unknown, D.....3000
3—21. Separating from Sarah, D.....2000
3—25. I Will Repay, D.....3000
3—28. The Dixie Winner, D.....2000
4— 1. The Spider's Web, D.....3000

KALEM

2—22. Ham, the Diver, C.....1000
2—23. Earning His Salt, C.....1000
2—25. The Night Watch, D.....1000
2—26. The Switchman's Story (H. of H. Series), D.....1000
2—29. Winning the Widow, C.....1000
3— 1. A Riddle in Rascals, C.....1000
3— 4. The Girl Telegrapher's Nerve (H. of H. Series), D.....1000
3— 7. Maybe Moonshine, C.....1000
3— 8. When Hubby Forgot, C.....1000
3—11. A Race for Life, D. (H. of H. Series.1000
3—14. Ham Agrees with Sherman, C.....1000
3—15. The Eveless Eden Club, C.....1000
3—17. A Flock of Skeletons, C.....1000
3—18. The Girl Who Dared, D.....1000
3—21. For Sweet Charity, C.....1000
At Bachelor's Roost, C.....1000
3—24. When Things Go Wrong, C.....1000
3—25. The Detective's Peril, D.....1000
3—28. Ham and the Hermit's Daughter, D...1000
3—29. The Trailing Tailor, C.....1000
3—31. Almost a Heroine, C.....1000
4— 1. The Trapping of Peeler White (Hazards of Helen Series), D.....1000
4— 4. From Altar to Halter, C.....1000
4— 5. Trapping the Bachelor, C.....1000
4— 7. The Fickle Fiddler's Finish, C.....1000
4— 8. The Record Run (H. of H. Series),D..1000

KNICKERBOCKER STAR FEATURES

2—11. The Big Brother, D.....3000
2—18. Child of the West, D.....3000
2—25. Who Knows? D.....3000
3— 3. The Master Smile, D.....3000
3—10. A Slave of Corruption, D.....3000
3—17. Mismates, D.....3000
3—24. The Witch of the Mountains, D.....3000
3—31. The Home-Breakers 3000
4— 7. The Millionaire's Son, D.....3000

LUBIN

3— 6. Ophelia, C.....1000
3— 7. A Change of Heart, D.....2000
3— 9. Soldier Sons, D.....3000
3—11. Some Boxer, C.....1000
3—13. The Butler, C.....1000
3—16. The Gulf Between, D.....3000
3—18. Dare Devil Bill, C.....1000
3—20. The New Janitor, C.....1000
3—21. The Crash, D.....2000
3—23. A Sister to Cain, D.....3000
3—25. Love One Another, C.....1000
3—27. Otto the Soldier, C.....1000
3—30. The Voice in the Night, D.....3000
4— 1. Billie's Double, C.....1000
4— 3. The Fatal Bean, C.....1000
4— 4. The Return of James Jerome, D.....2000
4— 6. The Scarlet Chastity, D.....3000
4— 8. A Wise Waiter, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

2—21. Virtue Triumphant, D.....3000
2—26. A Safe Risk, C.....1000
2—28. The Grinning Skull, D.....3000
3— 4. The Uncut Diamonds, D.....1000
3— 6. The Dream of Eugene Aram, D.....3000
3—11. The Passing of Pete, D.....1000
3—13. The Regeneration of Jim Halsey, D...3000
3—18. Toll of the Jungle, D.....1000
3—20. "Number 13, Westbound," D.....3000
3—25. Trilby's Love Disaster, D., West.-C....1000
3—27. A Social Deception, D.....3000
4— 1. Her Dream of Life, D.....1000
4— 3. The Devil, the Servant and the Man, D.....3000
4— 8. Along the Border, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

2—24. Bungles Enforces the Law, C.....1000
2—25. Love and Lather, C.....1000
3— 2. The Serenade, C.....1000
3— 3. The Artist's Model, C.....1000
3— 9. Bugles' Elopement, C.....1000
3—10. Their Wedding Day, C.....1000
3—16. Nerve and Gasoline, C.....1000
3—17. A Pair of Skins, C.....1000
3—23. Bungles Lands a Job, C.....1000
3—24. Behind the Footlights, C.....1000
3—30. Their Vacation, C.....1000
3—31. Anvils and Actors, C.....1000
4— 6. Mamma's Boys, C.....1000
4— 7. In the Ring, C.....1000

VITAGRAPH

2—21. Hughey, the Process Server, C.....1000
2—25. Freddy's Narrow Escape, C.....1000
2—26. The Road of Many Turnings, D.....3000
2—28. Her Bad Quarter of an Hour, C.....1000
3— 3. Tubby Turns the Tables, and Odd Acquainfances .....Split reel
3— 4. La Paloma, D.....3000
3— 6. Panzy's Papas, C.....1000
3— 9. Beaned by a Bean Shooter, C.....1000
3—11. The Human Caldron, D.....3000
3—13. Putting Pep in Slowtown, C.....1000
3—17. Freddy Aids Matrimony, C.....1000
3—18. Miss Warren's Brother, D.....3000
3—20. A Squared Account, D.....1000
3—24. Freddy Versus Hamlet, C.....1000
3—25. Husks, D.....3000
3—27. Three Johns, C.....1000
3—31. Freddy Foils Floaters, C.....1000
4— 1. Out of the Quagmire, D.....3000
4— 3. Her Partner, D.....1000
4— 7. The Lonelies, C-D.....1000
4— 8. The Other Way, D.....3000

UNIT PROGRAM—VITAGRAPH

1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C.....1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*
3— 6. *Mrs. Dane's Danger, D.....4000*
Bitter Sweet, C.....1000

MUTUAL FILM RELEASES

AMERICAN

1—21. The Thunderbolt, D.....1000
1—25. The Man in the Sombrero, D.....2000
1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000
2—15. A Modern Sphinx, D.....3000
2—22. Life's Harmony, D.....3000
2—28. The Happy Masquerader, D.....3000
3— 7. The Silken Spider, D.....3000
3—14. The Suppressed Order, D.....3000
3—21. The Code of Honor, D.....3000
3—28. In the Shuffle, D.....3000
4— 3. Ways of the World, D.....2000
4— 6. Bonds of Deception, D.....3000

BEAUTY

2—19. The Battle of Cupidovitch, C.....1000
2—23. Too Much Married, C.....1000
2—27. Cooking His Goose, C.....1000
3— 1. Johnny's Jumble, C.....1000
3— 5. Dad's College Widow, C.....1000
3— 8. The Gay Blade's Last Scrape, C.....1000
3—12. Persistent Percival, C.....1000
3—15. Plotters and Papers, C.....1000
3—19. Tips, C.....1000
3—22. Cupid at Cohn's, C.....1000
3—26. The Bubbles and the Barber, C.....1000
3—29. A Trunk an' Trouble, C.....1000
4— 2. The Improbable Yarn of McQuirk, C..1000
4— 5. Billy Van Deusen's Muddle, C.....1000
4— 9. Art and Arthur, C.....1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CLIPPER

1— 1. The Wrath of Haddin Towers, D....3000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

2—11. Jerry's Millions, C.....1000
2—18. Too Proud to Fight, C.....1000
2—25. Going Up, C.....1000
3— 3. The Desperate Chance, D.....1000
3—10. Jerry's Big Game, C.....1000
3—24. Jerry and the Smugglers, C.....1000
3—31. Jerry Among the Smugglers, C.....1000
4— 7. The Winning Punch, C.....1000

FALSTAFF

2—20. See America First, No. 22, Sc., and Keeping Up with the Joneses, Cart., Split reel
2—22. Ruth's Remarkable Reception, C.....1000
2—24. Perkin's Peace Party, C.....1000
2—29. Rustie Reggie's Record, C.....1000
3— 2. Maude Muller Modernized, C.....1000
3— 7. Oscar the Oyster Opener, C.....1000
3— 9. Ambitious, Awkward Andy, C.....1000
3—14. Theodore's Terrible Thirst, C.....1000
3—16. Rupert's Rube Relations, C.....1000
3—21. Pansy Post, Protean Player, C.....1000
3—23. Pedro, the Punk Poet, C.....1000
3—28. Paul's Political Pull, C.....1000
3—30. The Snowshoveler's Sweetheart, C....1000
4— 3. Ruining Randal's Reputation, C.....1000
4— 8. The Professor's Peculiar Precautions, C. 1000

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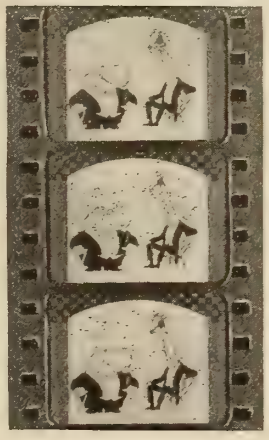
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The Sunset Trail
The Trail to Cloudy Pass
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RELEASE DATES FOR READY REFERENCE

GAUMONT

3— 5. See America First, No. 25, and Keeping Up with the Joneses, Cart.....Split reel
3—12. See America First, No. 26, and Keeping Up with the Joneses, Cart.Split reel
3—19. See America First, No. 27, and Keeping Up with the Joneses, Cart...Split reel
3—26. See America First, No. 28, Sc., and Keeping Up with the Jones, Cart. Split reel
4— 2. See America First, No. 29, Sc., and Keeping Up with the Joneses, Split reel
4— 5. See America First, No. 30, Sc., and Keeping Up with the Joneses, Cart. .....Split reel

MUSTANG

1—21. Wild Jim Reformer, D.....2000
2— 4. The Extra Man and the Milk-Fed Lion, C.-D.....3000
2—11. According to St. John, D.....3000
2—18. When the Light Came, D.....3000
2—25. Double Crossed, D.....3000
3— 3. Margy of the Foothills, D.....3000
3—10. Quagmire, D. 3000
3—17. Curlew Curliss, D. 3000
3—24. Snow Stuff, D.....3000
3—31. The Ranger of Lonesome Gulch, D....3000
4— 7. Two Bits, D.....3000
4— 8. Under Azure Skies, D.....3000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

2— 9. The Spirit of the Game, D.....3000
2—16. Outwitted, D.....3000
2—23. The Reunion, D.....3000
3— 1. What Dorris Did, D.....3000
3— 8. The Cruise of Fate, D.....3000
3—15. The Whispered Word, D.....2000
3—22. The Fifth Ace, D.....2000
3—29. Fear, D.....3000
4— 4. Oh! Oh! Oh!—Henry, C.....2000

VOGUE

2—24. Flooded with Trouble, C.....1000
2—27. The Candy Cook, C.....1000
3— 2. Love, Dynamite and Baseball, C.....1000
3— 5. All Balled Up, C.....1000
3— 9. Love, Music and Cannon Balls, C....1000
3—12. More Truth Than Poetry, C.....1000
3—19. Troubled Waters, C.....1000
3—23. Search Me, C.....1000
3—26. Devilish Business, C.....1000
3—30. The Lion-Hearted Chief, C.....1000
4— 2. On a Still Hunt, C.....1000
4— 4. Bungling Bill Detective, C.....1000
4— 9. Knocking Out Knockout Kelly, C....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of March 20, 1916.

The Iron Claw, No. 4, D., 2000.....Pathé
How Flowers Breathe, Ed. (Col.), and In the French Sudan (Pict. Africa), Split reel .....Pathé
The Woman's Law, D., 5000.....G. R. Plays

Week of March 27, 1916.

The Iron Claw, No. 5, "The Intervention of Tito," D., 2000.....Pathé
Lonesome Luke, Circus King, C., 1000.Phunphilms
Siberia, the Vast Unknown, No. 4, Sc., 1000.Pathé

Week of April 3, 1916.

The Iron Claw, No. 6 (The Spotted Warning), D., 2000.....Pathé
Skylight Sleep, C., 1000.....Phunphilms
Idaho's Waterfalls, and the Coal Mines of Hongey, Ind. China, Split reel.....Pathé

Week of April 10, 1916.

The Iron Claw, No. 7 (The Hooded Helper), D., 2000.....Pathé
Luke's Double, C., 1000.....Phunphilms
Teddy and the Angel Cake, and Algeria New and Old, Sc., Split reel.....Pathé

Week of April 17, 1916.

The Iron Claw No. 8 (The Ghost Man), D., 2000 .....Pathé
Big Jim Garrity, D., 5000.....G. R. Plays
Lady Killers, C., 1000.....Starlight
Siberia, the Vast Unknown (No. 5) and glimpses of San Francisco, Sc., Split reel.Pathé

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

1—29. A Daughter of Pennance, D.....2000
2— 5. Phantom Island, D.....2000
2—12. His Majesty, Dick Turpin, D.....2000
2—19. A Recoiling Vengeance, D.....3000
2—26. The Stampede in the Night, D.....2000
3— 4. The One Woman, D.....3000
3—11. The Quarter Breed, D.....3000
3—18. The Iron Rivals, D.....2000
3—25. Monna Vanna, D.....3000
4— 1. The Night Riders, D.....2000
4— 8. Behind the Mask, D.....2000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

2—1. Three-Fingered Jennie (No. 3, Lord John) 3000
2— 8. Yust from Sweden, D.....3000
2—15. The Family Secret, Com.-D.....2000
2—22. The Dupe, D.....3000
2—29. The Eye of Horus (Lord John's Journal No. 4), D. 3000
3— 7. The Winning of Miss Construe, D....3000
3—14. Born of the People, D.....2000
3—21. The Madcap Queen, C.-D.....2000
3—28. Lady Raffles Returns, D.....2000
4— 4. The League of the Future (Adventure No. 5, of Lord John's Journal), D...3000

IMP

2—18. Count and Counterplot, D.....2000
2—25. "I'll Get Her Yet," C.....2000
2—29. Some Heroes, C., and The Land Above the Clouds, Scenic.....Split reel
3— 3. The Hoax House, C.-D.....2000
3—7. Sunlight and Shadows, D.....1000
3—10. The Doll Doctor, D.....2000
3—14. Her Invisible Husband, C.....1000
3—17. Paterson of the News, D.....2000
3—21. Ain't He Grand? C.....1000
3—24. The Crimson Trail, C.....2000
3—31. Scorched Wings, D.....3000
4— 4. The Town That Tried to Come Back, C. 1000
4— 7. The Poet's Progress, C.D.....2000
4— 9. Mignonette, D.....2000

JOKER

2— 5. Wanted—A Piano Tuner, C.....1000
2—12. Leap and Look Thereafter, C.....1000
2—26. Married on the Wing, C.....1000
3— 2. Love Laughs at the Law, C.....1000
3—18. Muchly Married, C.....1000
3—25. It Nearly Happened, C.....1000
4— 1. A Tale of a Telegram, C.....1000
4— 8. His Highness the Janitor, C.....1000

LAEMMLE

2—10. The Living Lie, D.....3000
2—13. Arthur's Last Fling, C.-D.....1000
2—16. As Fate Decides, D.....1000
2—24. John Pellet's Dream, Com.-D.....1000
2—27. Her Greatest Story, D.....1000
3— 2. The Heart of Bonita, D.....2000
3— 5. The Blackmailer, D.....1000
3— 8. The Windward Anchor, D.....1000
3— 9. Lavinia Comes Home, D.....2000
3—15. Lonesomeness, D. 1000
3—22. The Desperado, D.....1000
3—23. The Secret Foe, D.....2000
3—29. The Blackmailer, D.....1000
3—30. A Fool's Gold, D.....3000
4— 6. The Eyes of Fear, D.....2000
4— 9. Bill's Wife, C.....1000

L-KO

1—30. Cupid at the Polo Game, C.....1000
2— 2. Sea Dogs and Land Rats, C.....1000
2— 6. A September Mourning, C.....2000
2— 9. Her Naughty Eyes, C.....1000
2—13. Firing the Butler, or The Butler's Fire, C. 2000
2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000
3— 1. Blue Blood but Black Skin, C.....2000
3— 5. Gertie's Awful Fix, C.....1000
3— 8. False Friends and Fire Alarms, C....1000
3—19. Live Wires and Love Sparks, C.....3000
3—22. Scars and Stripes Forever, C.....2000
3—26. A Friend—But a Star Boarder, C.....1000
4— 2. Caught on a Skyscraper, C.....2000
4— 4. For the Love of Mike and Rosie, C..3000

NESTOR

2—14. When the Losers Won, C.....1000
2—18. Flivvers' Dilemma, C.....1000
2—21. The Disappearing Groom, C.....1000
2—25. Her Friend the Doctor, C.....1000
2—28. Cupid Trims His Lordship, C.....1000
3— 3. The Lion's Breath, C.....1000
3— 6. Their Only Son, D.....1000
3—10. When Lizzie Disappeared, C.....1000
3—13. The Deacon's Waterloo, C.....1000
3—17. Across the Hall, C.....1000
3—20. Love Vaccination, C.....1000
3—24. The Wrong Bird, C.....1000
3—27. The Janitor's Busy Day, C.....1000
3—31. He Almost Eloped, C.....1000
4— 3. How Times Do Change, C.....1000
4— 7. A Leap Year Tangle, C.....1000

POWERS

1—22. Uncle Sam at Work, No. 5 (Protecting the Ships at Sea), Ed.....1000
1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart.Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boke's Adventures, Cart.....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000
2—26. "Preparedness" (U. S. at Work, No. 10.) .....
3— 4. "To Arms" (U. S. at Work, No. 11)..
3— 9. Warriors of the Air, and a Romance of Toyland .....Split reel
3—11. Uncle Sam at Work, No. 12, Ed....1000
3—16. Sammy Johnsin, Strong Man, Cart., and Safety First, Ed.....Split reel
3—23. A Toyland Mystery, and Amphibian Oddities, Ed. .....Split reel
3—30. Between Midnight, C.....1000
4— 1. A Serpent in the House, C.....1000
4— 6. The Dance of Love and the Brush Industry, Ed. .....Split reel

REX

2—18. Borrowed Plumes, D.....1000
2—20. Dolly's Scoop, D.....2000
2—23. Turtle Doves, Com.D.....1000
3— 3. In the Heart of a Shell, Juv.-D.....1000
3— 5. Saved by a Song, D.....2000
3— 9. The Dumb Bandit, D.....1000
3—12. His Brother's Pal, D.....2000
3—14. The Bold, Bad Burglar, C.-D.....1000
3—17. The Cry of Erin, D.....1000
3—19. Behind the Curtain, D.....1000
3—21. The Phantom Thief, D.....1000
3—26. A Social Outcast, D.....3000
3—28. There's No Place Like Home, D.....1000
4— 2. Her Sister's Sin, D.....1000
4— 7. The Still Voice, D.....1000

VICTOR

1—26. Across the Line, D.....1000
2— 2. Son o' the Stars, D.....3000
2— 9. High Flyers, C.-D.....2000
2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000
3—10. Their Act., Com.-D.....1000
3—12. Love Spasms, C.....1000
3—15. Orders Is Orders, C.....2000
3—29. The Model Husband, C.....2000
4— 5. The Little Fraud, D.....1000

Extract from an Article in the New York Dramatic Mirror, Saturday, March 4

STAGE VERSUS SCREEN

A Prophetic Dip Into the Future of the Motion Picture Art
by Henry MacMahon

"At the other extreme, grandiose, historical and nature subjects will always be most happily represented on the Screen. Already the motion picture has put the old-fashioned stage spectacle out of business. Painted lath and canvas and the narrow cockpit of the indoor stage cannot compare with the new art's shadow-graphs of outdoor Nature, of MULTITUDES IN BATTLE OR IN FESTIVAL, OF INFINITELY VARIED ACTION AMID EXQUISITE LANDSCAPE AND SEASCAPE SURROUNDINGS. A maker who can produce a 'Birth of a Nation,' or a 'Quo Vadis,' a 'Cabiria' or a 'NEPTUNE'S DAUGHTER' will reap the very highest rewards of production."

I draw the attention of the exhibitor and the public to my forthcoming production of "A DAUGHTER OF THE GODS," with ANNETTE KELLERMANN in the title role.

HERBERT BRENON

Producer of NEPTUNE'S DAUGHTER

Management WILLIAM FOX

NOTE: The scenes and situations in "A Daughter of the Gods," written and produced by me, are fully copyrighted under the existing laws of the United States, Great Britain, Canada, and all parts of the world. Any person infringing upon my rights will be prosecuted to the fullest extent of the law.

HERBERT BRENON.

Saul E. Rogers, Attorney,
160 Broadway, New York.

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

2— 7. Undine (Ida Schnall).....5 parts
2—14. Hop, the Devil's Brew (Lois Weber).....5 parts
2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely).....5 parts
3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley).....5 parts
3—13. Strength of the Weak (Mary Fuller).....5 parts
3—19. The Yaqui (Hebart Bosworth).....5 parts
3—26. The Flirt (Marie Walcamp).....5 parts
4— 3. Tangled Hearts (Louise Lovely)...5 parts
4—10. John Needham's Double (Tyrone Power).....5 Parts
4—17. The Great Problem (Violet Mersereau).....5 parts
4—24. The Gay Lord Waring (J. Warren Kerrigan).....5 parts

FOX FILM CORPORATION

2— 6. Merely Mary Ann.....5 reels
2—13. The Fool's Revenge.....5 reels
2—20. Fighting Blood.....5 reels
2—27. The Witch.....5 reels
3— 6. The Marble Heart.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. The Bondman.....5 reels
3—27. A Wife's Sacrifice.....5 reels
4— 3. Blue Blood and Red.....5 reels
4—10. Slander.....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels

IVAN FEATURE PRODUCTIONS

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Maye, Paula Shay, and Joseph Burke).....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

2—14. Dimples (Mary Miles Minter).....5 reels
3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels

POPULAR PLAYS & PLAYERS

1—17. The Lure of Heart's Desire (Edmund Breese).....5 reels
2—28. The Soul Market (Mme. Petrova)...5 reels

B. A. ROLFE PHOTOPLAYS, INC.

2— 7. The Upstart (Marguerite Snow).....5 reels
2—21. The Price of Malice (Hamilton Revelle).....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)....5 reels

QUALITY PICTURES

2—21. A Corner in Cotton (Marguerite Snow).....5 reels
3—27. The Wall Between (Francis X. Bushman and Berverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

3—11. The Flight of the Duchess (Gladys Hulette), Com., Thanhouser.....5 reels
3—13. In the Web of the Grafters (Norbert Myles and Edythe Sterling), D., Signal.....5 reels
3—16. A Bird of Prey (Kathryn Adams), D., Thanhouser.....5 reels
3—18. Overalls (Rhea Mitchell and Wm. Stowell), Com. D., American 5 reels
3—20. The Haunted Manor (Iva Shepard, Gertrude Robinson and H. W. Pemberton), Gaumont, D.....5 reels
3—23. The Bruiser (Wm. Russell, Charlotte Burton), American, D.....5 reels
3—25. The Hidden Law (Wm. Clifford, Margaret Gibson), Centaur, D.....5 reels

Week of March 27. 1916.

No. 86. The Love Liar (Crane Wilbur), D., Centaur.....5 reels
No. 87. Revelations (Arthur Maude and Constance Crawley), D., American.5 reels
No. 88. The Net (Bert Delaney, Marion Swayne), D., Thanhouser.....5 reels

Week of April 3, 1916.

No. 89. The Haunted Manor (Ivy Shepard, Gertrude Robinson and W. H. Pemberton), D., Gaumont.....5 reels
No. 90. The Traffic Cop, Thanhouser.....5 reels

Week of April 10, 1916.

No. 91. April (E. Forrest Taylor, Helene Rosson).....5 reels
No. 92. The Leopard's Bride (Margaret Gibson).....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Lost Bridegroom (John Barrymore), D.....5 reels
3—23. The Saleslady (Hazel Dawn), D...5 reels
3—27. Audrey (Pauline Frederick), Com.-D..5 reels
4—10. Molly Make Believe (Marguerite Clark).....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. The Innocent Lie (Valentine Grant).5 reels
4—27. The Moment Before (Pauline Frederick).....5 reels

JESSE LASKY COMPANY

3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels
4— 6. The Race (Victor Moore and Anita King).....5 reels
4—13. The Love Mask (Wallace Reid and Cleo Ridgley).....5 reels
4—24. The Heart of Nora Flynn (Marie Doro).....5 reels

MOROSCO PHOTOPLAY COMPANY

2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Marcia Gray (Constance Collier), D.....5 reels

PALLAS

2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels
4— 3. Heart of Paula (Leonore Ulrich)...5 reels

RED FEATHER PRODUCTIONS

2—14. The Sphinx (Kelcey and Shannon).5 reels
2—21. Sons of Satan.....5 reels
2—28. The Lords of High Decision (Cyril Scott).....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan).....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels
3—17. Autumn (Violet Mersereau).....5 reels
4— 3. Two Men of Sandy Bar (Hobart Bosworth.....5 reels
4—10. Brigadier Gerard (Lewis Waller)....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

3— 5. Hell's Hinges (William S. Hart)..5 reels
3—12. Bullets and Brown Eyes (Bessie Barriscale.....5 reels
3—19. The Moral Fabric (Frank Mills)..5 reels
3—26. The Raiders (H. B. Warner).....5 reels
4— 2. Waifs (Jane Grey).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

3— 5. Daphne and the Pirate (Lillian Gish).....5 reels
3—12. The Flying Torpedo (John Emerson.....5 reels
3—19. Martha's Vindication (Norma Talmadge, Tully Marshall and Seena Owen).....5 reels
3—26. Hoodoo Ann (Mae Marsh and Robert Harron).....5 reels
4— 2. The Habit of Happiness (Douglas Fairbanks).....5 reels

KEYSTONE-SENNETT PRODUCTIONS

3— 5. A Village Vampire (Fred Mace)..2 reels
3— 5. The Judge (Charles Murray).....2 reels
3—12. The Village Blacksmith (Hank Mann.....2 reels
3—12. "The Village Vampire" (Fred Mace).....2 reels
3—19. Gypsie Joe (Joe Jackson).....2 reels
3—19. A Love Riot (Charles Murray)....2 reels
3—26. By Stork Delivery (Mack Swain)..2 reels
3—26. An Oily Scoundrel (Fred Mace)..2 reels
4— 2. A Bathhouse Blunder.....2 reels
4— 2. His Wife's Mistake (Roscoe Arbuckle).....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

HEART-VITAGRAPH NEWS PICTORIAL

Issued every Tuesday and Friday.

VITAGRAPH

2—21. Kennedy Square.....5 reels
2—28. For a Woman's Fair Name.....5 reels
3— 6. The Hunted Woman.....5 reels
3—13. The Hero of "D.2".....5 reels
3—20. The Supreme Temptation.....5 reels
3—27. The Two Edged Sword.....5 reels
4—10. Salvation Joan.....7 reels

LUBIN

1—20. The Wonderful Wager.....2 parts
1—24. Gods of Fate.....5 parts
1—31. Souls in Bondage.....5 reels
3—20. Dollars and the Woman.....6 parts
4— 3. The Fires of St. John.....5 reels

SELIG

2— 7. Thou Shalt Not Covet.....5 reels
3— 6. Unto Those Who Sin.....5 reels
3—20. The Ne'er-Do-Well.....10 parts
4— 3. The Cycle of Fate.....5 reels

ESSANAY

1—17. Captain Jinks.....5 parts
2—14. Vultures of Society.....5 reels
2—28. The Discard.....5 reels
3—20. The Havoc.....5 reels

WORLD-EQUITABLE PROGRAM

EQUITABLE

2—14. The Clarion (Carlyle Blackwell).....5 reels
2—21. The Question (Marguerite Leslie)..5 reels
2—28. The Price of Happiness (Mary Boland).....5 reels
3—13. Man and His Angel (Jane Gray)...5 reels
3—20. Passers By (Chas. Cherry).....5 reels
3—27. The Struggle (Frank Sheridan)....5 reels
4— 3. Her God (Gail Kane).....5 reels

WORLD

2—14. Love's Crucible (Frances Nelson)..5 reels
2—21. A Woman's Power (Mollie King)..5 reels
2—28. The Pawn of Fate (George Beban).5 reels
3— 6. As In a Looking Glass (Kitty Gordon).....5 reels
3—13. The Unpardonable Sin (Holbrook Blinn).....5 reels
3—20. To Him That Hath (Robert Warwick).....5 reels
3—27. The Hand of Peril (House Peters)...5 reels

RED HOT FROM THE FRONT

"Villa-Dead or Alive"

(Name Reg. U. S. Pat. Office 1916)



Weekly Releases

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Right Off the Bat.....5 reels

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation.....6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption .....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice .....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
Feb.—The Unwritten Law.....5 reels
The Woman Who Dared.....5 reels

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, Inc.
Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....4 parts
The Black Spot.....4 parts
Victoria Cross .....4 parts
O-18 .....4 parts
His Vindication .....5 parts

E. & R. JUNGLE FILM CO.
Uncle's Little Ones.....1 reel
The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventures of Sally.....1 reel
The Jungle Kid.....1 reel

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton....5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (Ebba Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)...4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Dec.—Marvellous Maciste .....6 parts
Should a Baby Die?.....5 parts

HIPPODROME FILM CO.
At the front with the Allies.....

HERALD FILM CORPORATION
3—27. Charlie's White Elephant, Com. Cart.1 reel
4— 3. Charlie's Barnyard Pets, Com. Cart..1 reel
4—10. Charlie the Busy Barber, Com. Cart...1 reel
4—17. Charlie The Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart...1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

ARTHUR S. KANE
Somewhere in France.....5 parts

KULEE FEATURES
Germany On the Firing Line.....6 parts

WILLIAM MORRIS
On the Battlefields of France.....5 parts

B. S. MOSS
Three Weeks .....5 reels
Salamander .....5 reels
One Day .....5 reels

F. O. NIELSEN
Guarding Old Glory .....5 reels
Just Out of College .....5 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl .....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

PUBLIC SERVICE FILM CO.
Defense or Tribute.....5 reels

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

STANDARD NEWS FILM, INC.
Standard Travelogues .....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts

SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels

SUPREME FILM CO.
The Cowpuncher .....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare .....6 parts

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks .....4 reels
Harbour Lights .....4 reels
Enoch Arden .....4 reels
Mysterious Man of the Jungle.....3 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

EDUCATIONAL-TRAVEL-CARTOONS

EDUCATIONAL FILMS CORP. OF AMERICA
The Film Hunters .....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country....1 reel
The Sunset Trail.....1 reel
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4—20. Inbad the Sailor Takes Gas (Silhouette fantasie).

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Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

76—What is the most common cause for a burn-out or short circuit in a choke-coil or transformer?

Ans.—There are several causes for a burn-out and the most common is the overloading of the windings by forcing too high amperage through the coils.

In a perfectly designed and constructed transformer or choke-coil with normal usage and when operating it on the circuit for which it is intended, there is small chance of burn-out.

However, when through error or unforeseen cause the voltage is too high for the coil, then a considerable increase in the ampere flow will take place, and due to the excessive current, heat is generated within the copper windings which will soon char the cotton insulation.

It is likewise true that if the line voltage is low the coil is often subjected to overload because the operator must produce illumination at his arc. If the voltage is too low to secure proper carbon combustion at the arc, then in order to get the illumination it becomes necessary for the operator to put the carbons so close together that the transformer or choke-coil is then subjected to almost a short circuit.

In other words, a transformer which normally delivers 35 volts at the arc with 50 amperes flowing with 110 volts on the line, would probably have to force 60 or more amperes over the arc if the line voltage dropped to 100, due to the carbons being kept closer together in order to secure any light at all.

These are facts which the average party connected with installations of this kind does not always take into consideration and it is a very common mistake to assume that if the voltage is too low it does no harm to the transformer.

As a matter of fact, the low line voltage is more injurious to the transformer, and it is subject to greater abuse with low line voltage, than with a higher voltage.

77—What other causes are there for burn-out in transformers and choke-coils?

Ans.—It is possible that the cotton insulated wire which the manufacturer has to purchase in the open market, may not be perfectly insulated at every point.

If a very small piece of the wire should be poorly insulated due to a splice in the cotton on the wire, or due to a bruise or injury, then during the winding such injury may not be discovered, and as the layers of the coil are put on there will be due to this cause, a weak spot.

It has been stated that in order to avoid vibration within the coil, it must be a solid homogeneous mass, and to secure this condition the coils are insulated with special compounds and baked hard at high temperature before using.

All coils are not, however, insulated and baked in that manner and therefore the individual wire layers which are constantly subjected to a vibrating strain, purely mechanical, induced by the always changing magnetism due to the frequency of the current, will soon wear the cotton insulating the different turns of wire from each other.

It takes only a very small bare spot on two turns, not larger than the point of a pin maybe, to close or form a short circuit of one or more turns in the coil.

With D. C. flowing through the coil this would have no material effect on the operation of the coil excepting that its magnetism would be reduced to the extent of the few turns short circuited or cut out, but with A. C. flowing through the coil surrounding an iron core there is another and much more important effect from a short circuit than the mere loss of the power of one or more turns of wire in the coil.

The presence of the iron core under the excitation of an A. C. will induce local currents within the short circuited turns of the coil of such tremendous volume that the wire can melt just the same as will a lead fuse when subjected to a short circuit.

The heating of one or more turns when short circuited being great enough to melt the copper will, of course, destroy the cotton insulation not only on one or more turns, but on the adjacent turns and as a result the fuse will blow and the coil is then put out of business.

78—How can one judge the reason for a burn-out in a choke-coil or transformer?

Ans.—By reference to the foregoing explanation it is evident that if there is a structural error or weakness in the design or construction of the coil or transformer the trouble will appear almost

immediately or very shortly after it is put into service.

I do not wish to make the broad statement that if a coil or transformer should burn out soon after installation that it is due to an error on the part of the manufacturer, because the apparatus may have been injured in handling, by the transportation company or when making the installation, but an immediate break down is a reasonable indication that the fault is due to a weakness within the apparatus itself.

Whenever the fuse blows (providing the fuse is large enough to cover the apparatus under full load), then it is safe to assume that there is a short circuit or other difficulty in the windings of the transformer or coil.

On the other hand, if the break down occurs comparatively long time after the installation of the coil (by a long time I mean two or three months) then the trouble from overheating is undoubtedly due to either low or high line voltage or the apparatus is not used on the kind of current for which it is intended, or otherwise overloaded.

79 Is there such a thing as depreciation or loss of power in a choke-coil or transformer?

Ans.—To all practical purposes and intents a choke-coil or transformer when properly installed and used remains constant, as far as its efficiency is concerned, for an indefinite period.

There is no such thing as a coil or transformer losing power due to its age. There is no depreciation in the transformer or choking values.

The only injuries which can happen to a properly designed and used transformer or coil would come from overheating, due to causes already mentioned, or maybe magnetic vibration has developed on account of the loosening up of clamps or wedges which are intended to keep the core and coil solid and from vibrating.

If a transformer or choke-coil should overheat and you cannot remedy or change the operating conditions, or the current supply, then there is only one thing for you to do, at least temporarily, and that is to apply a ventilating fan or other means for removing the hot air generated by the windings and the iron core.

In large transformers for power plants, it is a common and practical proposition to force air by means of blowers through transformer, motor or generator windings.

On transformers as used on the poles there is commonly used oil between the windings and the outer casing to quickly radiate the heat generated by the windings and the core, but of course, in the case of a moving picture machine choke-coil, or transformer, the remedy would be to use an ordinary fan motor.

WISCONSIN THEATRE SUPPLY COMPANY, MILWAUKEE, MOVES TO LARGER QUARTERS

THE Wisconsin Theatre Supply Company of Milwaukee has been forced to move on account of its growing business to larger and more commodious quarters.

A whole floor has been taken by Manager A. Langford at 310 Wells street and is being fitted up with a complete machine shop, offices and show room as well as an exhibition room.

SPECIAL DOUBLE LAMP CONTROL MADE POSSIBLE BY ARRANGEMENT OF CONTROLLER

IN the early days of motion picture projection the proprietor of a theatre succeeded in satisfying his audience with only one motion picture machine, having an intermission of a minute or two between each reel.

Now, however, the production of feature films and the more exacting demands of the audience call for the installation of two motion picture projectors, so that continuous performance can be given on the screen without the annoying break in a continuous story projected on the screen.

Furthermore, the modern showman knows the value of saving time and, therefore, the rule, rather than the exception, is to put in two projectors.

Where two projecting machines are installed for best results and continuous operation on the screen, the installation of a double lamp control is recommended, by means of which when one machine is operating the current at the arc of the running machine may be adjusted at the will of the operator.

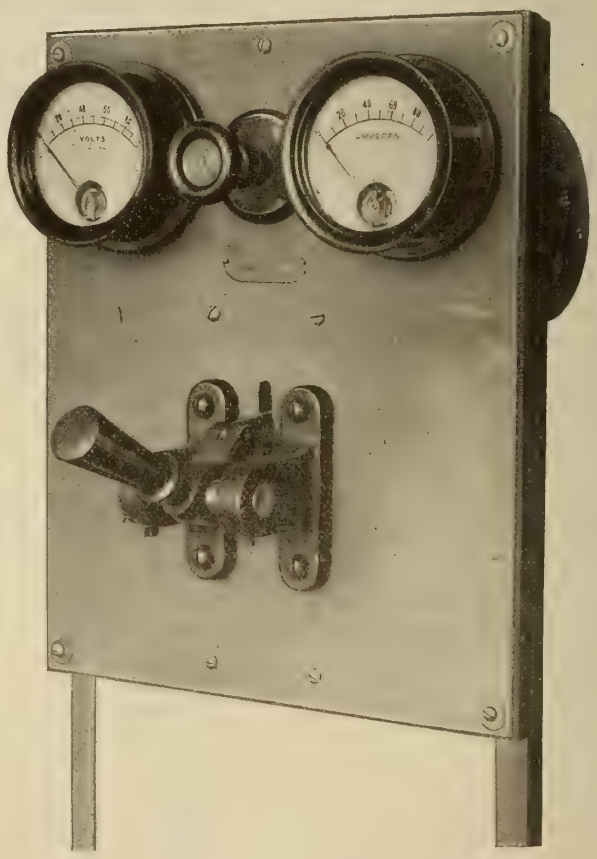


FIG. 1. SWITCH IN (1) LAMP POSITION

For this purpose a controller is mounted on the switchboard, the handle of which projects between the two instruments in Fig. 1, which also illustrates the switch handle in the upper one-lamp position with back view of the same switchboard shown in Fig. 2, as the switches stand for single lamp operation.

When it is desired to start Machine No. 2, the switch handle is moved downward, which automatically changes the motor generator from a single to a double lamp machine, without interruption of illumination on the screen.

After this change has been made in the position of the switch the second arc may be struck, enabling the operator to get the "spot" for the second machine ready to dissolve the second reel into the tail-end of the first one, giving the continuous performance which is so much desired on the screen.

The switchboard is designed so as to have no live contacts or parts on the front of the panel. The instruments are of the highest quality and have large figures with open scale, easily read.

Both these and the control apparatus are beautifully finished in black enamel and the switchboard makes a handsome addition to any installation.

(*Continued on page 2116.*)

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

J. J. TULLY has purchased the Bear theatre at 825 West Third street, Los Angeles. Mr. Tully has been an exhibitor there, having recently sold the Arlington theatre to Frank Burke.

The New Central theatre at 1629 Central avenue, Los Angeles, which has been closed for some time, is now being conducted by J. C. Gladson.

Edward Mozart, who recently disposed of the Academy theatre, has purchased the Georgia house of nine hundred seats at the corner of Georgia and Ninth streets, Los Angeles.

The Fairyland theatre at Twenty-fourth and Hoover streets, Los Angeles, has been sold to A. Laond by C. H. Thomas.

The Owl theatre at 1042 West Temple street, Los Angeles, which has been dark for several weeks, is now under the management of Simon Probus.

Another Los Angeles theatre which has been closed for several months is the Hoover at 931 South Hoover street. It is now being conducted by E. K. Harrison.

The stock season at the Alcazar theatre will come to an end during March, and for several months this house will be given over to moving pictures.

The first offering of this kind at this popular San Francisco theatre will be Kolb and Dill in "Glory," a ten-reel production.

As the theatrical career of Kolb and Dill centered largely in that city where they won renown it is anticipated that their first appearance in moving pictures will draw large crowds.

The Marquis theatre at Oakland has been taken over by J. Hellman.

F. R. Kirkland is now conducting a moving picture theatre at Terra Bella.

The Oak theatre has been opened at Stockton by F. C. Ellis. This is a house of small capacity.

The Garden theatre has been opened at Winters by A. C. Rattenbury, who has several houses in the vicinity.

The Lyric theatre at San Jose is now being conducted by G. M. Thompson, who purchased the house from C. Morse.

A moving picture house is to be erected at Martinez for Rogers and Jones.

CANADA

The Beaver theatre, Toronto, one of the largest houses in that district, has been sold for $130,000 to an unknown party.

The Park theatre at Bloor and Lansdowne streets, Toronto, has been reported to have been sold for $175,000. Manager Lochrie would neither confirm nor deny this statement. The Park has one of the best family patronages of the city and represents a very large investment.

The Strand theatre in Vancouver has been relinquished by William Hansher, who is now confining his attention to his other house, the Edison in New Westminster, B. C. The Strand is being conducted by J. D. McPhee, attorney for the owners of the property. J. P. Pitner, former manager of the house, is now in charge of the Star theatre at Trail, B. C.

Thomas Nagle, who formerly conducted the Star theatre at Rossland, B. C., has located in Vancouver, and the Star is being run by Mr. Hackney, the owner of the house.

J. Harvey has succeeded George Delasala as manager of the Majestic theatre at Prince Rupert, B. C.

COLORADO

Several new theatres are under construction in this territory. Among the largest is the Photoplay of Antonito, managed by T. F. Mulvaney.

A new theatre is being built in Bridgeport.

FLORIDA

The Republic theatre, Jacksonville, has been leased from T. V. Cashen, Jr., by P. W. Hutchinson, who will run the latest pictures obtainable.

ILLINOIS

The Strand, the new motion picture theatre at Tuscola, has just opened. It is thoroughly modern in every way and was completed at a cost near $15,000.

The F. and H. Amusement Company plans to open a new motion picture theatre in Decatur.

The Ideal theatre, Lemont, has been purchased by William J. Nelson and Otto C. Lindenan. Mr. Nelson is an old hand in the picture business, having formerly been connected with William L. Kelley of Joliet in the management of the Tedens Opera House at Lemont.

Lindenan, though new in the picture business, has had much straight commercial experience, and the two men expect to give Lemont a fine exhibition. A Minusa screen will be added to the theatre's equipment and a new projecting machine has been purchased.

INDIANA

J. W. Shawcross, manager of the Princess theatre, Rensselaer, has installed a new $2,000 Seeburg pipe organ orchestra instrument.

The Hugh Rapp and Company has leased ground at Crawfordsville for one year, and will open an airdome as soon as the weather is warm enough.

IOWA

M. B. Bryant of Waterloo is remodeling a building in Sioux City into a theatre that will seat 1,000 people. He is spending $5,000 on the improvements and will open the house about May 1.

Anderson and Kless will soon open the Model theatre at Sioux City. This is a house seating eight hundred and costing about $7,500.

KANSAS

H. P. Wright, owner of the Grand, Iola, will soon be able to start the showing of feature pictures. He has been unable to do this previously on account of lack of facilities, but with the enlargement of his booth and the addition of two new machines, he will introduce this class of plays to his patrons.

J. P. Kelly, owner of the People's theatre at Garnett, recently sold his interest to F. C. Nelson. Following this sale, Mr. Kelly purchased the Majestic at Osawatomie from R. R. Root.

Roy Buford has purchased the Strand theatre at Arkansas City, and now owns two houses there, having under his control, also, the Rex.

The Victor theatre in Kansas City, which has been under the management of J. F. Rose for some time, has been purchased by T. C. Wynn and R. L. Evans. Both are experienced in the theatrical line, Mr. Wynn having been in charge of the Victoria at Kirksville, Mo. They will do some remodeling soon, but will not have to close the house.

KENTUCKY

The Star theatre, Barbourville, which has been closed for some time, reopened March 18, with former Manager Davidson in charge. The house has been newly painted, an elevated floor put in and opera chairs installed.

R. M. Munford and Russell Hargan have purchased the motion picture equipment of Leming and Herron and have leased the Opera House at Hodgenville, which opened March 18. Shows will be given two days a week. Admission is ten cents.

The second Street Amusement Company has announced that

it will open its new theatre at Second and A streets, Louisville, about April 15. The house will be known as the Arista.

LOUISIANA

The Miller Music Company is remodeling the Dumaine Theatre No. 2, at 108 North Jefferson Davis Parkway, and it will open about April 15 under a new name. The Miller Music Company is a new concern in New Orleans, and it is definitely understood that this is only the first of their ventures in motion picture theatre construction in New Orleans.

Bertrand Kiern has opened the Happy Hour theatre in New Orleans.

The Empire, a new picture house, has been opened at 1010 Canal street, New Orleans.

MAINE

John Goodwin, head of the Acme Amusement Company of Hallowell, has just taken over the Palace theatre in Bangor from Charles M. Stern, who has been handling it in connection with his managership of the Universal Film exchange there. Mr. Goodwin had the theatre renovated to some extent.

MICHIGAN

Clare Hoffman and Graham Hoffman, who now operate the Palace theatre, Detroit, have organized the Colonial Theatre Company, capitalized for $250,000, to erect a 2,000-seat theatre at Woodward and Sibley streets, to be devoted to motion pictures with a few acts of high-class vaudeville.

Work will start within sixty days and the theatre is to be completed by next fall. The building will be three stories high and will have stores and offices. A portion of the capital stock will be offered for sale to the public.

MISSOURI

The Apollo, 3227 Troost avenue, Kansas City, announces the opening of its new $10,000 balcony, seating three hundred people. The opening of this gives the Apollo a seating capacity as large as that of any of the city's suburban theatres. Another feature is the introduction of a four-piece orchestra in place of one pianist. A change soon to take effect is the replacing of women ushers by young men.

The Barrymore, Thirty-ninth and Summitt, Kansas City, has been sold to Harry Meyers, who has redecorated it, made other improvements, and opened it to the public.

After being dark for nearly two years, the Gem theatre at Carl Junction has been reopened.

Harry Schmidt, former owner of the moving picture house at Bolkow, has sold that place to George Montgomery, who is now in charge.

Carl A. Barnert, who for the past year has had charge of the house at Booneville, has relinquished his claim there and gone to Salisbury, where he purchased the theatre. He has installed new equipment at the latter place, including a Powers 6-A machine.

I. H. Hopkins and Joe Silverman, proprietors of the Emerald theatre at Thirty-sixth and Prospect, Kansas City, are contemplating the erection of a new house for that theatre. It will be located in the same vicinity and will have a seating capacity of eight hundred, nearly three hundred more than the present house.

NEBRASKA

Proprietor Joe Kohlberg of the Farnam theatre, 1417 Farnam street, Omaha, has established a Wurlitzer pipe organ and changed his pictures from program to features. He held a grand opening Wednesday, March 22, when he changed the pictures, started the organ and raised the price from five cents to ten cents admission.

M. B. Moore is building a new house, not yet named, at Tekamah.

M. C. Freed, proprietor of the Thelma, at Pender, has just completed spring remodeling at his place. The theatre has been given a fine big lobby among other improvements.

Mr. and Mrs. Jack Rousek of Schuyler are joint managers and proprietors of the Dome theatre there. Their house, the first in Schuyler, seats four hundred and twenty people and is modern in every way. Recently when floods interfered with railroad traffic to their town Mr. Rousek traveled by flatboat, freight train and afoot to get the needed films.

NEW MEXICO

The Star theatre of Chama, which was recently destroyed by a cyclone, is being rebuilt by G. I. Keel. The new theatre will have a seating capacity of three hundred.

Keel has also started work on a new theatre in Alvardo, which is to be a duplicate of the Chama house and will go under the same name.

OHIO

The Manhattan theatre, Cleveland, formerly owned by Ben J. Sawyer, president of the Cleveland branch of the Northeastern Ohio Motion Picture Exhibitors League, has been taken over by the Manhattan Circuit Company.

The Duchess theatre, Euclid avenue, Cleveland, is again controlled by Harry D. Bulkley, the owner. It is expected that the Duchess will shortly be reopened as a motion picture house. In the meantime, motion pictures are being shown Sundays only, the house remaining closed all the week. Mr. Bulkley was recently in New York making arrangements for the reopening of his house.

The Wonderland theatre, Springfield, has been sold by James Funderberg to Nelson Jeffreys and H. G. Musselman, both of Piqua. Mr. Funderberg bought the Glick theatre at Piqua a few weeks ago and will move there to manage the house.

PENNSYLVANIA

A. J. Burgum, an old-time showman, who formerly handled features on the fifty-fifty plan, is now managing the Lyric theatre at Duquesne. This house is owned by Albert Maloy, who is in business at Duquesne.

Charles B. Goldstone, Philadelphia, former proprietor of the Rittenhouse, Franklin and Garden theatres, sold the Garden on March 16 to F. H. Arnold of Reading.

The Garden at Fifty-third street and Lansdowne avenue is one of the newer neighborhood houses which have sprung up in all directions in the past year or two.

With a capacity of five hundred it has all the improvements of the large down town theatres. It has been redecorated in the past year. A large Seebring organ has recently been installed. Features are run with a maximum price of ten cents for evening performances. The Franklin Theatre was recently sold by Mr. Goldstone to G. Nelson Webb.

TENNESSEE

New management has taken charge of the Victoria theatre, located at Fourth avenue and the Arcade, Nashville. The building has been remodeled. During the spring the new management will overhaul the front of the theatre, putting in a new entrance.

Winter and Block have rebuilt the Royal theatre at Chattanooga, increasing the seating capacity to eight hundred.

Thomas S. Wilcox is having plans drawn for a new $5,000 moving picture theatre to be built at 116 East Ninth street, Chattanooga.

TEXAS

E. L. Malone will open a new picture house at Oak Cliff, near Dallas, early in April.

The Star, for negroes only, which has been closed for some time, has been reopened at Dallas.

E. W. Copley will soon open a new moving picture theatre in Dallas. One side will be a regular motion picture theatre, while the other side will be devoted to a children's playground.

Joseph C. Clemmonns has leased the Elks theatre in Port Arthur.

Tiefel Brothers are building a moving picture theatre for C. H. Dyar at Hereford, to cost $10,000.

The manager of the Royal, at Cuero, has enlarged his theatre to four hundred capacity.

H. O. Daniels is opening a second theatre in Yoakum, which will seat five hundred and will be ready for business early in April.

Henry Richards has opened a new moving picture theatre at Lyford.

H. V. Simpson has sold the Queen theatre, at Aubrey, to Cox & Sharrett.

E. E. Belcia has sold the Park theatre, Jacksonville, to John Morris.

Kirksey Brothers have purchased the Mission theatre at Midland.

WISCONSIN

One of the most modern theatres in the State is the new Mikadow theatre, recently opened at Manitowoc by John Mikadow of that city. The theatre, which opened March 4, seats eight hundred, and is under the management of C. R. Coney.

R. A. Grundy has opened a new picture house at Estelline.

Projection
is better when you use—

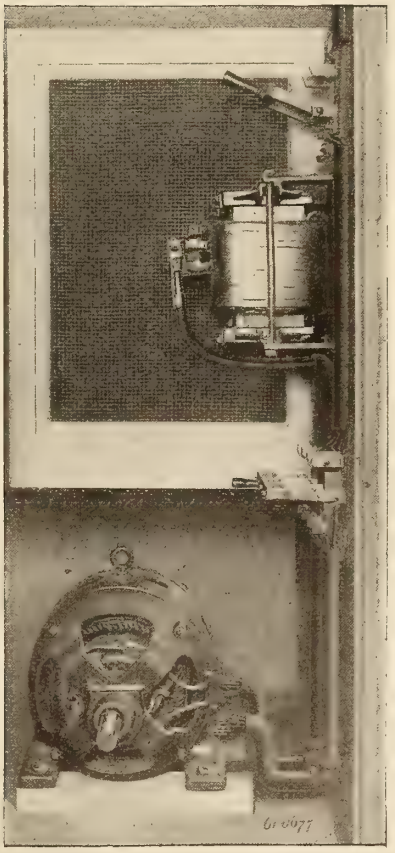
The Wagner WHITE LIGHT Converter

It produces a WHITE LIGHT of intense brilliancy, which will bring out all the details of your films. The light is steady and does not tire the eyes of your patrons. These are the important elements of good projection.

The White Light Converter combines the alternating current motor and the direct current generator in a single machine. It is, therefore, compact and comparatively light in weight. It may be installed in most projection booths. The cost of maintenance is lower than other devices for similar service.

Wagner Quality

The Wagner Converter is quickly and easily installed, and is simple to operate. It requires very little attention. Reliability is an important characteristic of this device.



Wagner Converter in a Philadelphia Theatre.

The name Wagner on electrical apparatus is the "Sterling" mark in the world of electricity. It is your guarantee of a thoroughly satisfactory converting device. Literature on request. Bulletin 10922.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

156

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

PROJECTION TALK IMPRESSES MEMBERS OF THE WINNIPEG LOCAL

V. Armand, Box 2102, Winnipeg, Can.—*Enclosed you will find the sum of five dollars for which kindly send to my address two copies of "Motion Picture Electricity" by J. H. Hallberg.*

Best success for your Projection Talk in Motion Picture News. Our Local No. 299 is interested in Motion Picture Projection Simplified, which in our opinion is a greater educator than any motion picture handbook on the market.

Editor's Note.—It gives me great pleasure to acknowledge this letter from Mr. Armand. It proves that he and the other members of the Winnipeg Local are students and appreciate what others are trying to do towards the betterment of motion picture projection.

It has always been my aim to produce the best results and to assist the operator wherever it is possible to do so.

You operators, yourselves, can materially assist this department by asking questions. Put your problems before us and we will be only too glad to solve them. There is no charge for these services.

QUESTION AND ANSWER DEPARTMENT COMMENDED BY THOSE WHO KNOW ITS MERITS

Louis Jana, 1758 W. Fifty-first street, Chicago.—*Your Question and Answer department has been recommended to me and I would be very grateful if you would help me out. I will send whatever is charged for the service.*

Editor's Note.—It is not necessary for you to send any money to me. All you have to do is to write to Motion Picture News and ask your questions through the Projection Department and they will be answered to the best of my ability without charges.

UNLESS A VERY SMALL SPOT IS CARRIED A BLUE GHOST APPEARS IN CENTER OF SCREEN

L. K. K., Troy, N. Y.—*I have a blue ghost in centre of picture unless I carry a very small spot. The following is the data on my installation:*

First—Powers 6-A. Two wing shutter.

Second—5½ inch E. F. B. and L. lens; eighty-five-foot throw; diameter of lense aperature, one 7/16-inch.

Third—Condensers, 7½-inch focus.

Fourth—Electra carbons, ⅝-inch cored, top and bottom.

Fifth—110 volt, 40 cycle, 3 wire system.

Sixth—Ft. Wayne Compensarc, 60 cycles.

Seventh—Upper carbon set back ⅛ inch behind the lower.

The biggest spot which I can carry when a clear field is obtained is about 1¼-inch diameter on the aperature plate, but for some reason the spot is off center, almost 3/16-inch.

I think the F value of my objective is too small. As for the 60 cycle Compensarc it does not heat up so the core volume must be big enough for 40 cycles. On the highest step I needle the carbons so I am getting enough current. The plate says, 30-40-60 amperes at lamp.

I experiment quite a bit with electricity and in order to convince the "boss" of the value of D. C., I am going to make an "electrolytic" rectifier with four 5-gallon crocks. I plan to have 1,200 square inches of aluminum surface and an equal iron surface.

About how long can I draw 30 amperes before the solution boils? I suppose the scheme isn't practical, but I am going to try it anyway and I would appreciate any suggestions you might have to make.

Ans.—Your machine and shutter equipment is A-No. 1 for your condition. The 5½-inch E. F. motion picture lens equals a back focus of about 4⅛-inch and it seems that at the 1 1/6-inch opening or aperature, your condenser combination should be not less than 7½ inches in the back and 8½ inches in the front and your lamp house should be all the way back; that is, the distance from the centre of the condensers to the aperature should be between 21 and 22 inches.

I am not sure but what you ought to use two 8½-inch condensers for better results. As a general rule a perfectly uniform field of light with A. C. cannot be had excepting at the sacrifice of illumination which naturally follows the use of higher focus condensers.

The ⅝-inch cored carbons which you are using are too small. You should use not less than ¾-inch diameter carbons for better results.

Your Ft. Wayne Compensarc made for 60 cycles operating on 40 cycles may not get hot but at the same time it will pass considerably more current than it is rated for and I would be safe, I believe, in guessing that you are getting 33 1/3 per cent more amperes through your Compensarc than the nameplate signifies for 60 cycles.

In other words, on the high notch you would be getting around 80 amperes instead of 60 and so on down the line. My advice to you would be to run the Compensarc on one of the lower notches or use larger carbons, either ¾-inch or ⅞-inch diameter both soft cored.

The setting of your carbons with the upper one, ⅛-inch behind the lower may serve your purpose. I would, however, *set the lower carbon straight up and down* and the upper one slanting

WE have had inquiries recently from people all over the country in regard to projection troubles, several of which have contained fees to pay for the information. Others have said "Let us know the charge for this information and we will remit."

Let us again impress upon our readers that there is ABSOLUTELY NO CHARGE made for answering their questions. This department is NOT a money making scheme for anyone. It is conducted for the benefit of our readers.

The best services obtainable anywhere in the field can be had by any of our subscribers through our columns without the least feeling of olbigation. In fact, we are anxious to give this help.

SPEER ENGINEERS

Have Developed a New Carbon for Use as Negative on D. C.

All operators know the difficulty met in securing perfect combustion of the lower negative carbon so as to prevent interference and unsteady light especially with the heavy ampere flow now demanded for perfect projection—40 to 120 amp. is now used in most cases at the arc

Speer Copper Coated Negative Carbons

Allow the use of much smaller diameter carbons and stop your troubles of penciling and unsteady light.

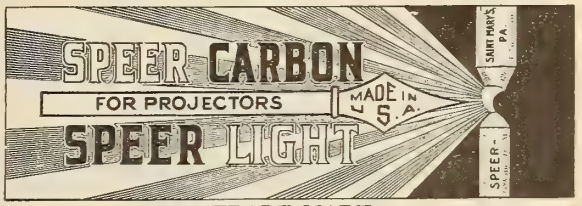
Mr. OPERATOR, YOU BETTER INVESTIGATE!

NET CASH PRICES

For Regular Speer Carbons

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

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Imported Carbons For Sale

Imported Electras 5/8 x 12 .....$11.00 per hundred
Quantities of 300 or more..... 10.50 per hundred
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2% off for cash in advance.

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(Made in Switzerland)

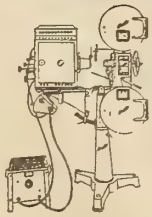
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3/4 x 12 plain cored, $10.00 per 100 carbons
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If your dealer cannot supply you with REFLEX carbons, send cash with your order, or instruct us to ship C. O. D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.
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GET BUSY

and allow us to equip your theatres with up to the minute machines. You know our reputation for quick service. Largest and most complete stock. Old machines taken in as part payment.

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SIMPLEX PROJECTORS

Theatre Accessories

LUCAS THEATRE SUPPLY COMPANY

ATLANTA GEORGIA

backwards, about the same angle as used for the regular D. C. setting, but I would have the upper carbon fairly well above the lower; not behind it.

The spot which you refer to as being small when you get a clear field, will be increased by the use of the higher foci condensers and if your lamp house moves over correctly on the slide rods, there is no reason why you should not get the spot in the centre.

The fact nevertheless remains that your crater will not always burn parallel with the surface of the condenser and it is possible that by shifting the lamp so that the spot is slightly to one side or the other of the aperature on the machine, you will get a better or flatter field of light on the screen, and that cannot be overcome excepting by making the spot larger and the new condensers recmended will do this.

The foci of your objective has nothing to do with your proposition as it is up to you to provide the proper condenser combinations, arrangement of the arc and the distances between the arc and the condensers and between the condensers and the aperature to suit the foci of your objective or projection lens.

I do not wonder that your 5/8-inch carbons needle, when you use your 60-cycle Compensarc on 40 cycles, as the overload is evident.

I am somewhat interested in your proposed experiment with an "electrolytic" rectifier, using aluminum and iron plates in bicarbonate solution or similar solution which has been used for the purpose.

I have personally had a great deal of experience along these lines and at one time I did put out an electrolytic rectifier, but I found to my sorrow and expense that the system is not practical.

I even went so far as to import a 50-ampere rectifier from France which uses four tanks, each one of which is almost 24 inches square, holding many times more liquid than you propose and in which the elements or electrodes are aluminum and lead.

While I could secure D. C. with this device, the efficiency was so low as compared with motor generators that there was nothing to it and the experiments were abandoned.

If you would like to buy this imported rectifier from France, which cost me two hundred dollars, I will sell it to you for fifty dollars. It is in just as good condition today as it was when new and it will serve for a demonstration just as you want.

However, if I were in the position of your "boss" I don't believe I would spend any money on experiments with electrolytic rectifiers, but I would invest right away in a good motor generator or other device for changing the alternating into direct current.

MOTOR GENERATORS DESIGNED TO OPERATE ONE PROJECTOR ARC.

F. W., Washington, D. C.—*I have carefully followed the development of devices for changing alternating to direct current as required for moving picture and stereopticon arc lamps. I have observed that the leading manufacturers build their motor generators to operate one arc on the generator without resistance in series.*

But when two arcs are to be operated they usually recommend a rheostat in series with each arc and the two lamps and in multiple with each other across the terminals of the generator, which I understand at that time delivers about seventy volts.

What I want to know is, why should not the generator be made for a higher voltage so that the two arcs could be operated in series with each other on a higher voltage when it is necessary to operate both arcs at the same time, and then the voltage could be lowered when it is required to operate only one arc, and in that manner dispense with the rheostats.

I have had some electrical experience with arc lights in particular and it seems to me that this could be done but I am not sure that there is any advantage in doing it. Would you please inform me through MOTION PICTURE NEWS about these things?

ANS.—You are correct in stating that the more important manufacturers have designed motor generators to operate one projector arc on a motor generator without rheostat in series with the arc. When two arcs are to be operated the generator windings are changed so as to make the voltage nearly constant and keeping it at about 70, so that two arcs may be operated, each one in series with a small rheostat but in multiple with each other and with the generator.

The reason for sticking to this design is a matter of manufacturing cost as well as efficiency.

It is the easiest thing in the world as far as the generator is concerned, to produce a dynamo directly connected or belted to a motor which will permit, for instance, one arc of 50 amperes at 50 to 55 volts to operate upon the generator without rheostat in series with the arc and to connect in series with the first mentioned arc lamp another similar arc lamp with a switch short circuiting the arc normally, but the generator characteristics to be such that when you put the carbons together on the second lamp and you open the switch which short circuits the arc and then slowly separate the carbons on the second arc, the generator will automatically maintain *the amperes at approximately* 50, *but will give DOUBLE the voltage.*

In other words, with both arcs burning, the generator would give between 100 and 110 volts at 50 amperes, giving you two 50-ampere arcs in series on this specially constructed constant current generator, but with one arc short circuited the generator will give only 50 to 55 volts at 50 amperes for the one arc.

As far as the cost of the generator is concerned, it is if anything, more expensive than the type adopted as a standard. It possesses no advantages as far as operating is concerned and the *efficiency of the generator is maximum only when both arcs are operating.*

If you stop to consider that a moving picture exhibit requires two arcs for only a very short time during the performance, you should rather select the type of motor generators which will give *maximum efficiency when one arc only is operating.*

In the early experiments which I conducted a good many years ago, I first designed a generator along the principle you refer to which was used in the early days of arc lighting when two or more lamps were operated in series and which method was patented by Edward Weston.

I, as a matter of fact, operated a plant in Ottumwa, Iowa, where one of the Weston generators was installed for the operation of two 55-volt arcs in series for the lighting of a store and the generator was so designed that one arc could be switched off in just the manner you describe you would like to do it for a moving picture installation.

It Was All Right in the Early Days

In those early days, that method of operation was satisfactory, but now, we are looking for higher efficiency and therefore, the loss of about 10 per cent. which develops in such a generator as you mention when operating only one arc or in other words, when it is operating at half load, is unnecessary and a great waste of power.

To be sure, it looks pretty to have an installation consisting of an A. C. motor, directly connected to a generator which is of such type that a complete short circuit can be put across the brushes and to which two separate arcs can be connected with a switch short circuiting each arc and arranged so that when you open the switch on arc No. 1 and separate the carbons it will light and keep a steady flow of current of 50 amperes at 50 volts.

Then when you want to cut in the second machine, you open the second switch, which short circuited the second arc, and then slowly separate the carbons on that lamp and you have two 50-ampere arcs at 50 to 55 volts each in series.

That all sounds well and looks beautiful, on paper, but when you consider the economic feature, then you will find that you are paying for about 500 to 600 watts more current every hour you operate than is necessary, to accomplish the same results through other means, such as are established today.

The real way for you to secure high efficiency and perfect results, is to install two separate motor generators, one for each projector of the right capacity for each machine.

Then you have a system in which there is absolutely no interference and when machine No. 2 is not required you are not wasting power as the motor generator for machine No. 2 can be disconnected and stopped until it is required again for warming up the lamp and to center and focus the arc to be cut in when machine No. 1 gets to the tail end of its reel.

The installation of two motor generators also gives you a duplicate system which insures you against shut-down and is conducive of the very highest possible economy from every point of view and the very small extra investment is easily warranted by the results.

For general service, however, the modern well developed motor generators which operate, one arc with maximum efficiency, and two arcs at slightly lower amperage while transferring from one picture to the other, are giving splendid satisfaction from all points of view.

All You Need in a **SCREEN** *You'll Find in the* **RADIUM** *Gold Fibre*

PROJECTION surfaces are installed for the purpose of insuring the best possible pictures. What you want to know in purchasing a Screen—and all you want to know—is that it will produce the results which you desire. Anything that is told you concerning construction and so-called "tests," while interesting, may be said to be beside the point. There are two sure ways to select a Screen—one is to consider what the Screen has done for others and the other is to see with your own eyes what it will do for you.

RADIUM GOLD FIBRE SCREENS have satisfied—and are today satisfying—thousands of purchasers the country over. We are prepared to place one in your theatre and let it sell itself.

Write Us Today for Further Particulars, Price, and Details of Our Liberal Sales Plan.

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CHAMPIONSHIP CONTEST

Wire your best offer for exclusive territory; 20 slides; one sheets—three sheets and banner.

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THE NEW MARVEL LENS

Fix the name in mind. It marks the lens now standard equipment for the projector that won Grand Prize at the Panama-Pacific.

Clearness, sharpness of definition, brilliance—these are the qualities that put more money in your till—if you get them, or take money from your till if you lack them.

The Marlux Lens gives the highest degree of clearness, definition and brilliance, with an unrivalled steadiness due to the perfection of its mounting and of its focussing mechanism.

Made only by the

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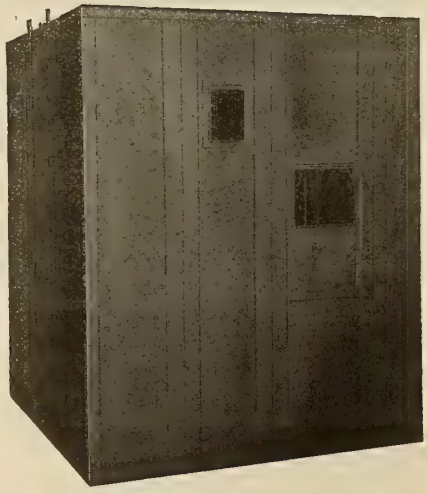
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Write for Information, Catalogues, etc.

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417 MARCY AVENUE BROOKLYN, N. Y.

EIGHT HUNDRED COUPLES MAKE MERRY AT SECOND ANNUAL BALL HELD BY OPERATORS IN DENVER

EIGHT HUNDRED couples were present at the second annual dance of the Operators Union, No. 230, of Denver, Colo., given at Cadwell Hall. City officials and stars of the legitimate stage and screen were present.

Evelyn Nesbit and Jack Clifford represented the Orpheum Theatre, Denver. The Denham stock company was represented by Eva Lang, Herbert Delmore, Arthur Holman, Marjory Foster and Manager O. D. Woodward and his wife.

John Predari, Jack LaZar, Gladys Fisher, Merle Herstrom and Arthur E. Hoffman, president and general manager of the Hoffman Film Company, represented the Comet Brand Moving Pictures made by the Hoffman Film Company of Denver.

Alexander Nesbit, commissioner of safety, and several other city officials were represented. C. W. Werthan, attorney for the operators' union, was also in evidence.

The big feature of the ball was the electrical display, and a novelty of the evening was the Movie Rag, originated by Messrs. Thomas, Shields, Dooley and Kopsho.

Homer E. Ellison, Jr., a son of a moving picture theatre manager of the same name, played a prominent part in the management of the ball, which proved to be the most successful financially of any ball ever given by the film men of the Denver territory.

WAGNER ELECTRIC MANUFACTURING COMPANY BEGINS WORK ON TWO BUILDINGS FOR ST. LOUIS PLANT.

THE Wagner Electric Manufacturing Company has started construction on two new buildings to augment their present factory group on Plymouth avenue, St. Louis.

Building No. 1 is 140 x 90 feet, with an open bay spanned by a traveling crane of fifty feet, with galleries of twenty feet in width on either side of this bay. This building will be devoted to punch press operations. The frame work will be of structural steel, with an all metal roof having a longitudinal skylight down the center.

Building No. 2 will be 106 x 90 feet and be devoted to various operations involving the production of small parts, including small punch press work. This building is of reinforced concrete construction and fireproof throughout.

The new structures will be connected by a tunnel with the main section of Plant No. 1. Contracts call for the completion of No. 1 by April 21 and of No. 2 by June 2.

The designing of these buildings was done by the Condron Company of Chicago, and the reinforced floors of concrete in Building No. 2 are to be built under the patented Acme System of the Condron Company.

Virtually the entire exterior wall area of both buildings is glass, insuring unexcelled day-light working conditions on every floor.

A large part of this plant will be devoted to the manufacture of the White Light Converter, which is being especially designed and built for picture theatre use.

OPERATORS IN VANCOUVER SEEK CHANGE IN LICENSE FEE

EFFORTS are now being made by Vancouver Local No. 348, I. A. T. S. E., to bring about a change in the manner of taxing operators in British Columbia, and establishing an adequate provincial examination.

In place of the present fee of five dollars for a city license and one dollar for a provincial card (with fifty cents added for attorney's fee), it is planned to do away with the present city license altogether, and increase the provincial one.

An applicant would have to pay five dollars before taking the examination. If he passes he will be required to pay an additional five dollars before receiving his license, while if he fails the original five dollars paid will be forfeited.

The union is now in communication with Premier Bowser in regard to the matter, and it is hoped that in the near future a special examination room will be fitted up at the court house, with the leading projection machines, motor generator and other equipment at hand.

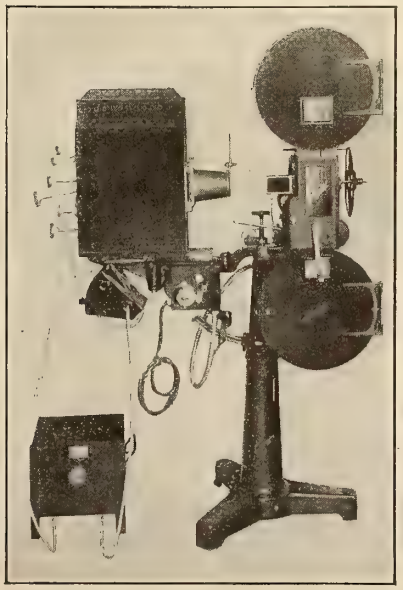
It is suggested that the examining board consist of the city electrician, chief of the fire department and members of the union.



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317 East 34th St. New York

STRAND, BALTIMORE, RECENTLY OPENED, LACKS NOTHING FOR COMFORT OF PATRONS

BALTIMORE'S newest motion picture theatre, the Strand, on Howard street, near Mulberry, Baltimore, was opened to the public for the first time the early part of last week.

The theatre was built for the Howard Amusement Company. It has facilities for handling about seven hundred persons each performance.

The structure is well decorated; the exterior, which is of cream stucco, is embellished with a large bronze marquis.

The decorations of the main auditorium are in rose, gold and old ivory, the walls being paneled in old rose satin damask. The floor covering is of Wilton velvet, matching the satin wall panels.

The lighting effect is totally indirect and invisible and is effected by rays from the coves. The Swartout automatic ventilating and cooling system has been installed.

This enables the air in the house to be completely changed every twenty-one minutes. A concert organestra has also been installed, and this is the first of its kind in the South. Warren Hackett Gailbraith, a Scotch musician of some note, presides at the console of this instrument in recitals and accompanying the pictures.

A ladies' room and a gentlemen's room have been provided on the first floor.

The house opens at 11 a.m. No expense has been spared in securing perfect flickerless projection.

A Minusa Gold-Fibre screen, Simplex projectors, with specially constructed lenses, arc-controllers, motor generator and electrically operated film rewinders, cleaners, splicers and all other equipment have been installed.

LYRIC AND THE CRYSTAL THEATRES OPEN IN INDIANAPOLIS

THE Lyric theatre, Indianapolis, operated by Barton and Olsen, which opened Sunday, March 19, with the Paramount program, replacing the popular-priced vaudeville, played to large audiences the following Sunday. George Beban in "An Alien" was shown.

A stage setting, representing Japanese tea gardens, has been put in and music is provided by a seven-piece orchestra.

The Crystal theatre, Indianapolis, reopened Sunday, March 19, with "Forbidden Fruit," an Ivan production. The theatre has been rebuilt throughout, and is now one of the most attractive photoplay theatres in Indianapolis.

The theatre was rebuilt in six weeks, and presents a pleasing and restful appearance and the seats are very comfortable. One of the provisions of the house to be commended is the fact that there is more room between the rows of seats than required by law, which adds to the comfort of patrons and makes it easier for pessons getting in and out.

The seats have been tinted a silver gray to match the decorative scheme of the rest of the interior finishings. Two large, forty-eight inch, heavy duty exhaust fans, which are capable of changing the air every two and a half minutes, together with eight ceiling ventilators, comprise an adequate ventilating system.

The theatre now seats 750 persons, all seats being on one floor. A new type of curtain has been installed, which is said to do away entirely with eyestrain. The operator's balcony is absolutely fireproof and holds a bank of new machines of the latest model.

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Fire Insurance Day

To be devoted to the discussion of insurance problems. Particularly on fire prevention and safety devices—the protection of studios, vaults and inspection rooms. There will be a lot of interest for the manufacturer, exchange men, exhibitors and every other motion picture man concerned in fire protection. You will want to hear the talk on the building of new and modern fire proof theaters. Make a note to be there!

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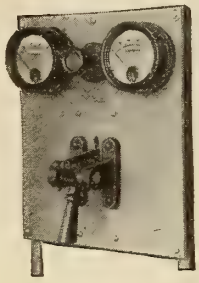
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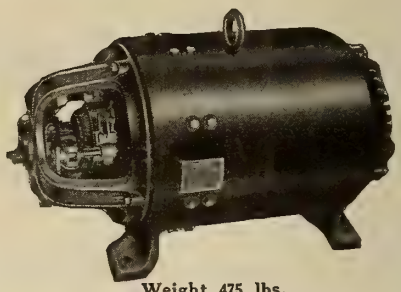
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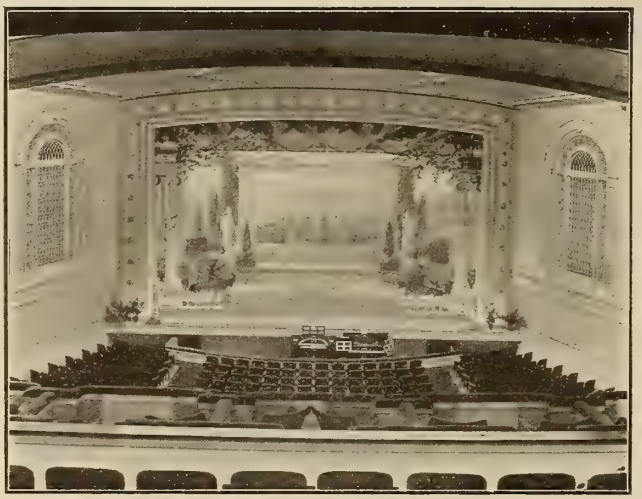
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Utica, N. Y., Dec. 14, 1915.

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Make what use you wish of this letter, as we shall be only too happy to allow any visitor to inspect our equipment, which we are mighty proud of.

Wishing you all the success in the world, we are

Yours very truly,

AMERICAN MOTION PICTURE CO., INC.

Wm. L. Foster, Gen. Manager.

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The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work.

Cameras Are Now Made for Special Exhibitor Needs

Day Is Over When Picture Theatre Managers Must Send to Nearest Large City for Cameraman in Order to Get Films of Local Events—Many Secrets Supposed to Be Known Only to the Professional Need Not Remain Hidden to the Inquiring Amateur

THE wide-awake exhibitors in all parts of the country are manifesting great interest nowadays in making local pictures. Formerly when an exhibitor desired a local event filmed a cameraman was secured from the nearest large city at great inconvenience and expense.

The cameraman's services cost a young fortune and, in addition, the developing and printing, generally taken care of by the cameraman, was charged for at a pretty stiff rate.

Conditions in this respect are different now and greatly in the exhibitor's favor. The makers of cameras and apparatus have foreseen his wants and there are now on the market a large number of moderate priced cameras which are simple of operation and yield dependable results.

The value of the well produced local picture is recognized by all exhibitors, but we propose in this article to help the exhibitor to make a success of the purely mechanical end, the successful photographing of the various events or scenes which he wishes to portray.

As the exhibitor cannot be expected to know as much about photography in general, and the faults and failings of raw film stock in particular, as the professional cameraman, we will explain the most frequent causes of failure, and tell how to avoid or remedy them.

Static Trouble in Negative Sometimes Avoidable

Static electrical discharges on the film, which is the bugbear of all cameramen, is a common source of film failures. Quite frequently static troubles in negatives can be avoided.

The commonest causes of static marketings are due to careless handling of the negative stock in loading the camera. The back or celluloid side of the film may easily become charged with static by friction of the film against itself in rewinding the roll, or by inserting the roll of negative stock into the camera magazine without having put a spool in the center of the film roll.

As the hole in the center of the roll of film is larger than the spindle in the magazine the film will tighten down on itself when the camera is operated. This rubbing of the various layers of film against each other can easily electrify the film.

Still another frequent cause of static getting into the negative stock is the practice of twisting the film roll in the hands, to make the hole in the center larger to facilitate inserting the magazine spool. A roll of film is frequently charged with static before any pictures have been taken on it from one or more of the above causes.

When the camera is now operated, the rapid striking of the film by the claws, at the gate of the camera, where, of course, pressure is applied to the film by the tension springs or pressure plate, causes the static electricity to discharge in a series of minute flashes, which of course leave black streaks of varying size and pattern upon the negative images.

It should be understood that static troubles are greatly aggravated by excessive cold and dryness. The use of Eastman's X Back film has been found to greatly reduce film failures chargeable to static.

By loading and unloading the camera magazines in a warm and preferably somewhat moist room much will also be accomplished toward banishing static troubles. Such a room is always the best to handle raw film in.

The roll of negative stock as it comes from the manufacturer has the emulsion side innermost, just right for loading the magazine. To obviate the necessity of any rewinding operations, the photographer should get his magazine spools turned down to just the size of the wooden plug which comes in the center of a roll of negative stock.

Rewinding Operations Obviated

Then when loading a magazine just slip out the plug in the film roll, put in one of the magazine spools, fixed as recommended, and put the roll in the magazine. If these suggestions are followed it is not likely that any static faults can be charged to the film in the supply magazine.

Examine now the gate and film track of the camera. If the film channel and aperture plate are velvet covered, it will be well to remove this velvet. The velvet can be removed by applying a wet cloth and letting it soak through.

Then the velvet can be peeled off. The channel and aperture plate must now have a thorough cleaning, after which the aperture plate should be given a high polish with crocus cloth.

Look now to the pressure plate and the tension shoes, which support the film where the claws engage it. These should bear just hard enough on the film to keep it flat at the aperture for good even focus.

An excess of tension on these parts is sure to invite static discharges. Carrying out these suggestions is sure to greatly reduce static troubles, and in many cases will cure them entirely.

Another defect most always in evidence in motion pictures taken by amateurs is the unsightly scratches running for several hundred feet or throughout the entire subject. Nothing can mar the appearance of a film more than these scratches.

They are caused by an emulsion accumulation on the aperture plate. This or some other particle of foreign matter on the plate will scratch all film run through the camera, until removed.

The aperture and film channel must be kept scrupulously clean and highly polished. Any emulsion which has gathered on these parts may be removed by gentle rubbing with a moistened cloth.

As a goodly part of the pictures taken by exhibitors will be those of parades and events showing action, a few words as to the placement of the camera to get a pleasing effect will not be amiss.

How to Photograph Moving Objects

It should be borne in mind that people marching, autos and wagons should never be photographed passing directly in front of the camera at right angles. To photograph things thus merely results in giving the objects a dizzzy, blurred appearance when viewed on the screen.

Processions and vehicles in motion should be photographed coming toward the camera and passing off to the side of the view. A pleasing result may always be secured in this way.

As regards the proper opening for the camera shutter one-third of the circle will be right for most work. In the southern part of the country, wherever the light is excessively bright, or in photographing very rapid action, such as horse or auto racing, use one-quarter of the circle shutter opening.

Lens stops must, of course, be a matter for individual testing, and experiment, as climatic and other conditions vary somewhat in different sections of the country.

MINNEAPOLIS MAN WANTS INFORMATION ON DEVELOPING AND PRINTING PROCESSES

FROM a Minneapolis firm of opticians comes the following: "Can we obtain information from you or through you with reference to the mechanical work necessary to develop print and finish moving picture films?"

These subjects will be dealt with fully and in detail in the Camera Department in forthcoming issues, but an outline of laboratory procedure will be given here, as a guide to those who may have under consideration developing and printing motion picture films on a small scale.

The apparatus for developing negatives and positives is the same. The film is wound on frames or racks and then immersed in tanks containing the developing solutions, hypo and wash water. At least three tanks should be employed.

There are two forms of racks and tanks in common use. In the large laboratories of the film producers and those catering to the trade, a rectangular frame of wood, light in construction, is used and the film is wound spirally around it.

There are generally rows of pegs at the top and bottom of the rack or frame to keep the film from overlapping as it is wound from top to bottom on the rack.

With this form of rack a tank in the form of a trough about five feet deep is used, made of cypress wood. These tanks are made to hold from one to six racks or frames of film.

The frames are kept from touching each other by stripps or partitions attached to each side of the tank, on the inside, and running up and down.

This form of tank will require about forty-five gallons of developer to each frame of film, which in these days of high priced chemicals is some consideration.

There is another style of frame, however, known as a horizontal or "pin frame." This is composed of two pieces of wood or brass fastened together in the form of a cross. On the uppermost side pins or pegs are inserted from the center of the frame to the outermost extremity of each of the four arms.

The film is secured to one of the innermost pegs and wound around and around the pegs until the outermost pegs are reached, when the frame is completely wound with the film.

It is now immersed in a shallow circular tank of galvanized or enameled metal which requires only a few quarts of developer to submerge the frame.

Development can be judged by raising the frame occasionally, a handle being affixed to the center. These flat metal tanks come in sets of three which may be placed one within the other when not in use.

After development, fixing and washing the films may be dried on the frames if necessary but the better plan is to transfer them, after washing to a drying drum, the same being a fairly large cylinder of thin wooden slats, mounted through the center on an axle so that it may be revolved, for even and quick drying of the film.

Some sort of a frame or horse is necessary to mount the racks of film upon, so that they can be rotated when transferring film to the drying drum. The rectangular frame is the easiest to transfer film to the drum from.

As regards the printing of positives a printing machine is in many respects similar to a projector mechanism. It employs a claw instead of an intermittent sprocket to move the film.

There is a shutter with one blade to cut off the light during film movement. On a double bracket at the top are mounted the negative roll and the roll of positive stock.

The gate or door differs from a projector in that, instead of tension springs on the edges of the film only, there is a plate, usually ruby glass, which presses the films tightly together, over their whole width.

An incandescent globe in the back of the apparatus furnishes the printing light and can be moved closer or further from the film to accommodate different negative densities. Some printers have means for taking up the printed film and some have not.

The development of positive film is along the same lines as negatives, but a much brighter dark room light can be safely used with positive stock.

For the best results a differently compounded developer should be used for negatives and positives, the characteristics of which will be known by all familiar with photographic work.

All of the apparatus described is readily procurable and this department stands ready to advise in fuller detail, on such articles, at any time.

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PENNSYLVANIA INSPECTOR GIVES INSTRUCTION TO DEPUTIES IN MOTION PICTURE THEATRE SUPERVISION

Special to MOTION PICTURE NEWS

Harrisburg, Pa., March 21.

LEW R. PALMER, chief inspector of the Pennsylvania Department of Labor and Industry, called into his office today the deputy building inspectors from all parts of the state to instruct them, among other things, in their duties with regard to the inspection of motion picture theatres.

This action created some concern among theatre owners of the state who feared there might be a disposition on the part of the department to place more rigid restrictions on building regulations for motion picture theatres.

When Mr. Palmer was asked about this he assured the representative of MOTION PICTURE NEWS that there is no intention to make any alterations in the present building code as affecting theatre construction, as recently prepared by the State Industrial Board.

The purpose of the conference, he said, was simply to coach the inspectors with regard to the features of the present building standards.

Theatre men of Pennsylvania felt especially apprehensive lest there might have been some plan to make the present code compulsory. Assurance was given at the time the code was adopted that the department of labor would not exercise its legal right to prescribe a compulsory code so long as theatre men showed a disposition to comply voluntarily with the standard.

It is understood that the department is satisfied that the theatre owners have been showing a proper spirit of co-operation with the state authorities in this matter, such as makes it unnecessary to make mandatory rules to govern the construction of theatres, and there seems to be every reason to believe that the voluntary code will continue in force.

WILL ENLARGE CHATTANOOGA THEATRE

IN connection with extensive improvements which are planned by the Signal Amusement Company on its motion picture theatres, it is understood that the Crescent theatre, 812 Market street, Chattanooga, will be extended the length of the block.

It will have a seating capacity of 900, and will be one of the most attractive and up-to-date film houses in Chattanooga.

Work of rebuilding the Crescent will be started at an early date. The theatre will have a balcony which will seat 200 people. When completed the name of the theatre will be changed to the Imperial.

W. H. Wassman and Roy C. Shelton, two of the largest moving picture operators in Nashville, have combined their interests into one company and will operate in future under the name of the Wasshelton Operating Company.

Application for a charter was filed by the new concern with the county register. The capital stock is placed at $5,000. The incorporators are W. H. Wassman, Roy C. Shelton, A. T. Levine, W. H. Levine and N. O'Donnell. The company will control several of the largest moving picture theatres in Nashville.

$125,000 THEATRE PLANNED IN PHILADELPHIA

THE contract for the new theatre to be erected at Germantown avenue and Venango streets, Philadelphia, has been awarded to Ketcham and McQuade. The Hoffman Company are the architects, and the building, a one-story brick, stone, concrete and terra cotta affair, is to cost $125,000. Mrs. J. Effinger, the owner of the new house, already owns one successful Philadelphia theatre, The Leader, at 4102 Lancaster avenue, which is under the management of her son, Herbert Effinger.

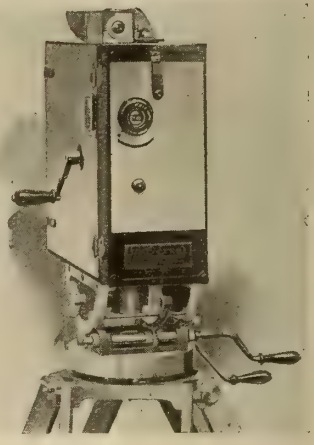
The Imperial, a theatre of 1,000 seats, at Second and Poplar streets, Philadelphia, Jack Rosenthal proprietor, is contemplating the placing of a large Kimball organ in the near future. The theatre charges five and ten cents.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Temperamental Illustrations for Serious Moments

Musical Numbers Must Be Divided Into Certain Degrees of Gravity and Solemnity Before Programming Becomes Simple—Use Waltz as the Point Dividing Frivolous and Serious Numbers, as It Is Very Flexible—This Pliancy Makes the Waltz Indispensable to Picture Players.

THE most difficult task in setting musical programs for feature photoplays, as found in getting the proper temperamental illustrations for the more serious moments illustrated on the screen.

To do this, it is first necessary that your musical numbers be divided into certain degrees of seriousness, after which contrast programming becomes simple.

In picture playing it is wise to use your waltz as the point, dividing your frivolous and serious numbers. The waltz is a very flexible number and can be made frivolous or serious at the will of the player. This makes the waltz an indispensable number to picture players.

Serious music can be divided into eight possible degrees. One, the waltz; two, light romantic; three, romantic; four, heavy romantic; five, pathetic; six, heavy pathetic; seven, heavy, and eight, plaintive.

Number one needs no explanation, other than its adaptability to any of the eight above mentioned degrees, when using lento, minor or oriental waltz movements.

Number two is better obtained by 6/8 movements of moderate tempo. Numbers suggesting out-door temperaments or numbers played in the upper registers are good.

Number three should be numbers played in the middle register of similar temperament as number two, but should contain legato played movements.

Number four should be numbers of slower tempo, the theme being carried through the composition in the lower registers. For romantic appeals, numbers written in major keys should always be used.

Necessary for Pathetic Appeals

For number five or pathetic appeals, numbers having positive legato phrasing with short modulations into minor chords should be used. When the minor strains are more lengthy, the number becomes a heavy pathetic number, designated as number six.

It should be remembered that pathetic appeals are always better obtained in the middle and lower registers. In these registers, legato movements are more appealing.

Number seven, or numbers known as heavy numbers should have positive dramatic effects. These numbers are better known by their short unfinished themes and their modulations into many different chords with slight or no preparation at all. Such numbers are always slow numbers and are found only among the classics of our greatest composers.

Numbers with conflicting themes or movements played simultaneously, will also create heavy effects. Number eight or plaintive numbers, must be very slow, and should be numbers in minor keys throughout.

To obtain the degree of seriousness desired, it is not only necessary to be familiar with the screen action, but also the number preceding or succeeding such action.

For instance, if you were playing a light, frivolous 2/4 number, you could then by contrasting, obtain a very serious appeal, suitable for the most quiet love scene by the use of a romantic number, known above as number three.

Should a serious appeal be desired after a waltz lento movement, it might be necessary to use a number five or number six number; namely, the pathetic or heavy pathetic for obtaining the proper contrast, and adding appropriate importance to the succeeding serious scene.

For numbers one, two and three, the very opposite is quite often true; namely, certain waltzes have a more serious appeal than light romantic or romantic numbers. Consequently, numbers two and three could be used as relief numbers for number one, when such a condition is apparent in your program.

In building up your music to the higher degrees of seriousness, it might be well to remember that one, two and three are numbers which are flexible and can be appropriately used as pivot numbers, from which both your light or frivolous, and your more serious effects can be gradually obtained.

Whenever possible, it is more effective to get the greatest possible contrast in your musical program.

IMPOSSIBLE TO SEND PLOTS TO EVERYBODY THROUGH THE MAIL

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ANS.—It has been necessary for me to discontinue sending out any plots at all, to be perfectly fair with all our readers.

I am glad to note that you are one of us who think musical programs or plots are necessary to better picture playing.

The music plots of three or more of the features you mention have been given in this department of MOTION PICTURE NEWS, and by looking over your back numbers, you will find them.

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Music Plot of The Woman's Law

Pathe "Gold Rooster" Feature **By ERNST LUZ** **Projection Time 70 minutes**

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1	
1.	Caprice or Light Leg. Desc. XX....	"Shadowland" (Leo Feist).....	"Mrs. Gail Orcutt," etc.
2.	Short Intro. and Waltz XXX.....	"Athene" (Shapiro Bernstein).....	"Amid far different scenes," etc.
3.	Inter.-Trot XX	"Fountain of Youth" (Abrahams).....	Orcutt and girl re-enter house after automobile ride.
4.	Hurry X	"A. B. C. Dramatic Set No. 12"—B2..... (Jos. W. Stern and Company)	Orcutt stabs artist.
5.	Desc. (Hy.-Path.) X	"Songs Eliland" (G. Schirmer).....	Connects 1 and 2.
		PART 2	
6.	Waltz Lento (Hy.-Leg.) Minor.....	"Song D'Antonne" (E. Ascher).....	
7.	Desc. (Hy.-Path.) XXX.....	"A. B. C. Dramatic Set No. 14"—A1..... (Jos. W. Stern and Company)	Connects 2 and 3.
		PART 3	"A moment of doubt and fear."
8.	Desc. (Hy.-Dr.-Path.) XXX.....	"Cavatina," by Raff.....	"Though after three months."
9.	Waltz (Leg.) XXX.....	"Amoureuse" (Ricordi and Company).....	"Meanwhile, the fugitive remains near by," etc.
10.	Desc. (Hy.) XX.....	"Autumn," by Tschaikowski..... (C. Fischer and Company)	"The next morning."
11.	Desc. (Light Rom.) X.....	"Cupidietta" (C. Fischer and Company).....	Connects 3 and 4.
		PART 4	Man writes name in book.
12.	Desc. (Hy.-Rom.) XXX.....	"Romance," by Tschaikowski..... (G. Schirmer and Company)	
13.	Waltz Lento (Leg.) XXX.....	"Druid's Prayer" (Jos. W. Stern and Company)..	"The deep affection of Vance," etc.
14.	Inter. (Light) X.....	"White Bird" (Chas. Harris).....	Reporter talks to Ormond in saloon.
15.	Desc. (Hy.-Path.) X.....	"A. B. C. Dramatic Set No. 14"—B2..... (Jos. W. Stern and Company)	Connects 4 and 5.
		PART 5	"You mean you'd—you'd take—Vance."
16.	Mysterioso X	"A. B. C. Dramatic Set No. 12"—A1..... (Jos. W. Stern and Company)	Servant on screen with revolver.
17.	Agitato X		After real Orcutt shot.
18.	Desc. (Hy.-Path.) XXX.....	"Told at Twilight" (G. Schirmer and Company)..	
19.	Waltz Lento (Classy Leg.) XX.....	"Destiny" (G. Schirmer and Company).....	To End.

Note: In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Note: During No. 17 a pistol shot is the only essential effect.

Music Notes: This picture affords excellent opportunities for the playing of an exceptionally good musical program. Note that Nos. 5, 6, 12, 18 and 19 have no cues to stop and can consequently be played concert, when numbers of stated appeal are selected. Abrupt segues are not necessary. Serious music must be used throughout. No. 1 can be a light legato number. No. 2 should be concert waltz with a short introduction. Nos. 5, 7, 8, 10, 12, 15 and 18 must be slow numbers having a dramatic effect as well as a romantic or pathetic appeal, as designated in plot. No. 3 is an intermezzo-trot as is used for dancing. Nos. 6, 9, 13 and 19 are all slow waltzes, played legato, so as to maintain a serious or romantic appeal. No. 11 can be a medium light number. A moderate 6-8 number is good. No. 14 can be a light 2-4 number. Nos. 4, 16 and 17 are melodramatic numbers as suggested in plot.

The picture can be excellently illustrated musically on the organ.

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Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lente movement after action quiet.

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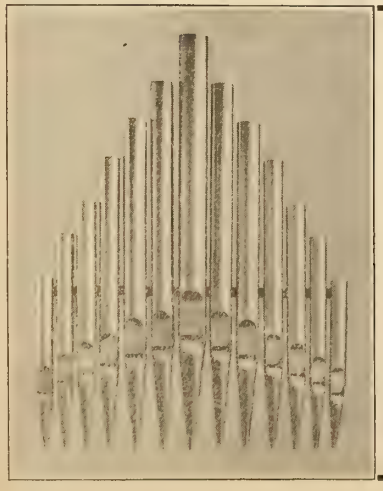
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Edited by Nathan Myers

Spanish Gardens $100,000 Theatre for Washington

Amusement Structure Will be Located on Fourteenth and Irving Streets, With Seating Capacity of 4,500, Including a Roof Garden of 2,000 Seats—The Architectural Style Will Make it Distinctive—Covered Pavilion for Refreshment Seekers is Part of Plan

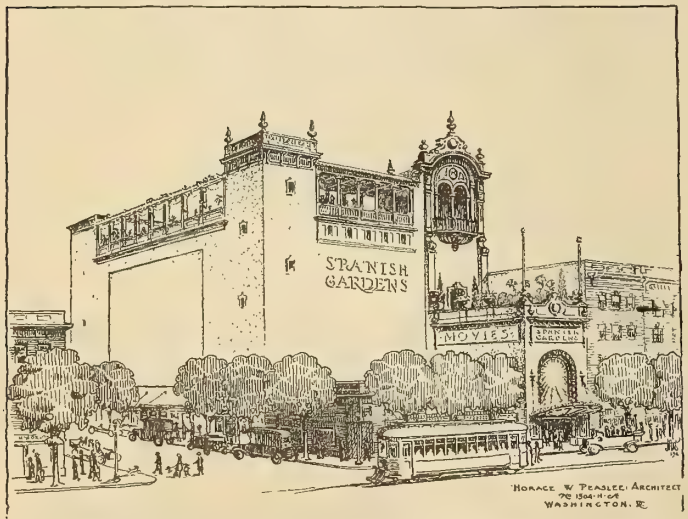
AT LAST Washington, D. C., is to have a motion picture theatre that is not only "something different" but something novel and at the same time something beautiful, comfortable and altogether practical.

This is the Spanish Gardens to be located on Fourteenth and Irving streets, in the residential section in the midst of an established motion picture settlement.

Work will commence next month and occupation is promised late in the summer. It is estimated that the cost will be $100,000 and from the indications of the plans these figures appear conservative.

The company responsible for the Spanish Gardens is the Federal Amusement Company, the local fiscal representatives being G. L. Stabler and R. W. Power, both men who know what they are doing and are anxious to give the national capital a motion picture house worthy of favorable praise from its constant flow of visitors.

The general type of the theatre will be an auditorium 85 by



THEATRE · FOR · THE · FEDERAL · AMUSEMENT · COMPANY

150 feet, with a seating capacity of 2,500, including the balcony. There will also be an open roof garden with a capacity of 2,000.

Two Theatres Run at Same Time

The two theatres may be run at the same time, making a capacity of 4,500, or they may be operated separately, as the management or the weather may deem best.

It is to the architect, Horace W. Peaslee, that this new departure in design and comfort is due, for Mr. Peaslee is a young man comparatively fresh from architectural studies in Europe. He is thoroughly alive to the fact that motion pictures are here to stay and that the American public demands more comforts from the motion picture theatre than from the stage structures.

Mr. Peaslee is as interested over the Spanish Gardens (a name of his suggestion) as if it were a palace. "I mean to make this a theatre where beauty and comforts will go hand in hand; a theatre where I will want to go myself for enjoyment."

There will be a definite style of architecture—that of the Spanish Renaissance—with its tower and attractive balcony. The stucco walls, arches, and columns will be highly ornamented with definite designs, colored tiles and illuminations in keeping with the period. The large circular marquise promises to be a novelty in color and design.

The entrance lobby on Fourteenth will be fifty feet by thirty feet. The passage will not be obstructed by the ticket booth, which will be placed to the side under the ornamental staircase, leading to the balcony and boxes. On the opposite side will be a moving stairway to facilitate entrance and exit of patrons. Display posters will be neatly arranged in wall panels. No easels will be used.

For the benefit of the balcony and box patrons there will be a mezzanine promenade made possible by the penetration of the under side of the balcony by the vaulted ceiling of the foyer. This makes use and beauty of an otherwise homely aspect in the usual theatre construction.

Roof Garden and Promenade for Balcony Patrons

The balcony patrons will also be given another comfort in the form of a roof garden and promenade over the entrance lobby. Here under trellises and behind lattices refreshments will be served continuously.

The seats of the auditorium will be roomy with broad aisles. There will be a spacious promenade in the rear. Ventilation and lighting will be in the hands of experts, who will have the comforts of the patrons always in mind.

The walls and interior decorations will be restful in color and beautiful to look upon. They will have a definite scheme and not be merely put there to fill up space.

The stage will be ample for a large orchestra and desired decorations. It will also accommodate sets for special occasions. The screen will have a novel setting, to be made known later.

The chief departure in the Spanish Gardens and that which gives it its name will be the roof garden, whose canopy will be the starry heavens.

Here is where comfort and pleasure and an "at home" feeling will reign supreme and here is where Mr. Peaslee has given the Capital of the Nation what it has wanted in a picture theatre.

The central part will be for seats only, but for those who wish to enjoy refreshments while watching the pictures, there will be an elevated promenade provided with tables. There will also be a covered pavilion for refreshment seekers, so arranged as to permit unobstructed view of the screen.

The Roof a Veritable Garden

The entire roof will be converted into a veritable garden, with its pergolas, lattices, flowers and vines. Here Mr. Peaslee promises to work out some novelties found in Spain that will be a delight. Situated as the Spanish Gardens will be on Mount Pleasant hill, the breeze will have full sweep.

Mr. Stabler and Mr. Powers will provide an excellent orchestra. The best features only will be shown, at a uniform admission of ten cents, with the exception of the boxes. There is every reason to believe that the picture patrons of Washington will welcome the Spanish Gardens.

A THEATRE A DAY RECORD FOR NEW HOUSES IN WISCONSIN

A THEATRE a day, or seven a week, is the record for new theatres set in Wisconsin during the past seven days.

Plans for exactly seven new houses have been announced by builders and architects, the costs ranging all the way from $7,500 to $30,000.

Builders, exhibitors or exchangemen could give no particular reason for this sudden and remarkable activity in threatre building other than that good business conditions and a very bright future warranted this building.

A strange feature of this activity is that but one of the seven houses reported is to be built in Milwaukee. All the others are to be erected in the smaller cities, not one of whose population exceeds the 20,000 mark. The majority of the towns range around the 10,000 mark.

One of the towns, Muscoda, only boasts of 743 people. Architect F. L. Kronenberg of Madison has completed plans for the erection of a theatre for Fred Paulick of that city. The building will be two stories and basement, 50x100 feet, have vacuum steam heating, a sound proof floor and metal ceiling.

At Marshfield, G. A. Krasm, 326 S. Central street, has completed plans for the remodelling of a store for a photoplay theatre. The building is owned by Kleiner, Lang and Scharmann, hardware dealers. The present building is of reinforced concrete and is 30x77, but an addition will be 30x80 feet, two stories high, and when completed the theatre will have a 500 seating capacity.

At Antigo H. E. and P. J. Hanson, proprietors of the Palace theatre, have instructed Architect H. T. Liebert, Wausau, to take figures for a solid brick theatre, with cut stone and terra cotta trimmings. The building is to be 45x180, two stories and basement, have hot air heating, composition roofing, and probably terrazzo floors. When finished the building will cost about $20,000.

Ripon has selected Architect Henry Auler of Oshkosh to prepare plans for a new city hall, armory and theatre to cost between $30,000 and $40,000.

The Madagin-Lauerman Company, Marinette, is having plans prepared for the erection of a photoplay theatre on Main street of that city to be leased by Asher Brothers, proprietor of the Bijou theatre. The building is to be of solid brick, 90x120, with a seating capacity of about seven hundred.

In Milwaukee B. S. Scheiderer is preparing plans for the erection of a photoplay theatre for J. R. McKinley at Stevens Point. The building is to be of solid brick or brick and tile construction, one story and part basement, 40x130 feet. It will have furnace heating, a fan ventilating system, tar and gravel roofing, stone trimming, a stage and indirect lighting.

The theatre is expected to cost about $7,500 and will have a seating capacity of five hundred. The Kroening Construction, 708 Majestic Building, is taking figures for the erection of a photoplay theatre in that city, costing about $20,000, to be built on Fourteenth avenue and Mitchell street.

$100,000 THEATRE FOR SUPERIOR, WIS.

A NEW $100,000 motion picture and vaudeville theatre, with a seating capacity of 1,200, will be built in Superior, Wis., by M. S. and B. J. Cook, proprietors of the New Grand, Duluth, and Frank N. Phelps.

The building will be of brick, concrete and steel, and modern in every detail, with the latest system of ventilation and will be absolutely fireproof. There will be playrooms and a nursery for children, rest rooms for women, and smoking rooms for men.

FEDERAL SIGN SYSTEM OF KANSAS CITY COMPLETING ELECTRICAL ALPHABET SIGN

THE Federal Sign System of Kansas City is making much headway with an electrical alphabet which it is leasing to theatre owners for announcing subjects.

The Prospect and Gillham have been using them for some time and several others are soon to adopt these signs.

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NEW RIALTO THEATRE, BROOKLYN'S LARGEST FILM THEATRE, IS OPENED MARCH 18 WITH "NE'ER-DO-WELL"

BROOKLYN'S largest theatre devoted exclusively to the exhibition of high class moving pictures—the Rialto—at Flatbush avenue and Cortelyou road, in the Flatbush section, was opened on Saturday night, March 18, before an audience of more than two thousand persons, drawn from the immediate vicinity.

The Rialto, completed at a cost of $125,000, has a seating capacity of more than two thousand. The house was built expressly for high-class photoplay exhibition.

For the opening night and several days thereafter, the principal attraction was a picturization of Rex Beach's novel, "The Ne'er-Do-Well," the Selig-V-L-S-E ten-reel feature.

The policy at the Rialto will be the exhibition of productions



EXTERIOR OF THE RIALTO THEATRE, FLATBUSH, BROOKLYN, N. Y.

of the Famous Players' Company, the Jesse L. Lasky Feature Play Company and the Oliver Morosco Photoplay Company on the Paramount Program.

The program will not be unlike that of the Strand theatre, New York. There will be high-class musical selections between the screen presentations, and the feature pictures will have the accompaniment of a symphony orchestra.

The Rialto is a beautiful structure, substantially built, and complies with all the latest requirements of the building laws. It is provided with more than the usual number of exits, and a special effort has been made by the management to give to the place an atmosphere in keeping with the whole environment of the Flatbush section in which it is situated.

In addition to the presentation of Paramount Pictures, the stars of which include Mary Pickford, Geraldine Farrar, Marguerite Clarke, Blanche Sweet, Fannie Ward, Pauline Frederick, Leonore Ulrich and many others, provision is made for the exhibition of specially elaborate productions as they are made.

Access to the auditorium is through an inner lobby past doors of plate glass and mirrors. There is a wide, broad foyer behind the orchestra seats, with retiring rooms off from it and special provision for women and children.

The Rialto lacks the old-fashioned stage. There is, however, an extra large space for the orchestra, and in place of a stage there is a platform designed for concert numbers. Leading from the platform are passages to dressing rooms and retiring rooms for the musicians, lecturers, singers or other entertainers.

The executive offices for the management are on a mezzanine floor over the lobbies and under the balcony, being reached from the lobbies by separate stairs.

Thoroughly fireproof, and with every provision for the comfort and safety of its audiences, the work of construction and interior fittings was almost entirely the product of Brooklyn firms.

The architect was R. Thomas Short; the builders, the Herz Construction Company. The structural iron work was furnished by Reichner & Penner; the first and damp-proofing was done by

the H. W. Johns-Manville Company and the Brooklyn Fireproof Sash & Door Company; the ventilating system was installed by the Typhoon Fan Company, and Automatic Ticket Selling & Cash Register Company equipped the ticket office.

There are two Powers' 6-B, with booth equipment from the Picture Theatre Equipment Company.

Manager Robert Robertson is to be congratulated on the policy of the house, which promises "photoplay productions of the very highest calibre, with a program consisting of musical and artistic embellishments of the best type."

"RETURNED SOLDIER" COMPETITION A FACTOR IN STRIKE SITUATION IN CALGARY.

Special to MOTION PICTURE NEWS

Vancouver, B. C., March 24.

AS the result of the refusal of the managers of the Allen, Bijou, Monarch, Princess and Isis theatres in Calgary to sign the new agreement offered by the operators' union, containing a closed-shop clause, it was decided that a strike would be called in the houses named. On March 13 the operators at these theatres refused to go to work until the agreement was signed, and the managers quickly got into action.

For several weeks a large class of men who have been wounded and discharged from the army have been taking lessons in operating from an instructor who had installed a projection machine in the basement of the Empress theatre.

It is said that the managers had been expecting a strike for some time, and took steps to point out to Secretary William Alsdorf of the Returned Soldiers' Association that positions would be open for competent operators if the expected trouble developed.

After a hasty conference by the managers these men were communicated with by J. B. Cronk, of the Allen theatre, and quickly went to the houses affected, which had been forced to close for about an hour, but which were open for business again shortly after noon.

It is stated that the new men are giving satisfactory service, and that the class of which they were members recently passed the provincial examination with an average grade twenty per cent. higher than any previous class.

In a statement issued by Joseph T. Aaron, secretary of the operators' union, he said: "We went personally to Mr. Alsdorf, and offered to teach all the returned soldiers free of charge, whereas in the other cases they have been paying twenty-five dollars each for a private party to teach them.

"So far as the returned soldier is concerned, we had no opposition whatever to them. We all had the intention to admit any returned soldier who was competent without any admission fee. As far as the agreement which we presented to the managers to sign is concerned, it in no way prevented the returned soldiers from obtaining employment at the theatres, as we have taken the matter up with Mr. Alsdorf, and we are and always have been willing to give positions over to returned soldiers as soon as they were competent."

While Secretary Alsdorf admitted that the union had made the offer to teach the men operating, he stated that they would all have had to start in as apprentices, and continue as such for a period of several months before it would be possible for them to secure a union card and become full-fledged operators.

As most of them were unable to support themselves without pay for so long a time, said Mr. Alsdorf, they decided that it was to their advantage to take the private instruction at twenty-five dollars.

INTERSTATE FILM COMPANY OF PHILADELPHIA ORDERS MINUSA GOLD FIBRE SCREEN

V. R. GARRICK, general manager of the Interstate Film Company of Philadelphia, has placed an order with the Minusa Cine Products Company of St. Louis for a Minusa Gold Fibre screen to be placed as soon as possible in his projection room of his thearte.

As Mr. Garrick's theatre is one of the most important in Philadelphia for the exhibitors to congregate and see the latest releases, he desires to present these in the best manner possible, and he felt that his pictures were losing a great deal of their detail and beauty when shown on the ordinary cloth screen he has been using.

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(*Continued from page* 2092.)

The panel measures 15 inches wide by 18 inches high and requires a space of about 10 inches from the wall. Angle iron legs are furnished to support the panel about 5 feet from the floor, and upon the angle irons there may be mounted an emergency switch to throw the arcs on your A. C. transformer or other emergency device.

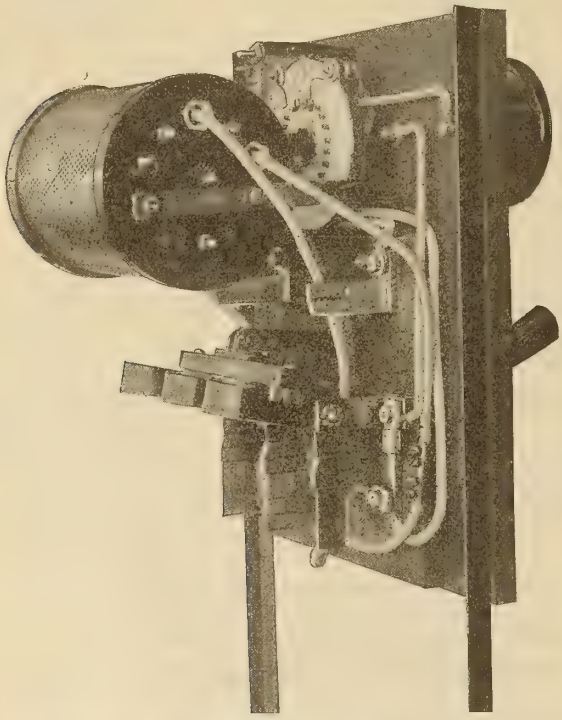


FIG. 2. BACK VIEW OF COMPLETE SWITCHBOARD WITH SWITCH IN ONE LAMP POSITION

Upon these legs there may also be mounted, if required or necessary, the starting box for the motor generator, if it should be installed in the booth.

The arrangement for this special double lamp control is the design of J. H. Hallberg.

ELINOR BEGINS MUSIC REHEARSALS FOR "RAMONA" OPENING IN NEW YORK

CARLI D. ELINOR, musical director of "Ramona," which W. H. Clune, the Pacific Coast film magnate, and his associate, Lloyd Brown, will present at the Forty-fourth street theatre, New York, beginning the first week in April, is now in New York with a number of his men.

Mr. Elinor will immediately begin the work of orchestra rehearsals, as the music of "Ramona" is a most important feature of the presentation of the cinema-drama.

General Manager Brown, who originated the practice of "cueing" dramatic music to the moods of important photoplays, is authority for the statement that in the "Ramona" score there is a theme for every character and this theme is varied according to the mood of that character at the moment.

Thirty musicians in the orchestra pit and twelve more on the stage will provide the accompaniment.

SEVERAL THEATRES UNDER CONSTRUCTION IN WISCONSIN CITIES

ARCHITECT F. W. ANDREE, Milwaukee, is preparing plans for a moving picture theatre to be erected somewhere in the state for J. R. McKinley. The building is to be of brick and concrete construction, fireproof, one story and basement, seating capacity of 700, 40 x 150, steam heated and composition roofing.

A. Summers and Son, 16 N. Division street, Janesville, are the general contractors for the theatre to be erected by the Janesville Improvement Company, and are taking figures on ornamental stucco, decorating, metal canopy and tile floor. The owners will buy electric fixtures, projector and cork carpet.

Diddel and Swanson, of Wausau, are taking figures for the erection of a new theatre according to the plans of J. E. Baggstrom. The structure is to be of brick, one story, 25 x 70 furnace heating, metal ceiling and composition roofing.

AMUSEMENT SUPPLY MOVES TO MALLER'S BUILDING, CHICAGO

THE Amusement Supply Company of Chicago has found it necessary to move to larger quarters in order to handle its increased business.

The company will occupy its new offices in the Maller's Building about April first. This company handles every kind of equipment for moving picture theatres, and the patrons of this concern will be afforded a better opportunity to inspect the extensive line of goods on display.

The Maller's Building now houses fourteen film concerns.

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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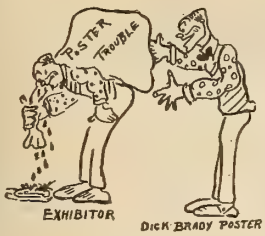
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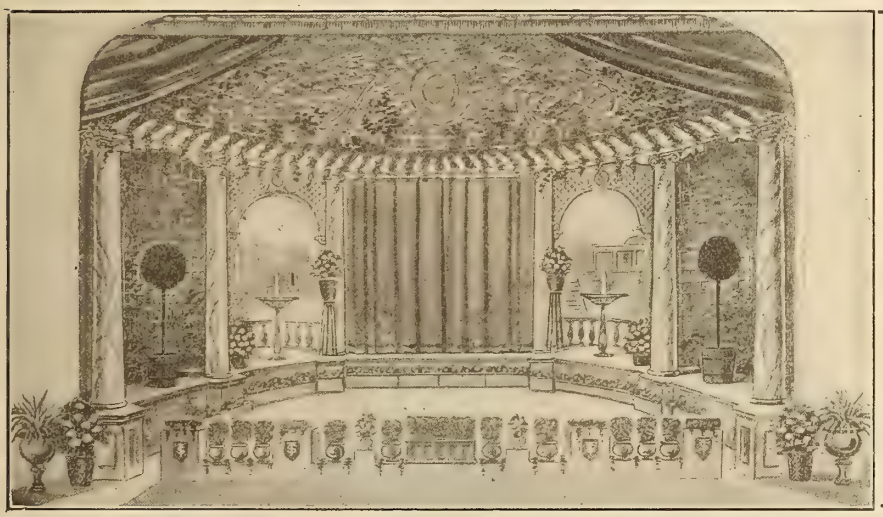
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These chimpanzees with the human brains are naturally funnier than any human beings can possibly be and in addition are as clever as any comedians on the screen or stage. They are supported by other well known fun makers.

The act now playing small time vaudeville billed as Napoleon (a chimpanzee) and Little Hip (an elephant) is not the original act of that name. Little Hip died in 1915 in Australia, and the **genuine** "Napoleon the Great" is appearing exclusively in E. & R. Jungle Film Company comedies. Emulation is the sincerest form of flattery.



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The big circuits and the best exhibitors in every territory in which these films have been released are booking every subject solid and billing them as features—headliners.

TERRITORY ALREADY SOLD—Greene's Feature Photoplays, Inc., 110 W. 40th St., New York; E. W. Lynch Enterprises, 42 Melrose St., Boston; Electric Theatre Supply Co., 13th and Vine Sts., Philadelphia; Liberty Film Renting Co., 105 Fourth Ave., Pittsburgh; Standard Film Service Company, 216 Columbia Bldg., Cleveland; Celebrated Players Film Co., Chicago; Monarch Feature Film Co., 12th and Wyandotte Sts., Kansas City; E. H. Emmick, Goldengate Ave., San Francisco.

How About Your Territory? Write or Wire!

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PRESENTS

LENORE ULRICH



COURTESY
THE OLIVER MOROSCO
PHOTOPLAY CO.

IN

"THE HEART OF PAULA"

RELEASED APRIL 3

PALLAS PICTURES

NEW YORK LOS ANGELES

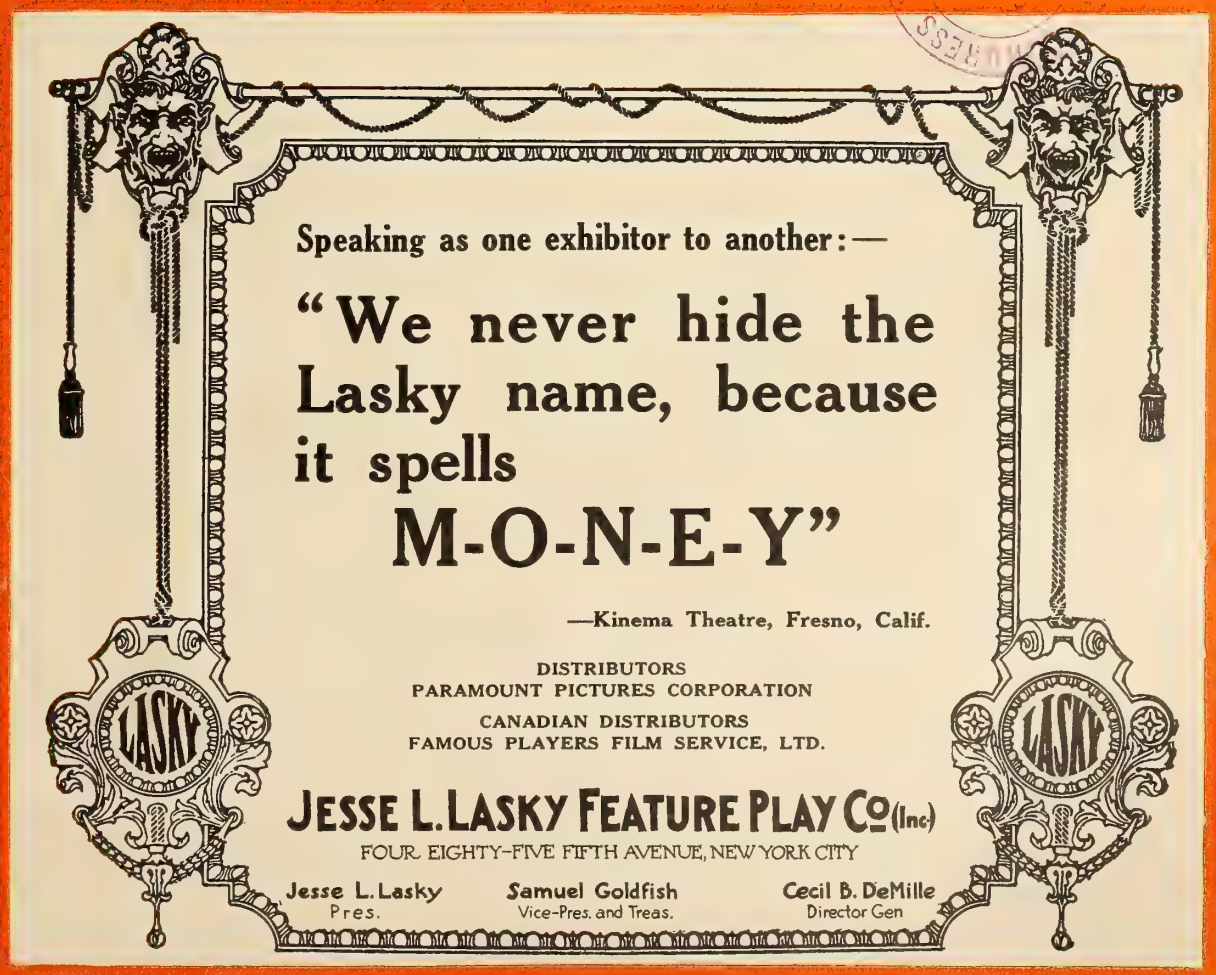
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APRIL 15, 1916

Motion Picture News

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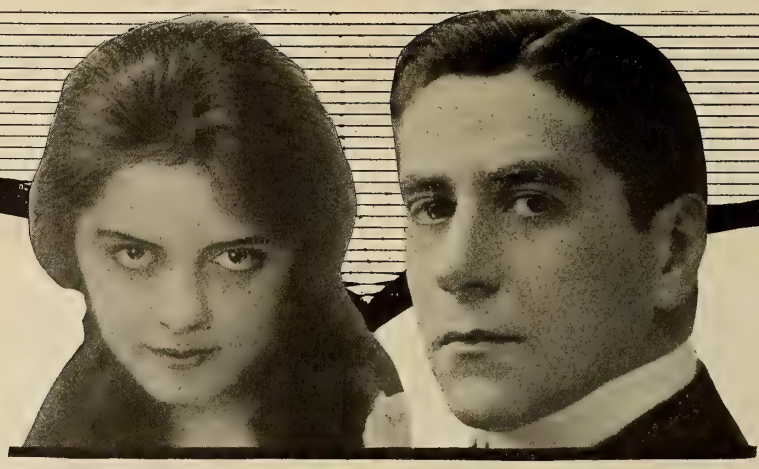
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Victor Moore and Anita King	*The Race*	Lasky
Marguerite Clark	*Mollie Make Believe*	Famous Players
Wallace Reid and Cleo Ridgely	*The Love Mask*	Lasky
Mary Pickford	*The Eternal Grind*	Famous Players
Valentine Grant	*The Innocent Lie*	Famous Players
Marie Doro	*The Heart of Nora Flynn*	Lasky
Pauline Frederick	*The Moment Before*	Famous Players

May

Dustin Farnum	*David Garrick*	Pallas
John Barrymore	*The Red Widow*	Famous Players
Geraldine Farrar	*Maria Rosa*	Lasky
Sessue Hayakawa	*Alien Souls*	Lasky
Hazel Dawn	*The Feud Girl*	Famous Players
George Beban	*Pasquale*	Morosco
Blanche Sweet	*Unconquered*	Lasky
Peggy Hyland	*Saints and Sinners*	Famous Players

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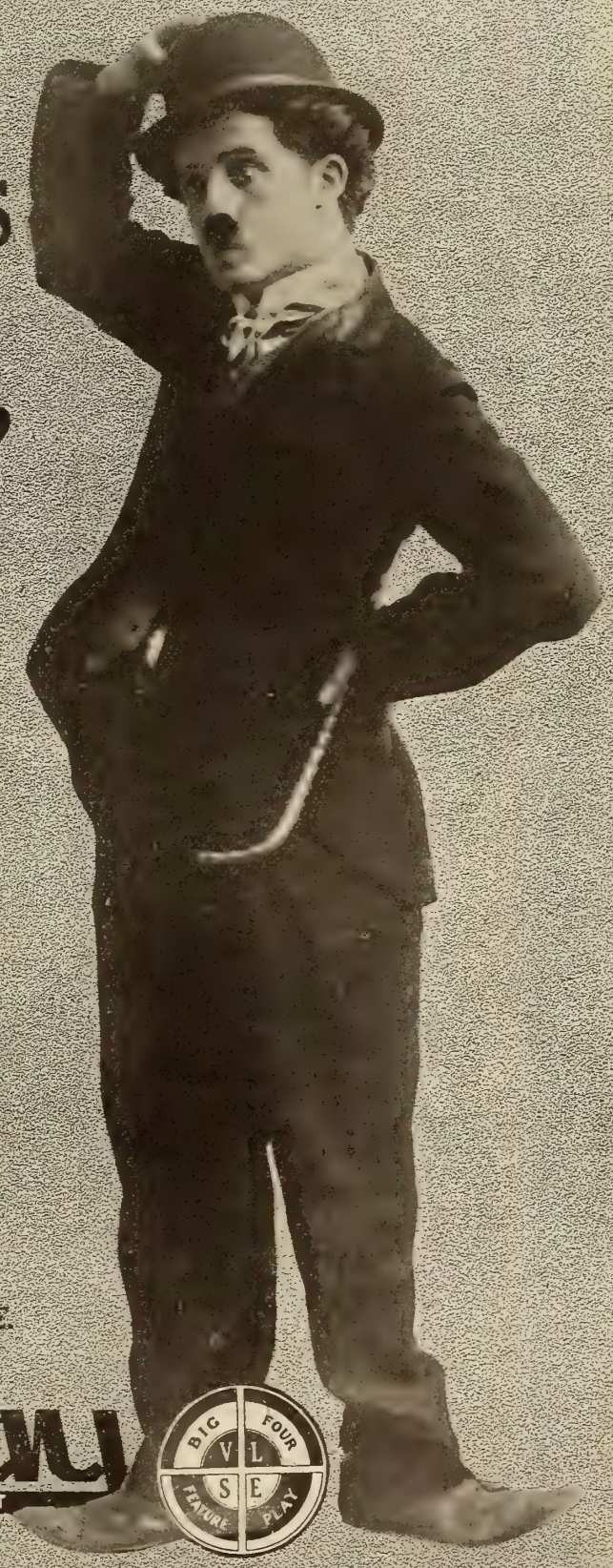
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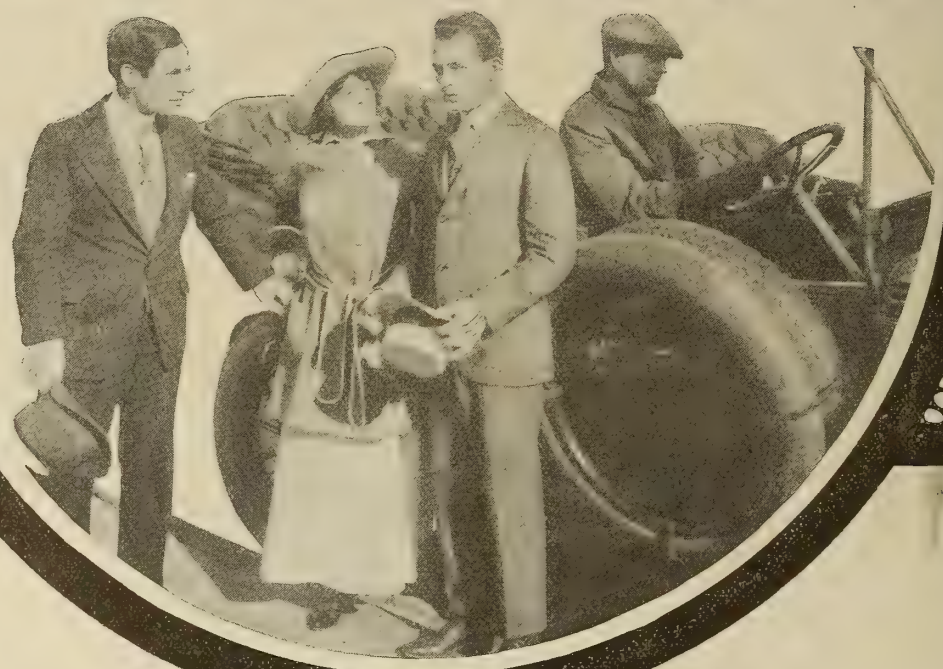
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Silent Selby

Anna Little, Thomas Chatterton, Jack Richardson and Dick LaReno in a compelling story of the west and a man's honor. A three-part "Mustang" drama directed by Thomas Chatterton. Released April 13th.

Peanuts and Powder

A snappy "Beauty" Comedy of fast action, and fun. Carol Halloway, John Sheehan and John Steppling under the direction of Archer McMackin. Released April 12th.

The Improbable Yarn of McQuirk

Orral Humphrey in a picturized yarn of an old "salt." A "Beauty" Comedy full of cannibals and mirth. Directed by Phil Walsh. Released April 16th.

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A Vogue Comedy in which Rube Miller plays the part of a "rube" who goes to a city hotel and gets into all kinds of trouble through his flirting propensities. Madge Kirby, Arthur Tavares and Alice Neice pyramid the laughs in this fun film.

Directed by Rube Miller — Released April 11th.

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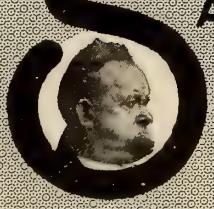


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However, as a taste of the "extra measure" which the immediate future holds in store for Big Four exhibitors, this excerpt from an interview with the General Manager of the V.L.S.E. will provide reason for increased confidence and satisfaction:

Big Features Coming.

"We have many other big pictures coming, such as the Edna May picture, in seven reels; the three Rex Beach pictures, of the Lubin Company; the William Gillette pictures, 'Sherlock Holmes' and 'Secret Service,' from Essanay; the E. H. Sothern pictures, another great production from Selig, and a nine-reel feature, 'The Dawn of a New Day,' which is the first picture the man who directed it ever expressed himself as being entirely satisfied with."

To those who have not yet availed themselves of the superior drawing strength of Big Four productions, this statement will be rich in its significance of the returns to be derived from an alliance with this company.

Such an alliance, it is to be remembered, is always predicated on the best interests of the exhibitor—the "open booking" policy which leaves the exhibitor free to choose that which is best suited to his patronage, and to pay a price commensurate with each film's individual box office value

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A story of poverty's curse and love's triumph—of suspicion born of expediency—of a man's self-sacrifice and a woman's loyalty under the cloud of mistrust.



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the character which
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Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St

Los Angeles
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Minneapolis
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New York City
1600 Broadway

BRANCH OFFICES

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229 N. 12th St.

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San Francisco
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St Louis
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415 Olive St.

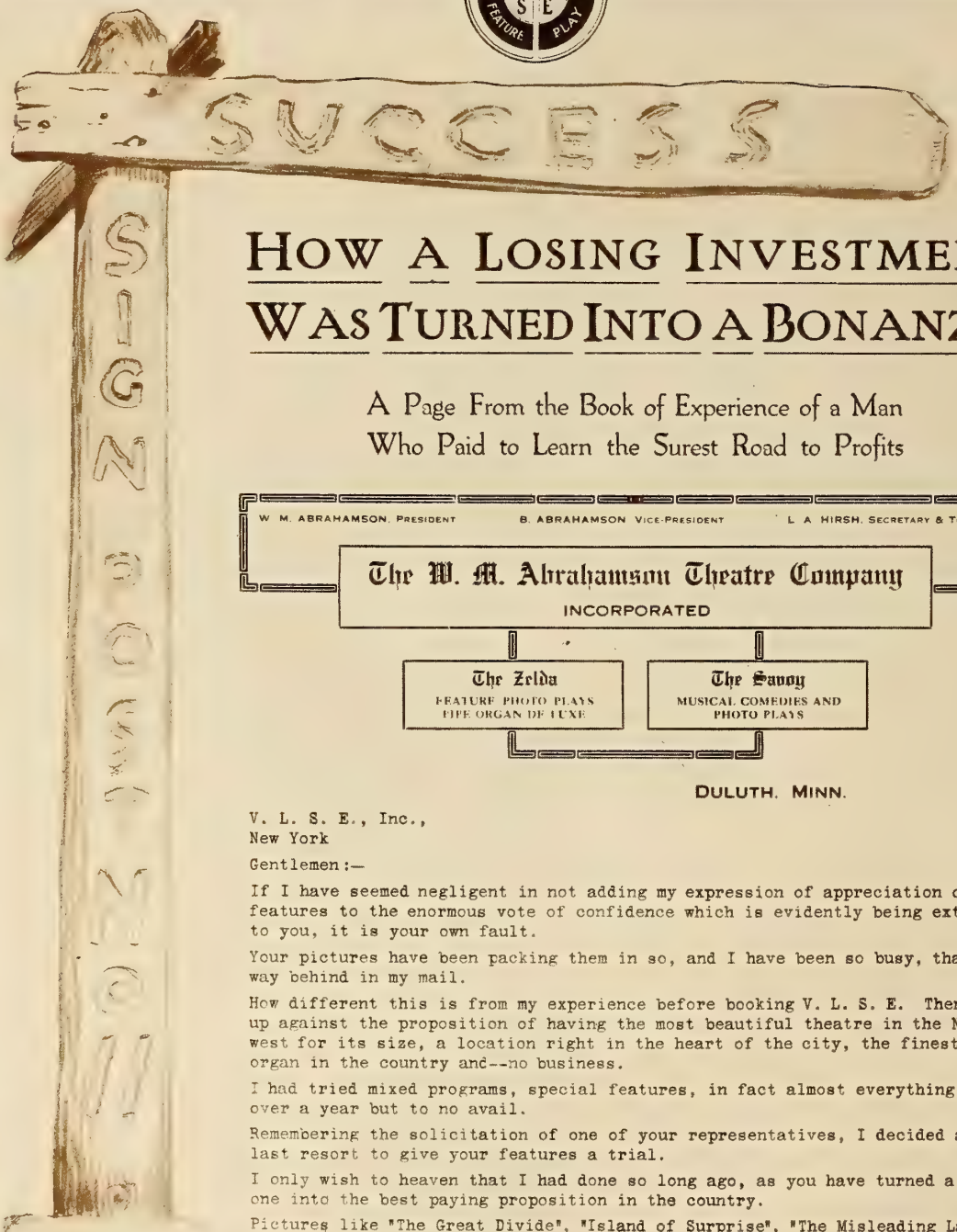
Washington D. C.
811 E. Street N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

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204 St. Catherine St.



How a Losing Investment Was Turned Into a Bonanza

A Page From the Book of Experience of a Man Who Paid to Learn the Surest Road to Profits

W. M. ABRAHAMSON, PRESIDENT — B. ABRAHAMSON VICE-PRESIDENT — L. A. HIRSH, SECRETARY & TREASURER

The W. M. Abrahamson Theatre Company
INCORPORATED

The Zelda
FEATURE PHOTO PLAYS
PIPE ORGAN DE LUXE

The Savoy
MUSICAL COMEDIES AND PHOTO PLAYS

DULUTH, MINN.

V. L. S. E., Inc.,
New York

Gentlemen:—

If I have seemed negligent in not adding my expression of appreciation of your features to the enormous vote of confidence which is evidently being extended to you, it is your own fault.

Your pictures have been packing them in so, and I have been so busy, that I am way behind in my mail.

How different this is from my experience before booking V. L. S. E. Then I was up against the proposition of having the most beautiful theatre in the North-west for its size, a location right in the heart of the city, the finest pipe organ in the country and--no business.

I had tried mixed programs, special features, in fact almost everything for over a year but to no avail.

Remembering the solicitation of one of your representatives, I decided as a last resort to give your features a trial.

I only wish to heaven that I had done so long ago, as you have turned a dead one into the best paying proposition in the country.

Pictures like "The Great Divide", "Island of Surprise", "The Misleading Lady" and "The Rosary" are, not only from a box office standpoint, but for sheer entertainment, supreme in achievement.

It is a real pleasure to express my appreciation for the class of pictures you are releasing, and to heartily advise any exhibitor in need of a "money maker" to use your incomparable product.

Sincerely yours,

W. M. Abrahamson

"I know not how to govern our own course save by the proven experience of others."

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

VITAGRAPH

"THE BATTLE CRY OF PEACE"—

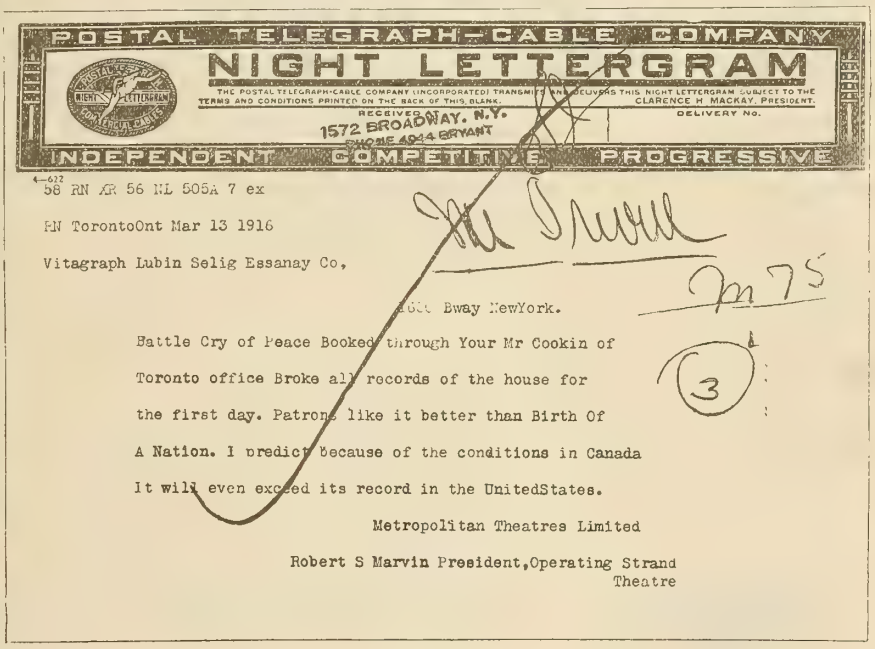
The greatest record breaker
has carried its triumph into Canada.

* * *

The Canadian government is using

"THE BATTLE CRY OF PEACE"

to recruit soldiers for the British Army—
and
Successful exhibitors are using it to
break their box office records.



POSTAL TELEGRAPH—CABLE COMPANY

NIGHT LETTERGRAM

THE POSTAL TELEGRAPH-CABLE COMPANY (INCORPORATED) TRANSMITS AND DELIVERS THIS NIGHT LETTERGRAM SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS BLANK.

CLARENCE H. MACKAY, PRESIDENT.

RECEIVED 1572 BROADWAY, N.Y. PHONE 4944 BRYANT

DELIVERY No.

INDEPENDENT COMPETITIVE PROGRESSIVE

622

98 RN AR 56 NL 505A 7 ex

RN TorontoOnt Mar 13 1916

Vitagraph Lubin Selig Essanay Co,

1600 Bway NewYork.

Battle Cry of Peace Booked through Your Mr Cookin of Toronto office Broke all records of the house for the first day. Patrons like it better than Birth Of A Nation. I predict because of the conditions in Canada It will even exceed its record in the UnitedStates.

Metropolitan Theatres Limited

Robert S Marvin President,Operating Strand Theatre

Up to date

"THE BATTLE CRY OF PEACE"

Has broken box office records for 2,471 exhibitors.

Have you made the money to which you are entitled by booking this epoch-making spectacle?

Released through
the V. L. S. E.

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST AND LOCUST AVE BROOKLYN N Y
NEW YORK CHICAGO LONDON PARIS

YOU are wasting your opportunities if YOU ignore advertising.

VITAGRAPH



THE REGULAR
VITAGRAPH PROGRAM
For the week
Commencing April 10th
Consists of
A One-part Comedy
On Monday

* * *

Edith Storey and
Antonio Moreno
Will be seen in a
Comedy release
On Friday

* * *

And a Three-part
Broadway Star Feature
Enacted by an
All star cast of players
From the Western Studio
On Saturday



REGULAR RELEASES

"THE HOYDEN"
One-part Comedy—Mon.—April 10th
Presenting:—
Mary Anderson—Webster Campbell—
Otto Benninger and
Edith Reeves

* * *

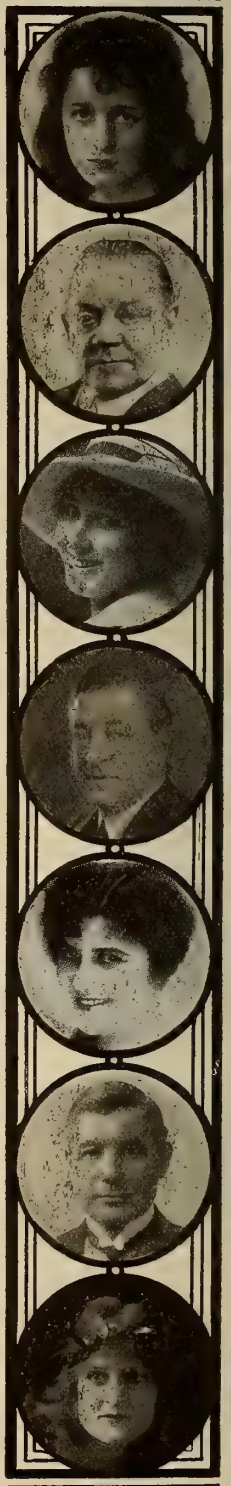
"SUSIE, THE SLEUTH"
One-part Comedy—Friday—April 14th
Presenting:—
Edith Storey—Antonio Moreno
and Rose Tapley.

* * *

"SIN'S PENALTY"
Three-part Drama—Saturday—April 15th
BROADWAY STAR FEATURE
Presenting:
Mary Anderson—Webster Campbell—
Corrinne Griffith—Otto Lederer—
Anne Schaefer and Fred W. Hiller.

* * *

Released through the
General Film Company



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

THE VITAGRAPH COMPANY and THE HEARST SYNDICATE

Offer

"THE ESCAPADES OF MR. JACK"

Featuring



FRANK DANIELS

The Greatest of them all

★ ★ ★

ONE PICTURE A WEEK
RELEASED EVERY MONDAY

Seven million people see the cartoons every morning.
Seven million want to see the pictures in the evening.
Are you giving them their chance?

★ ★ ★

This Week's Adventure

"MR. JACK'S HAT AND THE CAT"

BIG FOUR FEATURE PLAY V L S E

Mr. Jack hates his wife's pet cat, but loves his own pet cocktails. He orders execution for the cat and long life to Bacchus. While the glasses multiply, the cat follows suit—and there's a domestic foxtrot of cocktails and kittens.

[Released Monday, April 10th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH





FRESH FROM THE ENDS OF EARTH

* * *

Of Pershing in Mexico—
Of Funston on the Border—
Of Joffre in France.

* * *

New York's fairest models displaying the latest designs in fashions.

* * *

The "Joys" and "Glooms" of Tom Powers and Herriman's "Krazy Kat."

* * *

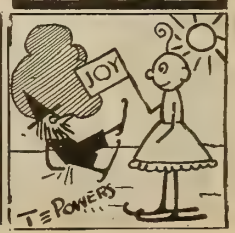
These and fourteen other reasons prove why successfull Exhibitors demand the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

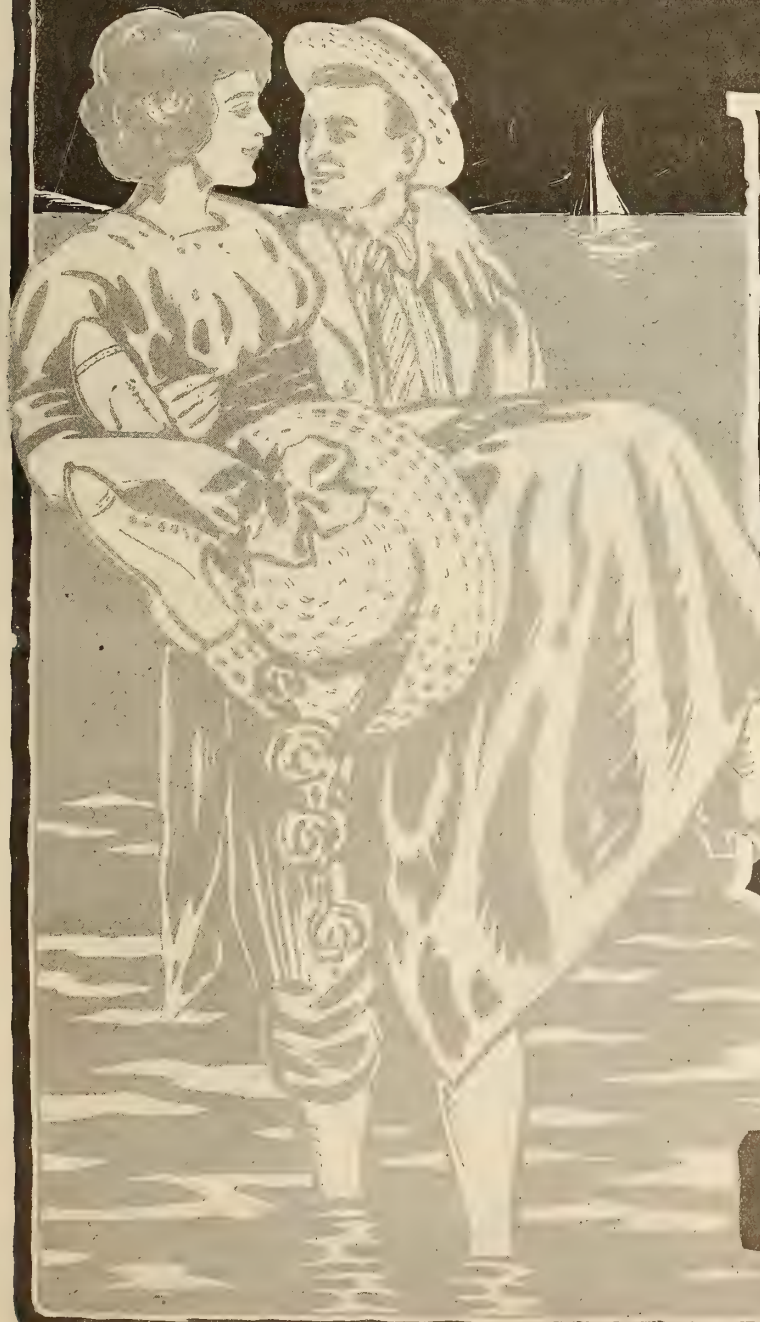
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The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



ACTUAL BUSINESS DONE
BY SELIG'S
THE NEER-DO-WELL
BY REX BEACH



AT THE
RIALTO THEATRE
BROOKLYN
PITT THEATRE
PITTSBURG
ADELPHI THEATRE
NEW YORK
STRAND THEATRE
BIRMINGHAM

PROVES CONCLUSIVELY THAT THIS LEGITIMATE ATTRACTION IS EVEN A GREATER BOX-OFFICE MAGNET THAN THE "SPOILERS"

RELEASED THROUGH V.L.S.E.
BY ARRANGEMENT WITH SOL L. LESSER

Sweeping



MARIN SAIS

Smashing Booking Records Everywhere And Packing Houses Wherever Booked! But *the Best is Yet to Come* — For

George Bronson Howard

Tells a *Complete*, Gripping Story in Each Succeeding Episode. That is Why "The Social Pirates" Gains in Strength and Drawing-Power *Week* after *Week*— That is Why it is

"The Series Without Regrets"

In Fifteen Episodes

The Social

NEWSPAPERS!

Here is a part of the list that has set them all gasping. Columns of advertising and the stories—novelized by Hugh C. Weir—appear in:

New York World
Philadelphia Press
Indianapolis Star
New Orleans Item
Washington Herald
Albany Times-Union
Atlanta Constitution
Denver Times
Birmingham Age-Herald
Charleston News-Courier
Evansville Journal-News
Charlotte News
Joliet Herald-News
Minneapolis Tribune
Peoria Journal
Macon Telegraph
Springfield, Ill., State-Register
Meridian Star
Waterloo Times-Tribune
Norfolk Virginian-Pilot
Dallas Times-Herald
Providence Tribune

Chicago Record-Herald
Baltimore News
St. Louis Times
Kansas City Journal
Houston Post
Altoona Times
Buffalo Times
Burlington Gazette
Cedar Rapids Times
Dubuque Tribune
Harrisburgh Telegraph
Hartford Post
Johnstown, Pa., Leader
New Haven Register
Memphis Press
Quincy Journal
Detroit News
St. Joseph, Mo., Gazette
Toronto World
Erie Herald
Cleveland News

Boston Herald
Pittsburgh Press
Omaha Bee
Richmond Virginian
Tacoma Ledger
Augusta, Ga., Herald
Des Moines Tribune
Bangor Commercial
Cincinnati Post
Elmira Advertiser
Halifax, N. S., Herald
Florida Metropolis
Louisville Herald
Milwaukee Sentinel
Portland, Me., Press
Montgomery Journal
Mobile Item
Terre Haute Tribune
Wilkesbarre Independent
Fort Wayne Journal-Gazette
Columbus Dispatch
Fort Worth Record

KALEM

KALEM

235-39 WEST 23rd St.,

the Country!

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

Form 1204

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Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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WM WRIGHT KALEM CO 235 WEST 23ST NYC

ACADEMY PACKED THIS AFTERNOON FROM FLOOR TO DOME WITH SOCIAL PIRATES
HAD TO CLOSE DOORS HAVE ARRANGED FOR THREE NIGHTS INSTEAD OF ONE

H M CLARK

547 PM

Pirates

NEXT RELEASE:

"THE PARASITE"

THIRD EPISODE

MARIN SAIS and OLLIE KIRKBY

In an absorbing adventure that befalls the two fascinating heroines when they set out to deal justice to Reynolds, a scheming and unscrupulous society blackmailer. Rapid-fire action of the sort that keeps you guessing from start to finish—at times fearing that the girls will fail, at others laughing at the discomfiture of their victim.



OLLIE KIRKBY

RELEASED MONDAY, APRIL 10th.

"The Social Pirates" is a Special Release through General Film offices. Your exchange manager has some surprising information regarding the complete line of publicity aids and the ease with which you can get them.

COMPANY

NEW YORK, N.Y.

PATHÉ'S GREATEST SERIAL SUCCESS

The IRON CLAW—

is being directed by

EDWARD JOSÉ

Producer of the FAMOUS GOLD ROOSTER PLAYS—
THE BELOVED VAGABOND,
SIMON THE JESTER,
THE CLOSING NET
and
NEDRA; also the fine feature not yet released — the first KIPLING book to be filmed



THE LIGHT THAT FAILED

This almost unparalelled list of highly successful and artistically meritorious productions, justly entitles MR. JOSÉ to the name and fame of being one of the country's most masterly producers.

The name JOSÉ as producer on a film is a guaranty of its excellence.

ALL
CLARA KIMBALL YOUNG
FILM CORPORATION FEATURES
WILL BE DISTRIBUTED EXCLUSIVELY THROUGH EXCHANGES TO BE ESTABLISHED BY AND KNOWN AS
LEWIS J. SELZNICK PRODUCTIONS
INCORPORATED



EXHIBITORS:
HOW OFTEN HAVE YOU WISHED THAT YOU COULD SELECT BIG SURE-FIRE FEATURES WITHOUT CONTRACTING FOR OTHER PICTURES THAT DON'T BRING RESULTS. YOUR WISH COMES TRUE IN OCTOBER. FROM THEN ON YOU WILL BE ABLE TO PLAY ONE **CLARA KIMBALL YOUNG** FEATURE EACH MONTH WITHOUT REGARD TO ANY OTHER PICTURES WHATSOEVER.

Lewis J. Selznick

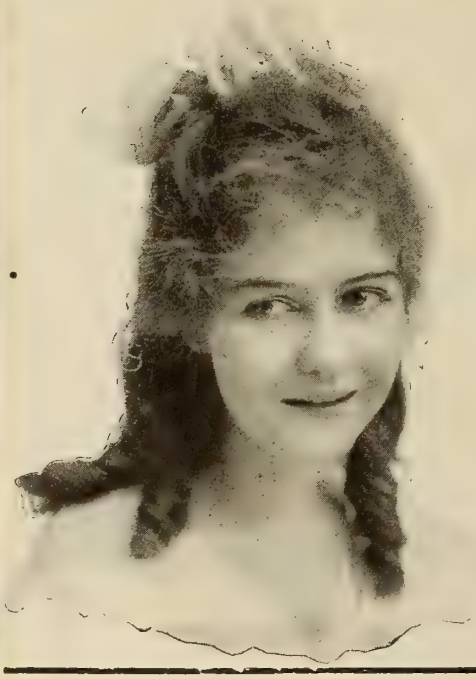
IF YOU HAVE NOT APPLIED FOR SERVICE DO SO AT ONCE

CLARA KIMBALL YOUNG FILM CORPORATION

C.K.Y.

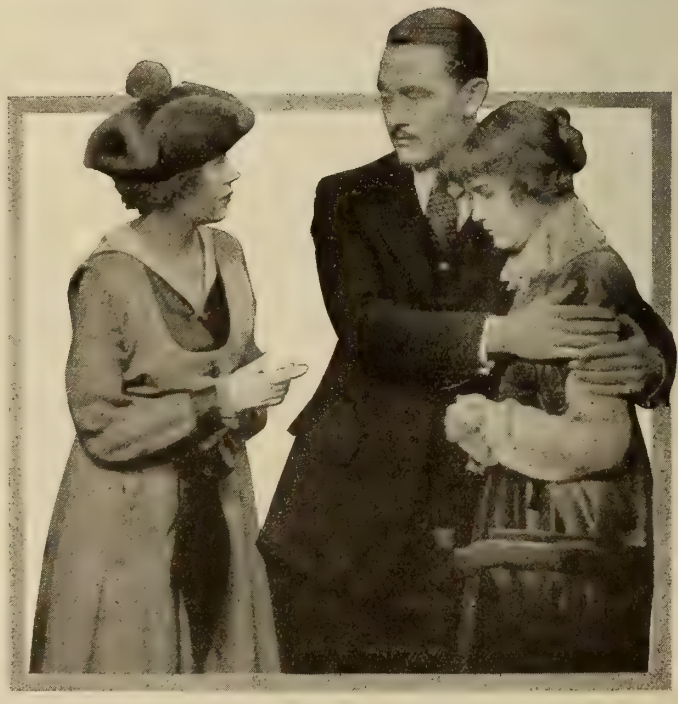
LEWIS J. SELZNICK
PRESIDENT
126-W-46TH ST., NEW YORK CITY

Dorothy Gish in Little Meena's Romance



For the week of April 9th the TRIANGLE-Fine Arts Play will be a picture of particular merit—"Little Meena's Romance"—a play that has that irresistible touch and romantic atmosphere that the public so much appreciates. Dorothy Gish, the popular star, has the leading role, and Owen Moore plays the masculine lead.

Everyone will appreciate that fine sense of romance that is so ably expressed in this latest TRIANGLE Picture. Never for a moment does Dorothy Gish allow your patrons to forget the sweet innocence of the little Pennsylvania Dutch girl.



Dorothy Gish plays the part of Meena Bauer, a little Pennsylvania Dutch girl brought up by a wealthy but frugal father to know nothing of life but scrubbing floors and washing dishes. Into her life there comes a handsome Count, a wealthy young man who through lack of funds is forced to become a peddler of a clothes-wringer.



Then as usual there will be two Keystone Comedies that are guaranteed to drive dull care away.

If you are not already a TRIANGLE exhibitor why not use the attached coupon and secure information in regard to the presentation of these pictures?

Triangle Film Corporation
1457 Broadway
New York City



The odd but happy meeting of the two later in life at the girl's rich relatives is only part of a tale of absorbing interest. Your patrons will simply love to watch the outcome of this picture.

For this same week the TRIANGLE - Ince Picture will be W. S. Hart in "The Aryan." Produced almost in its entirety on the sands of the Mojave Desert in California this play gives Hart ample opportunity for excellent work.



N

Triangle Film Corporation, 1457 Broadway, N. Y. City.

Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name.....

Theatre.....

Address.....

Capacity.....

PATHÉ'S Biggest of Big Serials

The IRON

is admitted by every exhibitor who runs it to be an *EXTRAORDINARY CROWD-COMPELLING ATTRACTION*

In the face of the evidence furnished by hundreds upon hundreds of successful exhibitors all over the country who are showing **THE IRON CLAW** to their great profit, he must be hard to convince who fails to show it in his own house!

Produced by **FEATURE FILM CORPORATION** under the personal supervision of **EDWARD JOSÉ.**

The PATHÉ

EXECUTIVE OFFICES

and most Dramatic of Dramas

CLAW

PEARL WHITE
Pathé's Peerless
Fearless Girl



$500,000 IN 15 WEEKS
MOTION PICTURE
ACTORS FUND
MAY 15TH
NATIONAL TRIBUTE DAY

EXCHANGE inc.

25 WEST 45th ST. NEW YORK

Not best because it was first but first because it is best!

The PATHÉ NEWS

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THE RED CIRCLE HAS *MADE GOOD!*

"IF YOU SEE IT IN THE SUN IT'S SO"

PATHÉ'S fine serial, made by Balboa, is showing everywhere to crowded houses.

$500,000 IN 15 WEEKS MOTION PICTURE ACTORS FUND MAY 15TH NATIONAL TRIBUTE DAY

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

The Strange Case of
MARY PAGE
With
Henry Walthall --- Edna Mayo

Every Week
Two Thousand Feet of Fierce Emotion
and Dramatic Suspense

Essanay
1333 Argyle St., Chicago
Geo. K. Spoor, President

Released on the Metro Program, April 17th



METRO PRESENTS

MME.

PETROVA

IN

PLAYING WITH FIRE

A 5 Act Metro wonder-play of extraordinary power. Directed by Francis J. Grandon. Produced by Popular Plays and Players Inc.



TO EXHIBITORS

METRO wishes to deny the false rumors that it is about to enter a combine.

METRO has no need to combine with anybody and no intention of so doing.

Metro Pictures Corporation

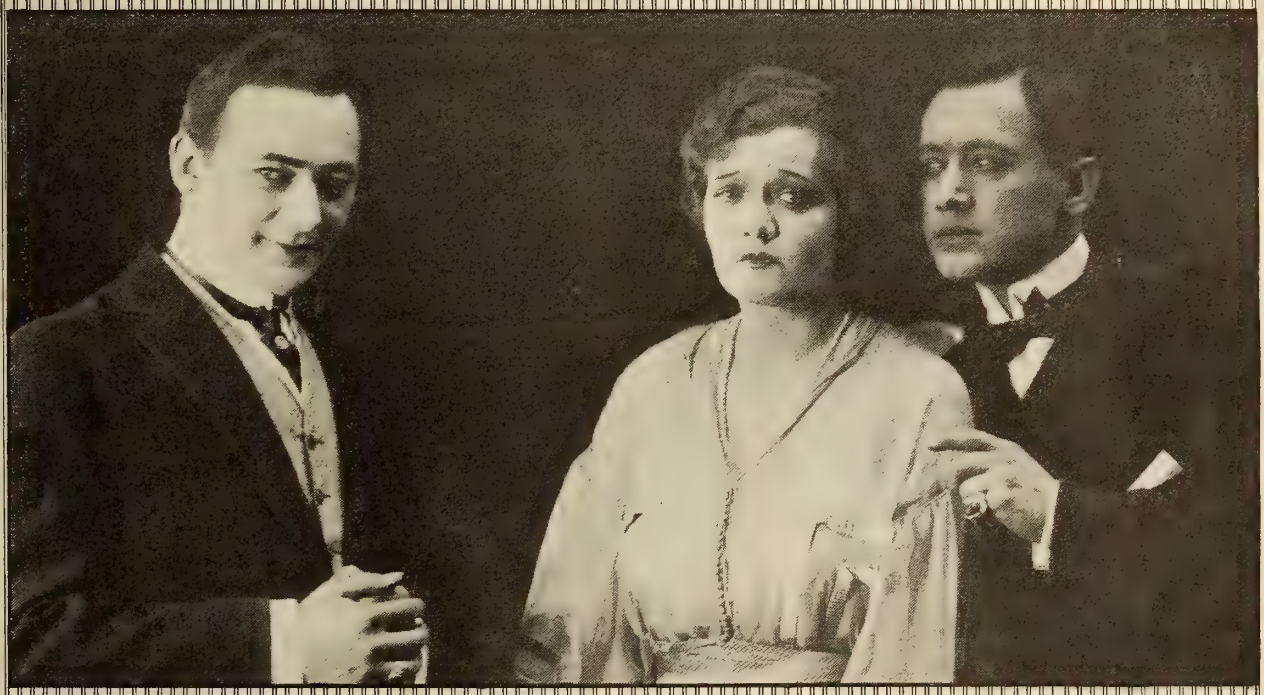
Essanay Making Classics of Short, Snappy Subjects

The Greek idea of a classic was something clear, concise, condensed — not a word too much.

Essanay is producing classics in its one, two and three reel photoplays, by making them clear, concise, condensed. This eliminates unessentials and quickens the action.

Essanay gives just as much care and attention to the production of its short subjects as it does to its features.

Short subjects have always been in demand and always will be. Book Essanay classics.



THE LAST ADVENTURE

presenting

LILLIAN DREW EDWARD ARNOLD JOHN LORENZ

The story of a love pirate, who preys on innocent girls, but who comes to his destruction through the avenger, who saves the last victim from a terrible fate. *3 act drama—April 15th.*

MILLSTONES

featuring

DARWIN KARR and NELL CRAIG

2 Act Drama—April 11

VERNON HOWE BAILEY'S SKETCH BOOK OF BOSTON

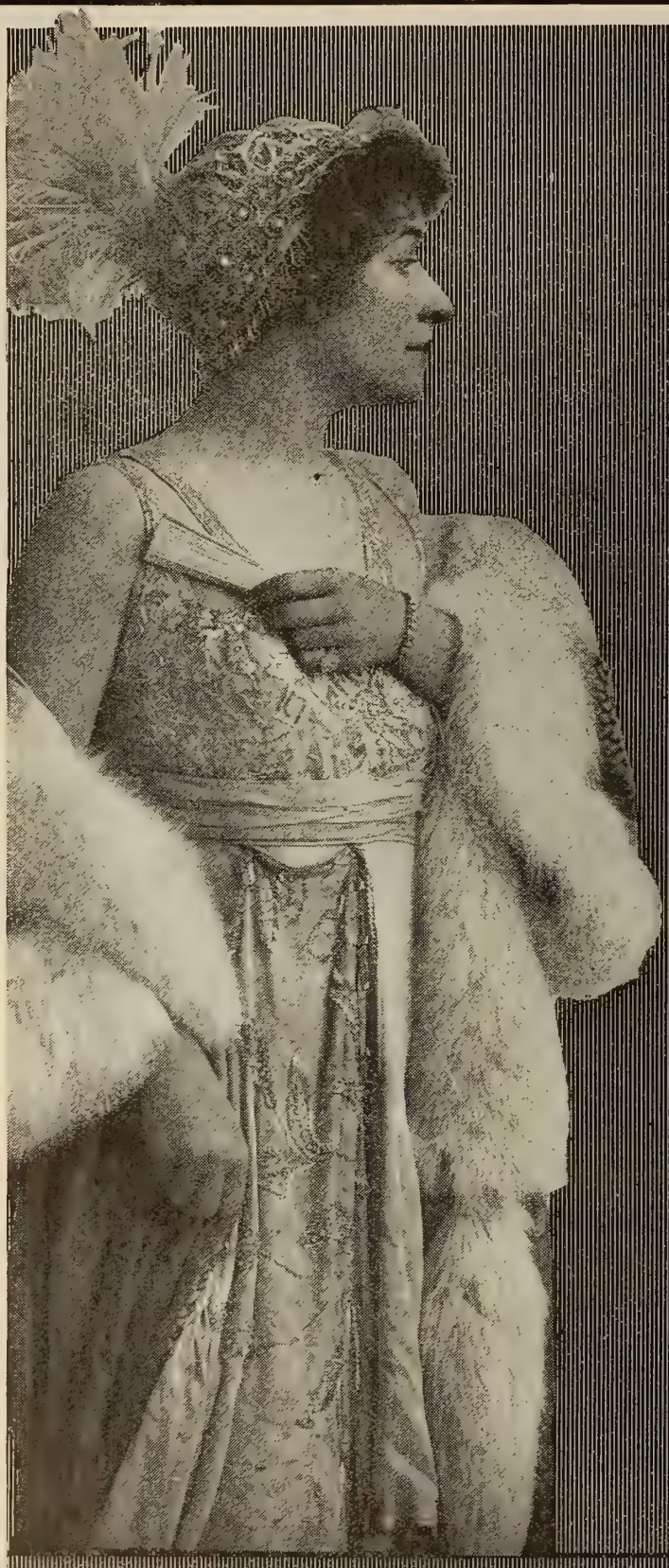
1 Reel With Scenic—April 12

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

TRADE MARK Reg. U. S. Pat. Off.



SALLIE FISHER

famous Dillingham Star

RICHARD C. TRAVERS
and JOHN JUNIOR

are presented in

THE LITTLE SHEPHERD
OF BARGAIN ROW

In 5 acts

By Howard McKent Barnes

Directed By Fred E. Wright

GREAT ESSANAY FEATURES

The Havoc
The Discard
Vultures of Society
The Misleading Lady
Captain Jinks of the Horse Marines
A Daughter of the City
The Alster Case
The Raven
The Crimson Wing
The Man Trail
A Bunch of Keys
The Blindness of Virtue
In the Palace of the King
The White Sister
The Slim Princess
Graustark

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY
V L S E

"The Exhibitors' Medium of Communication"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"When You See it in 'The News' It's NEWS"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII | APRIL 15, 1916. | No. 15

What Do The Mergers Mean?

MANY exhibitors have written and a few have called at our office to ask the facts beneath the rumours of mergers with which the daily press has been deluged the past few days.

* * *

THESE exhibitors have good reason to inquire.

Some have heavy investments and are in control of the situation in their respective towns, which control might be upset through a very broad merger, or through some merger which might swing a legitimate house into the picture field.

Other exhibitors evidently assume that the American Tobacco capital, so widely hinted at as back of reported mergers, means ownership of theatres along the lines and on the scale of the United Cigar Stores.

* * *

MOTION PICTURE NEWS has said nothing of mergers because there was nothing to say.

The time has evidently come, however, to clear the air as far as possible to explain why there is no definite news.

In the first place, the association of American Tobacco or Standard Oil or any big corporate capital with the suggested mergers never had nor has the slightest foundation of fact. We may entirely dismiss the idea and all that goes with it of country-wide chains of theatres like cigar stores.

This is simply a case of newspaper imagination run riot.

* * *

ALSO quite as imaginative are the various mergers reported, particularly the newspaper report given wide circulation and which includes in one grand group about every producing and distributing company in business.

This is all newspaper talk.

An attempt to effect a considerable merger has been made. But the chances are nine to ten against its consummation. It has been found *an exceedingly difficult piece of business.*

* * *

SMALLER mergers are talked about and are much more likely to happen. This much, at least, the exhibitor may know—that nothing approaching a monopoly is imminent or possible. Those best informed do not believe that monopoly will ever be possible in this industry and art which in their combined essentials differ so greatly from every other industry.

As a matter of fact, the possibility of monopoly was very thoroughly investigated six months ago by one of the greatest banking houses in the world *and dismissed as impossible.*

The smaller mergers—smaller as regards numbers of companies concerned—are quite apt to happen and the definite news may be announced at any time.

But these may in no wise alarm the exhibitor. They are no different than the groupings of producers and distributors that have been happening right along in this industry. They will, in fact, prove beneficial to the exhibitor, since they will naturally be formed with the idea of making a better product and selling it more economically.

Such mergers, in other words, are brought about for good business purposes and good business must have, as its chief object, the greater prosperity of the exhibitor.

* * *

SEVERAL weeks ago MOTION PICTURE NEWS raised editorially the question of merger. Over-production, extensive production and excessive cost of distribution were such that, in our estimation, the industry was trembling.

There were but two solution to the serious situation, we suggested: one, a merger to control production and the cost of production and to diminish the absurd cost of distribution; the other, a plain and ruthless struggle for existence which only the fittest would survive.

* * *

WE are evidently at a crisis, and mergers seem to be the more natural and popular solution. Producers and distributors seem to favor this course. The groupings that may result will naturally be brought about through several companies having common aims and policies. This will help greatly to standardize the product, a result which is very much to be desired.

* * *

WE have for too long a time been making footage instead of pictures. Theatres have been compelled to run on mere footage, or at least partly on mere footage, or they have paid for footage to get here and there a picture.

The greater public won't digest this footage any longer, any more than they will read cheap literature. Those who continue to make and distribute footage must be content with the fewer houses and the smaller public which is really content with cheap pictures, cheap newspapers and cheap magazines.

* * *

PRODUCING mergers which will be able to turn out as consistently good pictures each week as a good weekly magazine is consistently good—and this demands a single and harmonious policy — will solidify themselves and elevate the whole industry. Which, after all, brings us back to a former slogan of this publication, a slogan which is undoubtedly the conscious or unconscious object of this present era of evolution—namely, *"Fewer pictures, better pictures, longer runs."*

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

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729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
WENTWORTH TUCKER.....*Asst. Treasurer*
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WILLIAM RESSMAN ANDREWS.....*News Editor*

The office of the company is the address of the officers.

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VOL. XIII April 15, 1916. No. 15.

The Exhibitors and the Board of Trade

WE want to call the attention of every exhibitor to the organization of the Brooklyn exhibitors, the news of which appears in this issue, to the excellence of their principles as set forth in the preamble to their constitution and to the fact that their very first step is that of securing co-operation with the State League and the National League and with the Board of Trade.

We wish also to call attention to the resolution of the Exhibitors of Northern Ohio and to the letter of Sam Bullock of that organization; also to the co-operation with the Board of Trade already firmly and enthusiastically established by the state exhibitors' organizations of Kansas, Minnesota, Maryland, North Carolina and Michigan.

Further, we call attention to the resolution, as published in this issue, of the Board of Trade, tendering full co-operation with the National League in the holding of the Trade Exposition in New York and in the combating of censorship, and offering to the treasury of the National League a liberal percentage of the profits of the New York show.

* * *

AN outsider, any impartial person, it would seem, would view the situation optimistically. He would say that the motion picture industry was to be congratulated upon its evident unity of organization, that unity so essential to the progress and prosperity of any industry.

He would say that the Board of Trade was working primarily and successfully for exhibitor co-operation and in the exhibitor's interest; and he would say that the exhibitors everywhere recognized that close co-operation with a national and joint body like the Board of Trade was very essential to their own and to the interests of the trade in general.

AND yet underneath the surface there are indications in a few places of an animosity toward the Board of Trade; and just recently there was advertised a New York Exposition to be held with the obvious purpose of rivalling and injuring the New York exposition previously announced by the Board of Trade. This exhibitors' exposition may be reannounced.

What is the antipathy due to?

* * *

MOTION PICTURE NEWS has watched patiently and sympathetically the relations between the Motion Picture Exhibitors' League and the Motion Picture Board of Trade, urging and encouraging co-operation and cordiality, and seeking to discover precisely what were the causes for grievance, the grounds for a breach.

We have yet to be enlightened upon that latter point. We have never heard, directly or indirectly, one definite, concrete reason for the attacks which several men who are exhibitors, and one or two who are not, have considered it necessary, or expedient, to make upon the existence and the activities of the Board of Trade.

* * *

IF they have any, we offer our columns for their expression. If any such reasons exist in fact, MOTION PICTURE NEWS desires to be of every possible service in having those reasons first understood and then removed.

The Board of Trade is precisely what its name implies—*a board of the motion picture trade of America,* with a membership including *all branches* of that trade, and with especial provision made for exhibitors.

* * *

MOTION PICTURE NEWS has identified itself with the exhibitors' cause on every proposition since its foundation.

MOTION PICTURE NEWS led and won the fight for exhibitor unity at Dayton two years ago this summer. It has fought censorship for the exhibitor when no other journal concerned itself with the question.

MOTION PICTURE NEWS has more freely and severely critcised the manufacturers, whenever it believed they deserved criticism, than any other trade journal.

* * *

MOTION PICTURE NEWS is an exhibitors' journal, maintained to help the exhibitor in his bread-and-butter business. We believe in and we will struggle for exhibitor organization. But we are not the official organ of any Local League, or State League or National League or the Board of Trade.

It is our function and our purpose to assist every branch of this industry and to encourage unity of organization among all branches.

We stand for this and we deplore and shall attack any move from any source in the opposite direction.

An Unfortunate State of Affairs

IT is extremely unfortunate, in the opinion of MOTION PICTURE NEWS, that the New York Exhibitors League should have elected to hold an exposition during the week preceding the Board of Trade Exposition at Madison Square Garden, in direct competition with that latter event.

Its effect upon the industry as a whole is bound to be the reverse of what is needed at this time. It will incite to dissension where there should be co-operation; it will provoke competition where there should be unity; it will make harder the achievement of the aims both of the Exhibitors League and the Board of Trade.

The affair is unnecessary, and any action which tends to produce such results as this one will, at this stage of the struggle for unity, if unnecessary is also inexcusable.

Paramount, Metro, Mutual and Lasky Not in Merger

B. B. Hampton, a Vice-President of American Tobacco Company, Who for Several Months Entered Into Informal Discussions with Various Film Men with View to Consolidation of Various Picture Interests, Declares That Newspapers Brought Into Situation Names of Many Concerns with Whom He Had Conducted No Negotiations

BENJAMIN B. HAMPTON, one of the vice-presidents of the American Tobacco Company, about whom the various rumors regarding mergers of large motion picture interests have centered for the past few weeks, has made a statement to MOTION PICTURE NEWS which clears the atmosphere considerably.

At the same time official denials of any connections with proposed mergers have been made, on behalf of their respective companies, by President W. W. Hodkinson of the Paramount Pictures Corporation, President Richard A. Rowland of the Metro Pictures Corporation, President John R. Freuler of the Mutual Film Corporation and Samuel Goldfish, vice-president and executive head of the Jesse L. Lasky Feature Play Company.

Mr. Hampton's statement follows:

"For several months I have been conducting informal discussions with various moving picture manufacturers, looking towards a consolidation of various motion picture interest.

"In these discussions I have represented no corporation or individual but myself.

"So far, the matter has reached only the stage of preliminary plans. So many items must be taken into consideration, the project is one that may never materialize.

"The Lubin interests are not controlled by P. S. Hill.

"Relative to Mary Pickford, I have no statement to make.

Rumors Originated in Chicago

"The stories of a large merger originated in Chicago. Newspaper men advise me that these stories started with some one connected with a moving picture concern with whom I have had informal discussions.

"The newspaper reports brought into the situation the names of a great many concerns with whom I had had no discussions. This is unfair to these concerns.

"At no time have my plans contemplated anything like a large consolidation. Six or eight companies—producers and distributors included—were all that had been considered at any time.

"My relations with the producers and distributors with whom I have conducted informal discussions have been most pleasant, and from the little I have learned of moving picture conditions, I should say that the industry is in a very flourishing, profitable and satisfactory condition except for the fact that some form of consolidation is undoubtedly needed to provent overproduction with the consequent unfortunate results on players, producers, distributors, exhibitors and authors.

(Signed) "BENJAMIN B. HAMPTON."

President Hodkinson of Paramount said: "Newspaper reports connecting Paramount with mergers are unwarranted by facts. We have not even deemed it necessary to reply to them. Paramount does not need a merger. We are going right ahead along the definite and established lines of Paramount policy.

"We are working far ahead along these lines. A systematic field campaign, of which I cannot as yet speak, is now fully under way to define and increase our efficiency. In the trade it is not even known that the campaign is going on.

"Our policy is to be of greater service to exhibitors and to ourselves. Any merger that would help to bring about these ends and that would be identical with our policy we would, of course, regard favorably.

"It is comparatively an easy matter," continued Mr. Hodginson, "to see who is making money and who is not. Mergers are needed in some quarters. I could indicate these. Probably they will happen.

Construction Work Needed

"So far as the whole situation is concerned, a great deal of constructive work is needed. Not the least of this lies with the exhibitor. He must learn this fact: that if he expects good pictures he must pay for them, and must make it profitable for the manufacturer to produce them, and in order to pay for them and also pay himself he must give these pictures the run they are entitled to. This is plain business sense; and like any business rule it is bound to come into being."

President Rowland of Metro said:

"I am not a prophet nor the son of a prophet, but I rise to remark that the motion picture industry will not be sewed up into a combine now or any time in the future because there are elements in the business that defy combination.

"In the first place motion pictures are not a business in the same way that the making and selling of automobiles and tobacco or farm machinery are businesses. It is an amusement enterprise rather than a business and its artistic elements are dependent upon newly created brain products, which must be fresh and different with each succeeding week.

"No amount of capital can control such an enterprise or keep it tied fast. Under present conditions the only possible combine that could hope to succeed would be a theatre merger which would include the majority of picture theatres in the United States. And with this effected, and sewed up, there is nothing to prevent private capital in any city in the land from putting up opposition houses.

"Some of the concerns may want to get in under cover because they can't keep up the pace and they desire to adjust their affairs before the sheriff gives them the hearty handshake. Metro is making money —we confess it—and we are moving rapidly along safe lines. We see no reason for turning our successful business into a pot with others less successful.

"Personally I would like to see some of the timid ones get together. I believe their lives might be much happier and their rest at night much more peaceful. But as for Metro, we have just gone by our first milestone. We are too full of life and vigor and enthusiasm to want to sit in with the rocking chair fleet.

No Rocking Chair Fleet for Rowland

"We are in business chiefly because we like it and perhaps that's one of the reasons why we have been successful. If we exchanged our live organization for a collection of stock certificates in a gigantic combine I fear we would spend our declining years papering our walls with the handsome steel engravings.

"Our word to the combine makers and the dealers in combine rumors is—go to it. Anything that promises added zest to an already lively game will make the next few years worth while.

"We speak in no spirit of boastfulness, but we feel fit for a fray."

Official denial of any connection with any proposed merger of motion picture interests was made by John R. Freuler, president of the Mutual Film Corporation, upon his return to New York from Chicago, whence emanated the report that a number of the greater motion picture concerns, including the Mutual, were to combine. This report alleged that Charles Chaplin and Mary Pickford were to appear in the motion picture releases put out by the combine.

"This report is absolutely unfounded," said Mr. Freuler, "and without the shadow of a basis in fact. There is absolutely no reason why the Mutual, the name of the corporation, should have been used in this connection. The Mutual as a substantial, prosperous distributor of motion pictures is not interested in any way in such a move on the part of its competitors as this report announced. The Chaplin pictures will be released precisely as has been announced, through the Mutual Film Corporation.

"The report connecting the Mutual with this rumored merger was the conception of a Chicago newspaper writer who did not even have the courtesy to ask me or any official of the Mutual Film Corporation for confirmation or denial. It may be said emphatically that not only is the report untrue but that neither the Mutual nor any one connected with it has even been approached with reference to any such merger."

Lasky Not Negotiating

One of the interesting points of view expressed was made by Samuel Goldfish, vice-president and executive head of the Jesse L. Lasky Feature Play Company, who declared:

"I don't know how much truth there is in the reported achievements of promoters who are rumored to be rolling the film industry into one big package to cure all of its business difficulties, but I do know, so far as the name of our firm has been connected with these reports, the statements

ILLUSTRATING CHAPTER 14 OF "THE GIRL AND THE GAME," SIGNAL MUTUAL RAILROAD NOVEL



are absolutely without a real foundation.

"The motion picture business is now undergoing a severe test, brought about by overproduction, a condition foreseen by companies fully prepared by efficient economical foundation to meet it. The unfit producers will be weeded out, particularly the overcapitalized unfit that are operating on the public's money and are not guided with an earnest and keen sense of obligation to supply the public with photoplays of merit, not to mention dividends.

"So far as the reports concerning the Lasky Company go, I can say that we are not concerned, except in the widespread publication of fictitious salaries said to be paid to stars. I can liken the star situation best to a bull market where prices are at the very top. Continued reports in this respect are unsettling the whole industry.

"It is inevitable that some changes in the business are coming soon, but if they are to be for the best they will concern the staple, economical companies.

GASNIER RETURNS FROM CUBA

L. J. Gasnier, president and general manager of the Astra Film Corporation releasing through Pathé, has returned from Havana, Cuba, where he spent severals weeks.

ELLA HALL IS THE LEAD IN "LAND OF MAKE-BELIEVE"

Ella Hall has the leading role in "The Land of Make-Believe," a Bluebird production just completed at Universal City. The scenario is by Calder Johnstone and the direction by Robert Leonard.

"Cinderella" forms the basis of the photoplay, and Miss Hall is seen as the poor little girl. There is a large supporting cast.

Chaplin in Burlesque "Carmen" from V-L-S-E

Picture Is Set for Immediate Release, and Is the Second Four-Reeler Featuring the Famous Comedian—Subject Will Be Marketed on Open Booking Policy

THE V-L-S-E announces the immediate release of Essanay's new four-reel production, a burlesque of "Carmen," with the great and only Charley Chaplin as star.

At any time the appearance of Chaplin in a new role is something of an event in filmland, but his presentation in a four-reel comedy is such an unusual occurrence that it bids fair to rank as a genuine sensation. This is only the second time that the famous comedian has starred in a four-reel picture, the other occasion being his appearance in "Tillie's Punctured Romance," last year.

Thanks to the open booking policy of the V-L-S-E, the distribution of the Chaplin "Carmen" picture will mean that every exhibitor throughout the country will be given an opportunity to obtain this much-desired attraction for his house.

There is no doubt as to the eagerness of the motion picture public to view the world's greatest mirth maker in a new bid for popularity, and the fact that the fun will be of an extended type, keeping the favorite disporting himself before the camera for four reels, is a sure guarantee of the feature's success.

Those who viewed the film in private are a unit in declaring it to be one of the most wildly amusing productions yet screened for the purpose of enhancing the gambols of the inimitable Charley. The weirdly burlesqued tale of the well-known opera furnishes the comedian with a wealth of opportunity to exhibit his peculiar abilities.

"Romeo and Juliet" Is Coming from Metro

Picture, Featuring Francis X. Bushman and Beverly Bayne, Will Be Film Contribution of the Company to the Shakespearian Tercentenary Celebration

A NOTABLE contribution to the Shakesperian Tercentenary celebration will be the screen version of "Romeo and Juliet," which is now being completed by the Metro Picture Corporation with Francis X. Bushman and Beverly Bayne in the stellar and name parts.

The production was begun last August, immediately after Mr. Bushman and Miss Bayne arrived in New York from California, and the many scenes have been made from time to time when these two stars were not engaged in working on other and current Metro pictures.

John W. Noble, who is directing the Bushman-Bayne features, is producing "Romeo and Juliet." Days were spent in long automobile trips scouring three states for proper locations. The best costumers and technical experts were employed to fashion the picturesque costumes worn in the production.

Several of the costumes are reproductions of those worn by E. H. Sothern and Julia Marlowe on the speaking stage.

Mr. Bushman and Miss Bayne believe the picture will mark the greatest achievement of their career in the silent drama. They have given over their holidays—and many times worked long into the night—that the picture would prove an artistic success. It was produced on a plan wholly devoid of the usual hurry and rush so common in the making of many motion picture feautres.

Metro did not spare any effort or expense to insure it being a crowning event, as it was realized that the newer art would be in competition with the older art, and subjected to a critical analysis.

FOX MAINTAINS WIRELESS ON PACIFIC ISLAND FOR APFEL COMPANY

What is said to be the only wireless plant in existence operated to keep a motion picture company in communication with the mainland is that on the Santa Cruz Islands in the Pacific, where William Farnum and his company are making the new photoplay, "Battle of Hearts" for William Fox.

Director Oscar C. Apfel arranged for the wireless plant and for a daily news service during the stay of the company on the islands. There is no other means of communication, except a launch which makes the forty miles across once a week.

Board Proposes 25 Per Cent. of Receipts for League

Resolution Provides for Appointment by Exhibitor Body of Three Members to Co-operate with the Organization in Making Exposition in Madison Square Garden, May 6-13, a Success—Unity of Action of Two Bodies in Combating Censorship Desired

THE directors of the Motion Picture Board of Trade of America met last Thursday at three o'clock to consider matters of importance in connection with the First National Motion Picture Exposition at Madison Square Garden, May 6-13.

Present at the meeting were: J. Stuart Blackton, Vitagraph Company of America; Robert H. Cochrane, Universal Film Manufacturing Company; Nicholas Power, Nicholas Power Company; J. N. Brulatour, Eastman Kodak Company; Walter W. Irwin, Vitagraph-Lubin-Selig-Essanay Inc.; P. A. Powers, Universal Film Manufacturing Company; Samuel L. Rothapfel, Rialto Theatre Company; William A. Johnston, MOTION PICTURE NEWS, and J. W. Binder.

Harry Cochrane, general manager of Madison Square Garden, reported through the executive secretary that there was no doubt of the great success of the exposition with the public.

"The exposition will have the greatest drawing power of any ever held here," Mr. Cochrane said. "It will be a real exposition of the motion picture industry and art and at the same time will have the greatest entertainment value possible for the American people."

A special committee made up of Messrs. Irwin, Johnston, Rothapfel and Power reported on a proposition from the Motion Picture Exhibitors' League of America in reference to the exposition.

This proposition was that the net profits of the exposition should be divided as follows: Twenty-five per cent. to the Motion Picture Board of Trade of America, 25 per cent. to the Motion Picture Exhibitors' League of America, and 50 per cent. placed in a fund to be administered by a committee of six—three from the Board of Trade and three from the Exhibitors' League.

Proposition Is Rejected

The proposition as submitted was voted down. Thereupon J. W. Binder, executive secretary of the board, introduced a resolution renewing the board's original offer to set aside 25 per cent. of the net profits of the Trade Show for the benefit of the Motion Picture Exhibitors' League. The resolution was adopted.

The resolution provided for the appointment by the Exhibitors' League of a committee of three to co-operate with the Board of Trade in making the exposition a success.

It provides also for the appointment of a committee by the Motion Picture Exhibitors' League of America which shall confer with the Board of Trade to secure unity of action of the two bodies in combating censorship and other legislative evils.

The resolution reads:

WHEREAS the members of the Motion Picture Exhibitors' League of America have cordially co-operated with the Motion Picture Board of Trade of America, Inc., in fighting censorship and in solving other problems incident to the industry at large, and

WHEREAS the Motion Picture Board of Trade of America, Inc., desires to make due and proper recognition of this splendid co-operation, therefore be it

RESOLVED that the Motion Picture Board of Trade of America, Inc., hereby renews its offer to the National Organization of the Motion Picture Exhibitors' League of America to share with the latter organization the net profits that may accrue to the Board of Trade from the Trade Show to be held at Madison Square Garden, New York City, from May 6 to May 14, inclusive, on the following basis:

Twenty-five per cent. of such net profits as above described to be paid to the treasurer of the Motion Picture Exhibitors' League of America within sixty days after the close of the Trade Show without condition, other than that the money be used in extending the Motion Picture Exhibitors' League of America and in co-operating with the Board of Trade in its fight against censorship, whether Federal, State or municipal.

RESOLVED FURTHER that the Motion Picture Exhibitors' League of America be invited to appoint a committee of three to represent the National Organization of the Motion Picture Exhibitors' League of America in its relations with the Motion Picture Board of Trade of America, Inc., prior to, during the Trade Show and until the money above described shall have been paid to the treasurer of the Motion Picture Exhibitors' League of America as hereinbefore provided.

The name of the Motion Picture Exhibitors' League of America shall be printed on all advertising matter relating to the Trade Show to be issued hereafter in as prominent a place and as large type as are the names of the Motion Picture Board of Trade of America and Madison Square Garden.

RESOLVED FURTHER that the Motion Picture Exhibitors' League of America be invited to appoint an additional committee which shall confer with the executive committee of the Motion Picture Board of Trade of America, Inc., and secure unity of action of the two bodies in combating censorship and other legislative evils.

It has been announced that Samuel L. Rothapfel, vice-president and general manager of the new Rialto Theatre Company, will direct the artistic features of the exposition.

He will introduce features of music, decoration and entertainment never before attempted in so large a hall, according to the announcement.

Eastern "U" Companies May Go to West Coast

Superior Weather Conditions in California Induce Officials to Seriously Consider Permanent Location of All Producing Forces in Film City

WITH the return of P. A. Powers from Universal City, Cal., to the New York offices of the Universal, the likelihood of the transfer of all theEastern producing forces of that company to the Western film plant is rumored. Mr. Powers is known to strongly favor this upheaval.

The reasons for this shift would be many. Weather conditions around New York forbid the clear photography obtainable in the sunny climate of California, and it will be remembered that Universal City was only located on its present site after serious consideration of various other localities on the Pacific Coast.

The facilities for picture production in Universal City are naturally larger and more complete than those existing at the West Fort Lee and Coytesville, N. J., studios, and it is probable that the transfer of the Eastern forces to the West would eliminate much of the cost of the manufacture of the pictures.

The number of persons in the employ of the Universal in the East is in the neighborhood of 600. This includes the stars, Violet Mersereau, Matt Moore, Jane Gail, King Baggot, Mary Fuller, Ben Wilson, Dorothy Phillips, William Garwood, Edith Roberts, Hobart Henley and Stanley Walpole, together with a large list of stock players, such as Augustus Phillips, Joseph Girard, Allen Holubar, Joseph Granby, Lionel Belmore and others.

The directors, Lucius Henderson, Henry Otto, Robert Hill, and the director-players, such as Ben Wilson, would naturally be included.

If this transfer takes place, and while it is not a certainty, the rumor comes from a reliable source, it would mean the renting of the $400,000 studio recently erected at West Fort Lee, N. J., to house the major portion of the Eastern talent. This studio is considered one of the most complete of its kind in the East. The older studio at Coytesville would also be turned over to another party.

R. H. Cochrane, vice-president of Universal, is another executive believed to be very much in favor of the removal to Universal City.

To center all the companies under one head is undoubtedly the cause for consideration of such a move. Much overhead expense would be abolished and the company would also be able to proceed without the assistance of such a large force of subsidiary players.

VITAGRAPH SEEKING LOCATIONS IN CHATTANOOGA?

Special to MOTION PICTURE NEWS

Chattanooga, Tenn., April 1.

That there is a possibility of the Vitagraph company taking advantage of Chattanooga's wonderful natural scenery and staging some of its productions on Signal Mountain came to light last week when Naomi Childers, the beautiful and talented young screen artist, with Camillus Kessler, also of the Vitagraph company, were in consultation with C. E. James, of the Signal Mountain properties.

Both Miss Childers and Mr. Kessler were enthusiastic about Signal Mountain scenery. Last summer a company of Essanay actors spent several weeks on Signal Mountain, during which time a number of pictures were taken.

HOWARD AND DANTO JOIN SHERRY FORCES

Two additions have been made to the forces of W. L. Sherry, New York City. Tom Howard, secretary of the New York State League, is associated with the company as city representative.

Harry Danto, two years with Pathé, recently made connections with the Sherry organization.

CLARA KIMBALL YOUNG REGISTERS A FEW OF THE BETTER KNOWN EMOTIONS FOR THE CAMERA



TERROR SCORN SORROW AMUSEMENT ANGUISH

PAY-IN-ADVANCE PLAN IS STILL OBJECT OF PROTEST

Special to Motion Picture News

San Francisco, April 1.

While many leading exhibitors in the San Francisco territory have expressed themselves as being heartily in accord with the new pay-in-advance rule of the exchanges, especially those who have in the past had unfavorable experience with questionable competition, there are many who have come out in open opposition to the proposition.

The argument against the plan that is usually advanced is that their credit standing in the community is destroyed, and that their business is placed in an unfavorable light.

Most of this opposition has developed locally, exhibitors in the country districts complying with the new rule without protest.

Exchangemen point out the fact that if exhibitors do not desire to pay for a week's service in advance they have the privilege of paying for the film when it is taken out of the exchange, or in the case of express shipments, when it is delivered to them.

BRADY ENLARGES SCOPE OF FILM ACTIVITIES

William A. Brady has arranged to assume active control of the manufacture of all the films produced by the World Film Corporation, the Equitable Motion Pictures Corporation and the Paragon Films, Inc., which include the moving pictures of the Premo Film Company, the Frohman Amusement Corporation and the Triumph Film Corporation. This arrangement is in no way to interfere with Mr. Brady's activities in the legitimate drama.

In making this ammouncement yesterday Mr. Brady said that plans were under way for the erection of another motion picture theatre on Broadway to seat 5,000 persons and to be the largest of its kind in the country. It will be devoted to releases made by the above companies.

"One of the immediate results of my taking this step," Mr. Brady explained, "is that I will be able to take motion pictures of my New York plays and release them in the smaller cities where the original companies of the plays can never go. This will provide a substitute for the No. 2, 3 and 4 companies."

Selznick Plan Attractive to Screen Stars

Opportunity to Realize Ambition to Become Heads of Their Own Production Companies Appeals to Many Big Players, It Is Announced

SINCE the organization of the Clara Kimball Young Film Corporation and the announcement that Lewis J. Selznick, is president, intends to create a group of similar companies, each named after and headed by a film star, both Miss Young and Mr. Selznick have been besieged, it is announced, by many stellar lights of the screen, all eager to grasp this opportunity to realize their greatest ambition.

"If I were at liberty to mention names," said Mr. Selznick to an interviewer this week, "I could give a list of stars who have sought to sign contracts with us that would surprise the whole industry.

"We are negotiating with a number of the established favorites of the profession and will be able to make a definite announcement shortly."

Miss Young, who is the first woman to have a motion picture producing corporation organized in her name, has been the recipient of letters and telegrams of congratulation from fellow players of prominence. Many of these have urged her to exert her influence to interest Mr. Selznick in the proposition of organizing producing companies in their name.

Miss Young is an enthusiastic supporter of the new Selznick plan and is giving every encouragement to her friends among the picture stars by way of helping them achieve their ambition.

Each of the separate production companies will distribute its output through the Selznick exchanges, now being organized in big cities of the country. Further details of the plan will be announced later.

Mutt and Jeff Company to Offer Weekly Release

Concern Establishes Its Own Exchange at 1600 Broadway, New York, and Arranges to Exploit Creations of Famous Cartoonists

BY special arrangement the Mutt and Jeff Film Company has made an agreement with Bud Fisher, the famous cartoonist, to handle a weekly release of five hundred feet in which the two comic characters are starred.

The first issue has been shown at the Strand Theatre, New York, and scored a distinct success. It was also shown to members of the staff of the New York *World* at their annual dinner March 25, and won the approval of the newspapermen.

The company has established its own exchange at 1600 Broadway, where the main office is also located. The Chicago Branch office is at 207 South Wabash avenue, in charge of J. L. Freidman, vice-president of the concern.

The Mutt and Jeff cartoons are now running in more than a hundred newspapers in the United States, Canada, England, Cuba, South America, and Mexico. Mr. Fisher announces that he is going to introduce some new ideas of animated cartooning in the screen versions of Mutt and Jeff.

UNIVERSAL'S REGULAR ADVANCE ADVERTISING SERVICE PROVES HELPFUL

The Universal Company, Toronto, has a regular advance advertising service and press matter delivery that is calculated to help exhibitors in their advertising. This is what Mr. Gribble of New Hamburg, Ontario, says of it: "I am pleased to get your hints on advertising. I make use of a lot of what I get from your press sheets."

This service is entirely free. It is the aim of the company to continue to make advances and improve as time goes on.

OUIDA BERGERE JOINS AMERICAN PLAY COMPANY

The American Play Company has established a department for securing engagements for actors and actresses, in the legitimate and screen fields. The department will be managed by Ouida Bergere.

John W. Rumsey, president of the company, and Louis Francis Brown, manager of the motion picture department, are to aid Miss Bergere in building the engage- of the plays never go. This will provide a ment department.

Six Cleveland Exhibitors Run Picked Programs

Picture Bill Selected by the Civic Committee of the Federation of Women's Clubs and a Special Committee of the Northeastern Ohio Motion Picture Exhibitors' League Gets Trial—Women Pick Friday, Saturday and Sunday as "Family Nights"

Special to Motion Picture News

Cleveland, O., April 1.

SIX Cleveland exhibitors already have undertaken to run the "family" or "balanced" programs to be selected by the civic committee of the Federation of Women's Clubs and a special committee of the North Eastern Ohio Motion Picture Exhibitors' League.

The undertaking was given in writing by the managers willing to give the project a trial after four delegates from the federation had more minutely detailed their scheme at last Tuesday's meeting of the exhibitors' league.

The days chosen by the women for the presentation of the family programs are Friday, Saturday and Sunday.

They ask that each house agreeing to present the selected programs shall continue the experiment for from six to eight weeks, in order that the exhibitor may get the cumulative benefit of the systematic advertising of the women' clubs and apply the test of dollars and cents only after the public as well as the exhibitors have had an opportunity of judging of the value of the idea.

Friday is the day favored by the exhibitors whose names are attached to the federation's form, but the women want to make use of Saturdays and Sundays at least equally with Fridays.

Pick Friday, Saturday and Sunday

The argument of the women is that Friday nights and Saturdays and Sundays, being the times at which the families mostly patronize the motion picture theatre, are the only logical days on which to try out their experiment.

Equal use of the three days, they point out, not only meets the idea they had in mind in working out this scheme, but also solves film cost and advertising problems.

Bertelle M. Lyttle, chairman of the committee working out the family program idea, told the exhibitors at Tuesday's meeting that the first program had been selected and they hoped to make a start with their plan next week-end.

The first program, one six reels long, she said, contained a business drama, comedy and educational and pictorial films.

"It is nicely balanced, something that will interest members of the family not matter what their age," Miss Lyttle said. She explained that the federation didn't want a cent out of the scheme.

"Our whole idea is to help the patrons to get the best the pictures afford and we want to make the family or balanced program commercially profitable to the exhibitor," she added.

Miss Lyttle said the women did not want people to misunderstand their purpose. "We ask that the programs shall have no overemphasis of bad manners and no bad morals. We do not say 'no bad manners,' we say 'no overemphasis of bad manners,' which is rather different," Miss Lyttle said.

Mrs. W. C. Weber declared that the child was a natural imitator, and as a mother she was particularly anxious not to have her boy imitating the "smart Alecky" ideas of some of the films.

"We want to keep our impressionable children away from exaggerated types. If we could have just one program a week in each neighborhood that is warranted free from objectionable features we would be doing a service to the parents," Mrs. Weber said.

Time and Quality Balance

Mrs. D. Morgan said the women were trying to arrange programs balanced as to time and quality. She protested against the idea that they were trying to select pictures that sermonized or were of the "goody-goody" order.

She said they were looking for both fun and good drama. "What we are asking is that the bad in pictures shall not be made funny. If it is bad, make it bad. We want fun, but clean fun; if we have tragedy, we want cause and effect shown; in our plant and animal life films we want the subjects to be true and technically correct," Mrs. Morgan said.

Genevieve Cline, president of the Federation of Women's Clubs, said the thing they wanted emphasized was that the programs be family programs and not the "educational" or censored entertainments some were expecting.

"Club women are not old-fashioned or straightlaced in regard to matters of amusement," Miss Cline said.

"The moving picture is the biggest power in the country and the women have a right to see that its influence is exerted in a right direction. We are not trying to 'uplift.' What we are doing is to try to inspire a better taste in our people."

Miss Cline said what the Drama League had been to the theatre the women's clubs some day would be to the screen. "We have over 15,000 members in Cleveland, so we are not a force to be ignored," she pointed out.

A proposal to bulletin the good photoplays and to ignore the bad ones was one of the suggestions Miss Cline said the women's clubs had had under consideration.

League Members Promise Help

Members of the league promised to assist the women in carrying their ideas to a successful issue. Exhibitors will assist the women to choose programs that will not be more expensive than the houses agreed upon can stand.

It was stated that many manufacturers and every Cleveland exchange had promised to co-operate with the federation in every way possible. Exchanges will make special arrangements with exhibitors to enable them to switch services in connection with this plan.

At the same meeting President Ben J. Sawyer read a letter asking the league's indorsement of arrangements for the Motion Picture Board of Trade's trade show in New York May 6 to 13.

The letter provoked a lot of discussion and some personalities. Eventually the following motion submitted by Samuel Bullock was adopted unanimously:

"We, the North Eastern Ohio Motion Picture Exhibitors' League, recommend the heartiest co-operation between the Motion Picture Board of Trade and the Motion Picture Exhibitors' League in all things pertaining to our mutual welfare; however, we are not sufficiently familiar with the details of the matter mentioned in the letter from Mr. Binder to our president and we prefer to leave the matter in the hands of the national executive for settlement."

E. Arthur Roberts.

Lower House in Maryland Passes Censor Bill

Action Was More in Nature of Compliment to Delegate Bryant, Responsible for Its Introduction, But Measure Will Be Scotched in Senate

Special to Motion Picture News

Baltimore, April 1.

IN the wee sma' hours of Tuesday, March 28, the Maryland House of Delegates, in session at Annapolis, Md., passed the Maryland Motion Picture Censorship Bill by a vote of 62 to 26.

This was a surprise to the motion picture exhibitors of Baltimore, yet they are confident that the measure will be killed in the Senate.

The motion picture men have every reason to believe that the Senate does not look with favor on the measure, and the bill is getting more and more unpopular in Baltimore every day.

The Baltimore newspapers are fighting against it, hand in hand with the motion picture exhibitors and he motion picture public. The only excuse for the passage of the bill is the fact that it is the only measure introduced by Delegate Bryant, who is the Democratic floor leader of the House of Delegates.

The passage of the bill through the House was more of a compliment to him. In the Senate a courtesy of this kind, of course, is not considered, and with the unpopularity of the measure it is confidentially believed that the Senators will vote it down.

A. F. Gillaspey.

FORBES SENDS "IMPERSONATION" PRINT EAST

Special to Motion Picture News

Los Angeles, April 1.

Managing Director Harris Forbes of the El Dorado Film Company at Pasadena, has sent to its New York representative the first print from the five-reel subject entitled "The Impersonation," which features Neva Gerber.



KITTY GORDON, THE WORLD FILM STAR, IN THREE STRIKING COSTUME POSES

TRADE SHOWING IN PRINCIPAL CITIES OF "ALSACE"

Reports have been reaching this country by almost every mail of late concerning the screen adaptation of the play entitled "Alsace," by Gaston Leroux and Lucien Camille.

Arrangements have already been made for its early appearance in the United States.

There is evidence of a growing impatience among exhibitors to actually see for themselves how many of the claims coming from oversea can be substantiated.

The Authors' Film Co., Inc., intends to conduct trade shows in the principal cities throughout the country, with the idea of giving both exhibitors and state rights buyers an opportunity to draw their own conclusions.

THREE CARLOADS OF PAPER FOR "SOCIAL PIRATES" HERALDS

An official of the Kalem Company states that three carloads of paper have already been delivered to the printer to keep up with the demand for heralds on the first and second issues of "The Social Pirates," and that worthy is making frantic calls for more.

The Kalem heralds are in two colors, of unusually large size and because of the unprecedented quantity in which they are being turned out are supplied to exhibitors at a price lower than the average herald of half the size.

Butt with the paper market in its present soaring condition Kalem is beginning to worry over the next trip into the mart to secure car load lots.

KLEINE MOVES TO GODFREY BUILDING, NEW YORK

Last week saw a moving day for George Kleine's Forty-second street, New York, rental offices when the entire organization formerly located at 226 West Forty-second street, removed to its home in the new film building at Forty-ninth street and Seventh avenue.

This change of address was made necessary by the increasing demand for a more centrally located exchange, and anticipations of great activity with the Billie Burke serial.

The new offices cover approximately thirty thousand square feet of space in this latest and most modern of structures. The quarters have been so laid out that the utmost in speed and accessibility is obtained.

Film and poster departments are now maintained on the same floor with the booking offices so that the exhibitor is put to a minimum of inconvenience in completing his whole errand.

The new Godfrey building was especially constructed for the film interests of Manhattan, and is so designed as to afford every possible requirement even to the installation of special high-speed elevators for poster and film boys.

FEINBERG AMUSEMENT CORPORATION WIRES FOR 6,000 FEET OF NEGATIVE ON MEXICAN SITUATION

The dozen or more cameramen who have been working along the Rio Grande for the past few months, late last week found themselves the storm center of a regular runaway film market.

Four days after the Columbus, N. M., raid purchasing agents representing a number of eastern and western companies appeared in El Paso, Columbus and other border points and lively bidding ensued with the freelancers holding out for top prices.

Most of the available negative was snapped up at around two dollars and three dollars a fott.

Rare scenes brought as much as five dollars a foot.

One concern, the Feinberg Amusement Corporation, Fitzgerald building, New York, actually telegraphed several thousand dollars to El Paso in order that its representatives could pay spot cash for about six thousand feet of negative. This lot was taken over at an average price of about two dollars a foot.

"THE NE'ER-DO-WELL" BREAKING RECORDS ON PACIFIC COAST

Sol Lesser, who is handling "The Ne'er-Do-Well" through his own exchanges on the Pacific coast, advises that the reports he is receiving from his branch managers surpass anything he anticipated of the picture's popularity.

"I felt confident of big results," said Mr. Lesser, "knowing that 'The Ne'er-Do-Well' was one of the biggest productions in recent years, and I thought 'The Spoilers,' which I handled in this territory, would hold the record for some time to come, but the volume and length of the bookings and the return engagements on 'The Ne'er-Do-Well' have eclipsed this record.

"For example, in the large cities such as San Francisco, Los Angeles, Oakland and Sacramento, where the very biggest productions only play four days to one week, 'The Ne'er-Do-Well' has played three weeks, and in every instance is booked for a return.

"In the smaller towns where a feature plays for one day 'The Ne'er-Do-Well' is run from three days to one week."

NEW YORK LEAGUE COMPLETES EXPOSITION PLANS

Motion Picture News is in receipt of the following communication from the headquarters of the M. P. E. L. State of New York, 218 West Forty-Second street, New York:

"Final arrangements have been completed by the Motion Picture Exhibitors League for their Third Annual Exposition to be held at Grand Central Palace, May 1 to 6.

"Many innovations will be embodied in this exposition. This is the only exposition which is officially endorsed by the organized exhibitors and the only one which they will attend.

"The number of unsolicited contracts already in their hands proves conclusively that the industry at large, including the film manufacturers, exchanges and supply and accessory people are heartily endorsing this show."

Feist Advises Exhibitors Against Long Shows

World-Equitable Man, Back from Visit to Cities in East and Middle West, Warns Against Tendency of Many Managers to Think More of Quantity than Quality to Draw Patronage—When the Former Is the Chief Consideration Entertainment Vanishes

EXHIBITORS will find much that is worth their careful and serious attention in the experiences of Felix Feist, of the Equitable Motion Picture Corporation. Mr. Feist is just back in New York from a tour of the principal cities of the East and Middle West, during which he made a careful study into the complaints and ills of the exhibitor and their causes.

Mr. Feist has drawn a lesson for exhibitors from his investigation, and sums it up in one sentence: "Mr. Exhibitor, don't spend so much of your time in the box office; get out into the theatre and projection room, and know what's going on."

Mr. Feist's trip took him to Boston, Buffalo, Cincinnati, Indianapolis, St. Louis, Omaha, Minneapolis, Kansas City, Dallas, Memphis, New Orleans, Atlanta and Washington.

In each of these cities he visited not only the largest theatres, but the outlying houses; talked to exhibitors and exchangemen, and drew up a summary of the complaint from both sides—and he found plenty.

Some of these he was able to adjust on the spot, but he considers that by far the most important fruit of his trip is the knowledge gained of conditions, which can be turned to the mutual advantage of exhibitor and producer.

His Own Worst Enemy

"The exhibitor is his own worst enemy," Mr. Feist said to MOTION PICTURE NEWS.

"The exhibitor forgets the other fellow; he is too busy watching the nickels and dimes come into the box office and kicking about the way in which the films, photographs, paper and lobby displays come to him, to pay any attention to seeing how they leave him after he is through with them. If the exhibitor would go up to his machine room once in a while, and note what his operator is doing to the film, he will understand why he sometimes gets such terrible service.

"In one exchange, while I was present, a five-reel film came back, and out of the 5,000 feet 750 was so torn at the sprocket holes as to be useless.

"Consequently, it was impossible to send it out, and as it was the only print of that subject available at the moment, some exhibitor who had booked it was disappointed. What could the exchange do? The fault was that of the careless exhibitor who forgot about the other fellow.

"Often the lobby displays are not returned at all; others are returned mutilated. I have seen large card photographs for the lobby, folded over—broken, of course—and stuffed into the film case.

"It is merely a case of reciprocity. The exchange cannot give perfect service unless the exhibitors will co-operate, and they can only do this by giving a little intelligent care to what is being done by their employees.



F. F. FEIST

Received Same Film Three Times

"It is true that the exchange is also often at fault. I recall meeting an exhibitor in a Dallas exchange. He came in while I was there and said: 'Well, it's happened again. The ——— company has sent me the same film for the third successive time. I'm just going to keep it this time, and save express charges.'

"In the South they call the failure to get a film which has been advertised a 'blow up,' but there would be few or no 'blow ups' if the exhibitors were as eager about returning the films as they are about getting them.

"In the South, also, I found the system of 'trolleying' being practiced extensively. One man will book our films, and the man in the adjoining town, which is connected by trolley, will not; the first man sets his show half an hour early, then rushes the film over to his neighbor by trolley, and they divide the rental between them.

"The same practice prevails here, only I think they call it 'bicycling' in the larger cities.

"In many sections I found exhibitors killing their own patronage by giving too long a program. The advertising ran to quantity, and nothing was said of quality. 'We give eight reels,' or 'Our show is ten reels long,' were common announcements.

"These exhibitors drive away the better class of trade—that class which appreciates a good picture, and attract a poorer and rougher element, which only wants quantity for its dime.

"Many exhibitors, also, are giving a long program merely to hold the audience in his own house, and prevent its visiting a nearby competing theatre.

"Exhibitors seem to be getting away from the fact that their sole duty is to supply entertainment to the public; when they fail to entertain, they fail to fulfill their place in the scheme of things. When quantity is the watchword, entertainment vanishes.

"Overproduction has had much to do with this situation. Manufacturers are making so many pictures that they are not making good pictures and the exhibitor is not getting the value out of his features.

"I believe the public is sour on the 'off-color' pictures. The change came suddenly about six months ago, and such pictures of this character as do go out, are hurting the receipts of the exhibitor, and the standing of the industry.

"For our part, we will have nothing more to do with this class of picture. We're through even with paper which carries anything suggestive.

"The sole object of my trip was to find out just what is wanted so we will be able to give it. In one word, what is most needed is the co-operation of the exhibitor with the exchange and manufacturer.

"I want to repeat what I said before: Mr. Exhibitor, don't spend so much of your time in the box office."

"CIVILIZATION" IS TITLE OF INCE TWELVE-REELER

Special to MOTION PICTURE NEWS

Los Angeles, April 1.

The premier of the twelve-reel Thomas H. Ince peace spectacle is to be given at a Los Angeles theatre about the middle of April, according to a decision made this week. Following this showing it is the plan of the owners to introduce it on the Broadway across the continent.

Two previous productions from the Ince plant, "The Alien," adapted from "The Sign of The Rose," with George Beban; and "Peggy," the Triangle Kay-Bee subject starring Billie Burke, were both given a showing in Los Angeles many weeks prior to public exhibition in any other city.

Another important decision reached is with regard to the title of this subject, which originally was known as "He Who Returned." This title was thought to be misleading and ambiguous, and the subject has been definitely named "Civilization," which although of a satirical nature, best conveys the thought behind the production.

DOUGLAS, PATHE DIRECTOR, AT BALBOA STUDIOS

W. A. S. Douglas, director of production for Pathé, is now at the Balboa studios in Long Beach, California, supervising the production of an important release for the Pathé program.

PEGGY HYLAND, ENGLISH ACTRESS OF NOTE, JOINS FAMOUS PLAYERS

Following closely upon the announcement that Valentine Grant was soon to appear in a Famous Players-Paramount picture, there comes the news of another addition to the ranks of the Famous Players in the person of Peggy Hyland, who will soon make her film debut on this side of the water under the auspices of the producing company in the presentation of well-known plays and players on the screen.

Miss Hyland's first vehicle has not yet been decided upon, as careful study is being given to the selection of a subject.

Though new to American audiences, Peggy Hyland is a popular British actress, having won conspicuous personal successes both on the stage and screen in her native country.



PEGGY HYLAND

On the stage, Miss Hyland first appeared with Cyril Maude at the London Playhouse, subsequently playing the leading role in "The Little Cafe." Later she appeared at the Duke of York's in "The Yellow Jacket."

Miss Hyland's first screen role was in "The Love of an Actress," which was followed by "John Halifax, Gentleman," and "Lochinvar." Just before she sailed for America to become a Famous Players star, Miss Hyland appeared in a film presentation of Tom Robertson's play, "Caste," in which she played the difficult role of Esther Eccles.

MIDNIGHT FIRE GIVES REALISM TO "MAN FROM MANHATTAN"

A midnight fire, the glow of which could be seen for miles, promises to add greatly to the realism of "The Man from Manhattan," J. Edward Hungerford's five-reel picture of country newspaper activities now nearing completion under the direction of Jack Halloway at the American Film Company's Santa Barbara studios.

William Stowell, Rhea Mitchell, Jack Prescott and Warren Ellsworth are in the cast.

Brooklyn Exhibitors Form Local Association

Organization Adopts Initiative and Recall—Constitution Provides for Dismissal of Executives by Two-Thirds Vote of Entire Body If They Prove "Dead Ones"

ABOUT three weeks ago eight exhibitors in Brooklyn, N. Y., met at the Sumner theatre with the idea of forming an exhibitors' association. Following an adjournment and with the understanding that each exhibitor present was to bring others, a meeting was held on March 20 at the Duffield theatre at which forty exhibitors were present.

At this meeting the following temporary officers were elected: William Brandt, chairman; William Hollander, vice-chairman; L. Lesselbaum, secretary; Michael Flynn, sergent-at-arms; and Julien Loeb, treasurer. A committee on constitution and by-laws was appointed and the meeting adjourned.

On March 27, seventy exhibitors met and adopted a constitution with the following preamble:

"The purpose of this Association shall be to promote the interests of those persons, firms and corporations engaged in the business of exhibiting motion pictures in Brooklyn and Long Island; to reform abuses relative to motion picture exhibiting and the industry in general; to secure freedom from unjust and unlawful exactions; to diffuse accurate and reliable information as to the standing of motion picture exhibitors and manufacturers; to procure uniformity and certainty in the customs and usages of the motion picture industry and of those having a common trade, business, financial or professional interest therein, to settle differences between its members; to co-operate for the improvement of all conditions relating to the business and to promote a more enlarged and friendly intercourse between all those engaged in the motion picture industry."

At this meeting a committee of seven was appointed to visit the headquarters of the Motion Picture Exhibitors' League of the State of New York to bring about a close co-operation between the state and the local organization. This committee reported back at a further meeting which was held on the Regent theatre, Brooklyn, for Monday evening, April 3.

In the new Brooklyn organization there is evidence of unusual strength and future success. The principle of organization is that suggested in recent editorials in Motion Picture News, namely, of co-operation with the state body of exhibitors, the national body and with the Motion Picture Board of Trade of America.

The Brooklyn exhibitors show their earnestness in adopting the initiative and recall as regards their officers. To quote from a communication: "We do not propose to permit officers who are deadwood to control the destinies of this organization and so we have provided that upon just complaint these may be removed by a two-thirds vote of the entire body."

The preamble to the constitution of the Brooklyn organization may well serve as a model for new organization of exhibitors elsewhere.

The following Brooklyn theatres, all of them representative theatres of New York state and Brooklyn, are included in the new organization:

New Albany, Marcy, Century, Alhambra, Nostrand, Cleveland, Paramount, Old Post-Office, Throop, Classic, Kingston, Mt. Morris, Park, Miller, Vermont, New Singer, Broadway Lyceum, Globe, Marathon, Duffield, Oxford, Norwood, Levines Miller, Montauk, Foster's Globe, Sumner, Fulton Auditorium, Sheridan, T. N. F. Flatbush, Concord, Colonade, Regent, Kermans, Garden, Powell, Whitney and Parkway.

Educational Side of Pictures Is Strong Factor

"Sooner or Later Cameras Will Be Installed in Every School Building in Country as Instruction Aid," Is Declaration of Col. William N. Selig

THAT the educational side of motion pictures is assuming great importance is the belief of William N. Selig, president of the Selig Polyscope Company, who said in a recent interview:

"I believe that sooner or later there will be motion picture cameras installed in every school building in this country, and why not? Can the boards of education afford to be long without this equipment? Seemingly not, for already many of our foremost institutions of learning are equipped with motion picture cameras which are proving vital aids in the curricula.

"The history of the United States can be taught by correctly picturizing the lives of our great men, the epochs of our history, and these films can be aided by proper selections from the news reels which very often contain scenes that are worthy of preservation for future study.

"These days the producer takes every care to see that his atmosphere is historically correct. In "The Crisis," for example, we spent several weeks studying proper costuming of the early sixties.

"We sent to Washington, D. C., for copies of newspapers published in the late fifties or early sixties, so that when it was necessary to show a newspaper on the screen, that newspaper would be a publication really published at the time of the action of the story."

Discussing the subject of clean pictures, Mr. Selig said: "In my estimation, the greatest menace to the future of motion picture art today is not the censor, nor the mediocre pictureplay, but the so-called daring picture.

"Manufacturers who insist on releasing unclean or startling and daring productions are not only a menace to the motion picture art, but they are a menace to civic honesty and to morality."

HIS "TRAILER," FAR FROM BEING BEHIND, IS AN "UP-FRONT" IDEA

Charles R. McCauley, chairman of the Actors' Fund committee on cartoons and animated announcements, is preparing what is known as a "trailer" reading

"Motion Picture Campaign for the Actors' Fund of America—National Tribute Day May 15,"

with an appropriate drawing that will make up twenty-five feet of film. These trailers are to be sent out free of charge attached to all outgoing releases of films.

Over 100 Highest Paid Men and Women With Hearst

Large Assemblage of Creative Genius Brought Under Direction of Single Motion Picture Manufacturer as Part of International Film Service Staff—Every Writer, Artist, Dramatist, Illustrator and Cartoonist Under Contract with Hearst Publications Is Now Part of Publisher's Enlarged Film Interests

WHAT is probably the largest assemblage of creative genius ever brought under the direction of a single manufacturer of motion picture films has been announced by Edward A. MacManus, general manager of the International Film Service, whose entrance into the Film Exchange field was recently effected.

Every writer, dramatist, illustrator and cartoonist now under contract with any and all of Hearst's publications, becomes, according to this announcement, part of Mr. Hearst's enlarged moving picture interests.

This affects over one hundred of the highest paid men and women of talent in the country. Among those who now become collaborators in this motion picture enterprise are:

Rex Beach, Jack London, Robert W. Chambers, Louis Joseph Vance, Gouverneur Morris, Arthur B. Reeve (the great detective story writer, creator of Craig Kennedy), Dr. Charles Parkhurst (the eminent preacher writer), E. Phillips Oppenheim, Booth Tarkington, Mrs. Wilson Woodrow, George Ade, Rudyard Kipling, John Temple Graves, Ella Wheeler Wilcox, Maurice Maeterlinck, Charles W. Goddard (the world's greatest motion picture serial maker), Basil Dickey, Rufus H. Dewey, John B. Clymer, Rudolph Block, Herbert Hancock, Bruno Lessing (the creator of Jewish character stories).

It is interesting to note that among the cartoonists of the Hearst organization are:

Tom Powers, Tad, George MacManus (Bringing up Father), Hal Coffman, Opper, Herschfield, Herriman, Cliff Sterrett, Tom MacNamara (Us Boys), Windsor MacKay, Leon Searl, A. Moser.

In the Hearst organization are such illustrators as:

Charles Dana Gibson, Harrison Fisher, Henry Hutt, Penrhyn Stanlaws, Nell Brinkley.

"But," Mr. MacManus says, "It is not Mr. Hearst's intention to confine himself to the talent now under contract with him, great and versatile as this talent is according to the highest standards of motion quality. Mr. Hearst purposes to secure anywhere, at all times and at the proper price the biggest brains and imagination the country affords to raise the motion picture film to levels it has never known before."

Men Grouped with MacManus

In the organization that Mr. Hearst has selected to handle the details of the enterprise, Mr. MacManus, who has been the moving spirit of the International Film Service, is the general manager. Grouped around him there are Mr. J. K. Burger, Joseph Engel, Frank H. Vine, John F. Bowman, George H. Atwood, George R. Allison, E. W. Sweigert, E. W. Dustin, Fritz B. Wathne, B. F. Lyon, H. D. Knappen.

Mr. Burger will be in charge of the exchanges. For the initial intensive work ten cities have been selected as exchange centres, New York, Chicago, Los Angeles, San Francisco, Atlanta, Boston, Washington, D. C., Philadelphia, Pa., St. Louis, and Pittsburgh.

Each exchange will be complete in itself, absolutely independent and the duplicate of headquarters in the number of men employed and the facilities at their disposal.

New York will be under the jurisdiction of Joseph Engel. Boston, under Frank H. Vine, who has been helpful for many years to exhibitors in his past work with Eclectic, World, and General Film Corporation. Chicago is in the hands of John F. Bowman. He is known to his local exhibitors for his work on the Chicago *Examiner*, and lately on "The Exploits of Elaine," "The Goddess," etc. Los Angeles is under George H. Atwood, one of the pioneers of the film industry. He has managed the offices of Boston, Albany and Dallas, and Phoenix, for the General Film Corporation and has been in charge of Philadelphia for Pathe. Atlanta will look to George R. Allison, the original path-finder of the South for big feature productions. Allison fits into the Hearst organization because he has the newspaper idea, as well as motion picture production. Philadelphia exchange is under the management of E. W. Sweigert, known to the field for his work with the Eclectic and General Film. E. W. Dustin, who heads the St. Louis Exchange, has been in the amusement business for eighteen years. He has been the producer, exhibitor, the exchange man and therefore, he can look at all sides of the fence, and particularly appreciate the viewpoint of the exhibitor. The Capital City, Washington, D. C., is under the jurisdiction of Fritz B. Wathne. B. F. Lyon, in charge of Pittsburgh, is a comparative newcomer in the film industry. He has been in Pittsburgh but five months and since his arrival he has become the confident of every Pittsburgh theatre man. The San Francisco office is in charge of H. L. Knappen. Mr. Knappen was formerly a newspaper man of wide experience. His most recent newspaper work was as editor and advertising manager of the *American Photoplay Weekly*, of Salt Lake City. He was serving in this capacity when he decided to enter the motion picture business. In 1915 be became identified with the Pathe Exchange, Inc., representing that company in northern California and Nevada with headquarters in San Francisco.

Three Japanese Players in a David Horsley Film

Kuran Kotani, Sumi Yamamoto and Hana Tanaka Cast with Crane Wilbur for "The Conscience of John David," Mutual Masterpicture Released on April 24

THREE players new to David Horsley productions have been included in the cast supporting Crane Wilbur in his next picture, "The Conscience of John David," which is to be released April 24 as a Mutual Masterpicture, De Luxe Edition.

They are Japanese actors, named Kuran Kotani, Sumi Yamamoto and Hana Tanaka.

Though "The Conscience of John David" is a play of America, the Japanese characters have important places in it, particularly the part for which Kuran Kotani is cast.

Kuran Kotani, Sumi Yamamoto and Hana Tanaka have had considerable acting experience. The former was on the speaking stage before his camera debut, and although only twenty-three years of age, he has been appearing professionally for twelve years.

He began his career in Japan, playing in his own tongue that which, when translated, would be "The Slave Child." A few years later he came to this country and attracted the attention of Virginia Harned, who engaged him to play juvenile leads.

William Courtney was also attracted by his performance and took him over for a long engagement.

When Thomas H. Ince started to produce a number of dramas which called for Japanese characters, Mr. Kotani was appreached and induced to abandon the legitimate stage for the silent drama.

His engagement at Inceville was long, and he appeared always in juvenile leads.

His best picture while connected with the New York Motion Picture Corporation was "The Typhoon."

D. W. Griffith then came along with an offer to Kotani at the time preparations were being made for the production of "The Fox Woman."

In this piece Kotani not only played the leading juvenile part, but because of his knowledge of Japanese habits and customs he was called upon to look after the technical end of the picture.

"The Sable Lorcha" was another of the Fine Arts productions in which Kotani was prominent.

Sumi Yamamoto and Hana Tanaka are also known on the screen principally through their recent association with the Japanese American Motion Picture Company.

ZUKOR WILL VISIT BIG CITIES

Accepting the invitation of many of the largest exhibitors in the country to visit their theatres, Adolph Zukor, president of the Famous Players Film Company, left Saturday on the Twentieth Century on a tour which will embrace every principal city in the United States.

This is the first time that Mr. Zukor has left the Famous Players studios in New York since his visit to the Coast studios of his company before they were closed last spring.

Mr. Zukor's first stop will be Chicago, where he will probably remain for some time after his arrival, making a study of film conditions in that central city, which, through its geographical position, most truly reflects screen influences upon the country at large.

GARDA POLOTSKOVA MAKES FIRST SCREEN APPEARANCE IN "LOVE'S TOLL"

Madame Garda Polotskova, talented actress and dramatic dancer, will be seen for the first time on the screen in Daniel Carson Goodman's coming photodrama, "Love's Toll," shortly to be released by Lubin through V-L-S-E.



MME. POLOTSKOVA

She will appear in the role of a Russian dancer, and will give a portion of her famous Salome dance. Auguste Rodin, the greatest living sculptor, is among the large number of artists both here and abroad who have praised Polotskova's beauty.

THOMAS A. EDISON MAKES DONATION TO ACTORS' FUND

Among the personal contributions received by Samuel Goldfish, chairman of the executive committee, for the Actors' Campaign for the Motion Picture Fund, is one received from Thomas A. Edison for $250.

This is Mr. Edison's private donation, in addition to what he has contributed with the officials and members of the motion picture division of the Edison Company.

The check was accompanied by a letter from L. W. McChesney, manager of the picture division, who states that C. H. Wilson, vice-president of the company, has found instant response to the appeal for the cause.

GOLDSTEIN RECOVERS FROM ILLNESS

Joseph M. Goldstein, president of the Exclusive Features, Inc., has fully recovered from a serious operation, after being away from his duties for the past four weeks, owing to a serious illness.

The first thing Mr. Goldstein did on his return to the office was to advise Moe Streimer to buy "The Unwritten Law." After competing with others for the picture, the Exclusive Features, Inc., was finally successful in obtaining the photoplay.

Exhibitor Kemble Will Be Producer Kemble

Head of Corporation Bearing His Name Intends to Enter Field to Make Good Pictures, Without Stars with Big Reputations, for Rentals Averaging $25 a Day

OF considerable interest to exhibitors is the advent of exhibitors into the business of picture production. William H. Kemble, of the Kemble Theatres Corporation, 587 Fulton street, Brooklyn, N. Y., with several associates, is the theatre operator, who believes that he is in a position to grant the needs of his fellow theatre operators.

H. Clark Mooney, long an exhibitor and associated actively in Mr. Kemble's enterprise, spoke simply and directly on the subject of this producing concern to a representative of MOTION PICTURE NEWS.

"Our aim," he said, "is to produce a good picture that the small exhibitor who is limited to a certain rental expenditure can easily and profitably book. A good story, well produced, consistently enacted, attractively titled, and for which we will furnish catchy paper, is our plan.

"Of stars, so called, we will have none. We believe that the public cares little for a star who has been heralded as drawing a price ten times that of the President's. They want good acting all around, and this coupled with a good story with a strong punch is sufficient to meet their demands.

"The exhibitor who caters to a transient public must have paper that jumps out at the passerby. That is his major salvation and the paper must bear a magnetic title, otherwise the passerby will go down the block and get an attractively titled picture.

"Our plans are so laid down that the cost of production as compared with feature production of the present will be incomparable. It will enable us to offer our features of five reels to the exhibitor for say twenty or twenty-five dollars a day, instead of fifty and a hundred.

"We will produce in Brooklyn," continued Mr. Mooney, "and if the present plans materialize, our first feature will make its appearance in six weeks' time at the most.

"Besides producing for ourselves we intend to look elsewhere for suitable features, which we will buy outright—negative rights for the United States, and all.

"The long experience which Mr. Kemble, myself and others associated with us have had in the exhibiting field is responsible for our step along these lines. We are sufficiently acquainted with the exhibitors' needs to cater to them and we have their confidence.

"Our stock will be sold to exhibitors mainly—we have reserved a portion for this purpose. Consequently the exhibitor who holds stock will be pulling for himself, and others who know him will have confidence in our company.

"But bear in mind," concluded Mr. Mooney, "that we are not going to employ a star whose salary would stagger a bank president. It seems a bold step, perhaps, but it is taken along sane lines, lines which I believe will be ultimately followed throughout the business before long."

Mr. Mooney is also sponsor for the statement that providing the Kemble producing company is successful in New York State, similar producing organizations will be formed in other localities throughout the country.

Raver Gets Rights to Official War Pictures

"Fighting in France," Taken by Order of the General Staff of the French Army for the National Archives, Offered on State Rights Basis

HARRY R. RAVER, president of the Raver Film Corporation, recently closed with the representatives of the official French war pictures, "Fighting in France," for the handling of this subject for this country. Mr. Raver will release these pictures on the state rights plan.

It is a six reel subject taken by the order of the General Staff of the French Army for the National Archives of France. They were secured by the New York *World* through its correspondent, E. Alexander Powell.

Under the auspices of the New York *World* they played to long runs in both the Fulton and Forty-fourth Street theatres and in the Keith theatres in New York and Brooklyn.

These pictures were presented in other cities by such leading papers as the Chicago *Daily News,* Boston *Herald,* Philadelphia *Ledger,* Cleveland *Plain Dealer,* Montreal *Star,* Quebec *Chronicle,* Ottawa *Journal,* Winnipeg *Telegram,* Minneapolis *Tribune* and the New Orleans *Times-Picayune.*

"Driftwood," the Ocean picture which is being marketed by the Raver Film Corporation, will not be released on a program. The persistence with which some attempted to qualify to the contrary would make it seem that this rumor was true, nevertheless it is vigorously defied by President Raver himself.

He admits, however, that several programs were considering it and some of them had made offers that would have meant a very substantial profit.

"It is believed," remarked Mr. Raver, "that 'Driftwood' is a picture that should be given a broader recognition than it would receive on a program. On the open market basis it will receive the individual attention of the state rights purchasers, and will have the big success that its worth demands.

"It is true that we could have sold this picture to a program. Several of them, in fact, made splendid offers. To dispose of it in this manner would hardly be in accordance with the policy established by this company.

"The open market is badly in need of just such strong pictures as 'Driftwood,' and in the long run it will mean a more profitable avenue for us, and certainly bigger returns to the purchasers of territory."



GLIMPSES OF THEDA BARA, THE WILLIAM FOX STAR, AS SHE APPEARS IN REAL LIFE

STRIKING POSES OF A FAMOUS SCREEN STAR IN OFF-SCREEN MOMENTS

MYRTLE STEDMAN PICKED FOR LEADING LADY WITH GEORGE BEBAN

For the portrayal of the chief supporting character to George Beban, the well-known delineator of Italian parts, the Oliver Morosco Photoplay Company has selected Myrtle Stedman.

In "Pasquale" Miss Stedman is called upon to enact a role that affords her ability as an actress many opportunities to assert itself. The photoplay presents a drama of modern life among the poor Italians of the slums and offers George Beban another vehicle in which to display his histronic ability.

Another factor in the support of the star is little Helen Eddy, the girl who was signed for a permanent engagement at the Morosco studios immediately following her initial rehearsal in a small part, which was applauded by the actors and studio employees who were watching her.

Other Morosco players who have distinguished themselves in recent screen plays and who appear in the "Pasquale" cast are Page Peters, Jack Nelson and Nigel deBrullier.

TRIANGLE ARTISTIC INSEPARABLES IN COMING RELEASES

Pictures are now being completed for the Triangle at the Fine Arts studios to present two established combinations of players later in the spring.

Dorothy Gish and Owen Moore seem to be artistically inseparable, as do Mae Marsh and Robert Harron. Little has been given out regarding the Gish-Moore starring piece except that it will give the players an environment entirely different from the atmospheres of "Betty of Graystone" and "Little Meena's Romance." Comedy will be plentiful, it is said.

The Marsh-Harron picture is based on the well-known serial, "The Little Apache." When shown on the screen the picture will be called "A Child of the Paris Streets." Miss Marsh plays the role of an innocent young girl brought up in the Apache section of Paris.

Her romance, into which a young American artist enters, furnishes the basis for the story. Grant Carpenter, the author, has achieved considerable fame with his serials and short stories and has already received advance royalties from three New York managers, with prospect of Broadway production next season.

Preparedness 'Pinions in Paramount Pictographs

Screen Vizualizes Views of Frederick Palmer, War Correspondent; Henry Reuterdahl, Naval Expert; and Major-General Wood on Preparation for Defense

IN an effort to picture in a vivid manner how defenseless the United States is at the present time, three eminent citizens, Frederick Palmer, war correspondent; Henry Reuterdahl, naval expert, and Major-General Wood, have been utilizing the motion picture screen during the past three months.

Of immediate importance in the minds of millions of American citizens when the Paramount Pictographs were first conceived was the subject of "preparedness for defense." Paramount in its endeavor to give its patrons the best obtainable, introduced in its first releases of the Pictographs a series of visualized articles on "Preparedness," under the editorship of Frederick Palmer, of whom it has been said, "He has seen more war than any other American citizen."

Under his guidance, there has been pictured the absolute inadequacy of our infantry, cavalry and artillery, together with comparative pictures of what our conditions should be for our present needs.

There are shown the methods in use in the United States War College, where the picked men of our army are trained in military science.

President William W. Hodgkinson, of the Paramount Pictures Corporation, has, in these pictures of "visualized thought," seen one of his fondest dreams come true. He says that "they are a university where industry, manners, charity, politics and vital public questions can be portrayed, and in such a manner that they will be pleasing to the audience, making people think and think deeply and of important things.

"Their thoughts will mold their characters; their characters will eventually be the character of the whole nation; and it is the character of our men that rules the nation.

"It is our design to make these Pictographs a truly national forum of the people, open to every man who has a real idea to impress upon the public mind; it never is to be a partisan organ, but always to be an educator and molder of opinions in the true sense of the word."

National Board Eliminates Word "Censorship"

Organization Will Be Known as the National Board of Review—Change Is Made to Do Away with Implied Official Control Repugnant to American Ideal of Freedom

THE National Board of Censorship will hereafter be known as the National Board of Review.

The elimination of the word censorship, and the substitution of the word review, are in the interest of a more accurate description of the nature of the Board's work. The word censorship has come to imply a type of official control and supervision which is repugnant to the American ideal of freedom, and the National Board announces that it does not care to have its name associated with the kind of bureaucracy that works in secret and enforces its decisions on the public without giving the public a chance to decide for itself.

The National Board believes in the free expression of ideas in the press, the theatre, and the motion picture. It acts in a consulting capacity of manufacturers, who voluntarily submit their films to the Board and agree to abide by its decisions.

It also sends out a weekly official bulletin to exhibitors and city officials throughout the country.

Many towns and cities have given up their local censoring committees and accepted the advices of the National Board. Among the cities that have adopted the findings of the National Board as a guide to the pictures suitable to be shown in their theatres are New York, Boston, Los Angeles, Duluth, Minneapolis, Spokane, Providence and other cities.

All the leading cities of the country are maintaining co-operative relations with the Board, it is announced.

The statement announcing the change of name says: "The work of the Board will continue to be what it has been—to formulate and express public opinion on motion pictures, review pictures for manufacturers with recommendations for changes and eliminations, and keep the country through local officials and exhibitors, posted on the pictures to be seen."

TWO THOUSAND DOLLARS MORE FROM LOS ANGELES FOR ACTORS' FUND

Special to MOTION PICTURE NEWS

Los Angeles, April 1.

In the neighborhood of two thousand dollars was added to the amount raised by the California committee of the Actors' Fund Association to go toward the million dollar endowment, Wednesday evening, when a dinner dance was given at the Huntington Hotel, Pasadena, the wintering place of many wealthy people from the East.

During the serving of the dinner, a cabaret was given by some of the most prominent people of film land, including DeWolf Hopper, Mae Murry, Harry Williams, Harry McCoy, Lena Baskette and Ruth Roland, of the film colony, and Earl Carroll, author of "So Long Letty," "Canary Cottage," and other comic operas.

The big feature of the cabaret was the closing number, a short sketch entitled "In 1999," a satire on equal suffrage and its effect upon society, written by William C. deMille, of the Jesse L. Lasky Feature Play Company, who also played the leading part, supported by Frances Ring and Minette Barrett.

Prior to the dinner, and during the dance which followed, Anita King, Edith Johnson, Mae Bush, Fay Tincher, Marguerite Gibson, Marjorie Daw and Mae Gaston served the committee as flower girls.

PRETTY VAMPIRE (ON THE SCREEN) LOUISE OWEN SIGNS WITH VOGUE

Louise Alva Owen, vampire (on the screen) is the pretty, brunette girl who plays "heavies" in Vogue comedies under the direction of Jack Dillon.



LOUISE OWEN

Miss Owen is the athletic type who would much rather take long walks in the foothills than sit at home doing embroidery or playing with the cat.

Prior to her signing with Vogue, Louise acted important roles in both comedy and drama companies on the Pacific coast, and is graduated from Broadway, having played in several Winter Garden productions.

Shakespeare and Bacon in a Thanhouser Film

Visualization of Both Is Novelty Offered in Contribution to the Centenary Celebration from New Rochelle Studios—Florence La Badie Plays Lead

FLORIDA sunshine and northern snow furnish variety to the Thanhouser program for the month of April, and Florence La Badie and Gladys Hulette carry the happy burden in the New Rochelle five-reel offerings.

Of interest is the release on the twentieth entitled "Master Shakespeare, Strolling Player." This is Mr. Thanhouser's contribution to the Shakespeare Centenary Celebration, and Florence La Badie will be seen in the star role.



GLADYS HULETTE—FLORENCE LA BADIE

Without being a play from the pen of the Bard of Avon, it nevertheless brings into play the characters he made famous. Around Miss La Badie, as a girl of today, revolves the Baconian controversy. In writing the scenario Philip Lonergan hit upon the novel plan of visualizing Shakespeare and Bacon. They both "appear personally," and the direction of Frederick Sullivan brings them to life startlingly, as he also does the characters from Shakespeare's plays.

At the same time the offering is not a costume piece, for the events about Miss La Badie blend the world of today with that of Shakespeare's time. There's U. S. Army posts and action on the Mexican border, lending all the novelty that could be desired.

Another five-reeler is Lloyd Lonergan's story, "The Traffic Cop." This stars Gladys Hulette. To make it, Director Mitchell worked in conjunction with the police department of New York and secured some concessions which make the film really a civic drama.

There are laughs in abundance in the April Falstaffs. Director Ellery has struck a fast comedy gait and his sure-fire keeps him to the fore as an expert in legitimate comedy. From Florida, Director Howell contributes laughs via Riley Chamberlin, Walter Hiers, Louise Emerald Bates. The Oscar and Conrad Company, Cooper and McNish will now take the southern trip for a change of atmosphere.

Mr. Thanhouser will soon announce a new five-reel offering, made by Ernest Warde, featuring Mlle. Valkyrien (Baroness Dewitz). The Baroness will hereafter appear in five-reel features almost exclusively.

Work Progressing on "The Woman Who Dared"

Beatriz Michelena, Whose Acting in "The Unwritten Law" Caused Favorable Comment, Will Be the Star in Subject from Studios of California Motion

WITH work progressing rapidly on "The Woman Who Dared," the second of their "Better-than-Program" feature photoplays, it is announced that General Manager Alexander E. Beyfuss, of the California Motion Picture Corporation, is marshaling his forces for another invasion of the East to sell State rights.

With the release date on the picture assured for some time in May, the invasion is likely to begin within the next few weeks.

Mr. Beyfuss is now at the company's studios in San Rafael, Cal., having returned to the Pacific Coast from New York to long ago, after having disposed of the rights on "The Unwritten Law."

The manner in which the sales end of "The Unwritten Law" was handled occasioned not a little favorable comment.

Mr. Beyfuss, it was observed, simply dropped into New York with everything he needed in his business right at his fingers' ends—and everything he had was of the best.

In a general way it may be said, indeed, that most of Mr. Beyfuss' sales work had really been done before a state rights buyer was even approached. It is in the marshaling of his sales forces along these lines that Mr. Beyfuss is now actively engaged in behalf of "The Woman Who Dared."

The new picture is also to have Beatriz Michelena as its star. The story deals with diplomatic intrigue in the courts of Europe, and the scenes which are being devised in California, both in the studio and outside, are being carefully selected to secure the proper European atmosphere for the coming production.

The Pennsylvania State Board of Motion Picture Censors, who officially viewed "The Unwritten Law," with Beatriz Michelena, a few days ago, suggested only the elimination of two subtitles. Otherwise the picture was passed as offered.

DE LINSKY, WOUNDED IN WAR, IS IN "KISS OF HATE" CAST

Lieutenant Victor DeLinsky, retired from the Russian army after being wounded seven times, plays a prominent role in "The Kiss of Hate," a forthcoming Metro feature picture in which Ethel Barrymore is starred.

It is a story of Russian romance and intrigue and the lieutenant was quite valuable to William Nigh, who directed the production, because of his knowledge of Russian official life.



KALEM COMEDY AND DRAMA: SCENES FROM "ROMANCE AND RIOT" (SIS HOPKINS), "THEIR TAKING WAYS" (ETHEL TEARE), AND "THE GOVERNOR'S SPECIAL" (HAZARDS OF HELEN)

MILLARDE, JUVENILE SCREEN ACTOR AND NOW A DIRECTOR, JOINS KALEM COAST STAFF

An addition to the producing staff is the latest move of expansion at the Kalem studios in California, at Glendale and Hollywood, Harry Millarde having left New York last Thursday to join the staff located there.

Mr. Millarde, for years one of the best known of screen juveniles, but in recent months becoming still better known as a director, is expected to produce comedies at the Coast studios, since the humorous subjects are at present forming the larger part of Kalem's program releases.

Director Millarde has returned to the Kalem banner after granting himself his first vacation following three years of work before the camera. Not yet in his thirties, Mr. Millarde is one of the younger generation of screen producers.

He entered the screen world following a successful career on the stage that included appearances with such stars as Robert Mantell, Walker Whiteside and Elsie Ryan. Mr. Millarde's screen debut was made with the Kalem Company and he speedily gained recognition among picture juveniles.

A year and a half ago his talents as a producer were recognized and since then he has devoted practically all his attention to directing. Among the well-known Kalem features to his credit are "The Siren's Reign" and "The Destroyer."

"NEWS" IS THE LAST WORD IN PICTURE LITERATURE

March 29.

Motion Picture News,
729 Seventh Avenue,
New York City.

Gentlemen: I take great pleasure in enclosing you my check for two dollars to cover one year's subscription to your valuable paper.

Your magazine is the last word in picture literature. It is not only a luxury to exhibitors but a necessity. Long may it flourish.

Very truly yours,
A. B. GERONIMO,
Theatrical Enterprises,
Stamford, Conn.

Shriners Appear on Screen for Universal

Members of Imperial Council Cast for a Melodrama, "The Sheriff's Wife," a Comedy, and Pose for the Animated Weekly—Turner and Clements in Charge of Direction

MEMBERS of the Imperial Council of the Shriners were entertained in a unique manner during their visit to Universal City, March 18 and 19. They appeared as creen actors in a western comedy drama and a typical western melodrama, and were filmed also in several pictures for the Universal Animated Weekly.

The melodrama, entitled "The Sheriff's Wife," was written by Otis Turner, who also directed it, assisted by Hal Clements.

Both Turner and Clements are Shriners, and they worked with an all-Shriner cast, the four principal roles being in the hands of W. S. Brown, of Pittsburgh, as the sheriff; William Washburn, of St. Paul, the sheriff's wife; O. W. Burdats, of Wheeling, W. Va., the tramp, and Dr. David Cave, of Dallas, Tex., the sheriff's son. Other members of the Imperial Council made up the supporting cast.

The scenes of this story were made in a specially constructed mining town, and Noble Turner succeeded in investing the situations with so much humor, it is said, that the thousand spectators were convulsed with laughter.

After their unique task as actors was brought to a finish, the Nobles of the Mystic Shrine headed their automobile caravan for Pasadena and other surrounding towns, and later journeyed to Santa Monica, one of the beach communities, where they took dinner at Nat Goodwin's cafe.

On March 20 they participated in an elaborate banquet tendered them by Al Malaikah Temple at the Hotel Alexandria, Los Angeles.

Here the "melerdrammer" made by Nobles Turner and Clements at Universal City twenty-four hours previously was thrown upon the screen and was received with howls of delight by the members of the Imperial Council and of Al Malaikah Temple.

The film was presented to Imperial Potentate J. Putnam Stevens by Vice-President Davis, of the Universal company, and it will be shown at the various Shrines visited by the Imperial Council.

Week of 17th Brings Two Famous Players Subjects

"The Eternal Grind" Features Mary Pickford and "The Innocent Lie" Stars Valentine Grant —Filipino River Shown in Burton Holmes Travelpicture

HEADING the Paramount program for the week of April 17 are "The Eternal Grind," another Mary Pickford film in five reels, and "The Innocent Lie," also a five-reel picture, in which Valentine Grant will be featured.

Both are productions of the Famous Players Film Company. Paramount audiences will have an opportunity on Monday to see the actress playing the role of the overworked little slave of the factories. "The Innocent Lie" is a Thursday release.

The three single-reel releases on the same program for the week of April 17 will be the Paramount-Burton Holmes Travelpicture "Up and Down the Pasig River: the Filipino Thames," a new and remarkable series of films in the Paramount Pictograph; and the Paramount-Bray Animated Cartoon "Farmer Al Falfa's Scientific Dairy Farm."

Films showing the comparative ease with which a hostile power might capture New York are contributed by the twelfth release of the Paramount Pictograph for this week to the cause of "Preparedness."

An animated map made under the direction of Frederick Palmer, noted war expert, shows the point at which an enemy might land near Boston, capture the Springfield arsenal, overrun New England and capture New York.

Other Pictograph material includes more "Better Babies" propaganda; "The Hazards of Happifat" (Trickids Serial); another psychological test by Professor Hugo Munsterberg, and the first of a series entitled "The Old and the New," "No. 1, Candles to Electric Lights."

Civic Heads of Big Cities Boost Actors' Fund

Mayors from Coast to Coast Act as Honorary Chairmen on Local Committees Raising $500,000 for Home on Staten Island, N. Y.—Screen Actresses Donate Checks

OFFICIAL support is being given the motion picture campaign for the Actors' Fund of America in every city in the country, and more than 500 mayors are acting as honorary chairmen on the committees doing local work for the cause.

In the larger cities an intense rivalry has begun, each trying to make the contribution from their own city the largest. Chicago, with Mayor Wm. Hale Thompson at the head, has organized a systematic plan for its committees and already predicts that its share will be well above $100,000; in Pittsburg, which is governed through its aldermanic council, the Screen Club is actively in charge of the campaign.

Mayor Thomas B. Smith, while honorary chairman for Philadelphia, is giving all the assistance in his power to Sigmund Lubin, the active chairman. James M. Curley, mayor of Boston, also has given active aid in the campaign that has been begun in that city.

Among the other mayors who have written enthusiastically of their pleasure in helping the work to Samuel Goldfish, chairman of the executive committee in New York, are Daniel W. Wilbur, of Poughkeepsie, N. Y.; Thomas L. Raymond, of Newark, N. J.; Oscar B. Marx, of Detroit, Mich.; Gerhard A. Bading, of Milwaukee, Wis.; J. E. T. Bowden, of Jacksonville, Fla.; James B. Balch, of Kalamazoo, Mich.; Edwin W. Fiske, of Mt. Vernon, N. Y.; George R. Lumm, of Schenectady, N. Y.; Frank J. Rice, of New Haven; Wallace G. Nye, of Minneapolis; George M. Wright, of Worcester; Clifford G. Wilson, of Bridgeport, Conn., and George J. Karb, of Columbus, O.

These are but a few of the cities represented, but they indicate the wide range of support and the spirit that exists from coast to coast, in the Far West and through the Rocky Mountain states.

Especially the activities of the local committees are bearing fine fruit, while California has voluntarily taken upon herself a state-wide campaign that will be productive of liberal returns, because of the many film studios located in the Golden State.

Already more than $5,000 has been sent from Los Angeles with the statement that this is only a small beginning.

In the southwest one day's donations from film actors from a studio in San Antonio netted $109.

Returns of this kind so early in the campaign assure its success in its purpose to raise $500,000 by May 15 as a permanent endowment for the Actors' Home on Staten Island, N. Y.

May 15 has been designated National Tribute Day, when a part of the gross receipts of all motion picture theatres in the country is to be donated to the fund.

Each mail brings individual contributions, many of which are from persons not connected with the dramatic profession, to Chairman Goldfish, and the campaign treasurer, Commodore J. Stuart Blackton.

An instance of this non-professional interest came in the form of a personal check for two hundred and fifty dollars from Thomas A. Edison who had already contributed in a professional sense as the head of the Edison studio.

Many splendid performances and benefits are being arranged. The first of these was the big benefit given by Mary Pickford at the Hippodrome, New York, Sunday March 26.

On April 2 Theda Bara, in a scene from her latest film, "The Eternal Sapho," acted with all of the scenery, props, actors and camera and added several thousand dollars to the fund. Miss Bara also donated two hundred dollars cash.

Among other large contributions was one hundred dollars from Pearl White and Chairman Goldfish has been notified that many other large individual contributions will be made later by film stars.

DRA-KO STARTS PRODUCTION OF NEW COMMERCIAL ADVERTISING CARTOONS

The Dra-Ko Film Company, Inc., is announcing in this issue the installation of a new department for the production of animated, commercial and advertising cartoons. The company has under contract Frank A. Nankivell, formerly of *Puck* and other well-known publications, who is devoting his entire time to this department.

Two of Mr. Nankivell's reels were recently shown at the Strand theatre, New York City. This is one of the largest and most select picture houses in the country, and it was because of the quality of the humor in the cartoons of Mr. Nankivell that they were selected by B. A. Rolfe.

Very gratifying results are said to have been produced, in the short time that the Dra-Ko Film Company has been working on this idea.

Kopfstein Organizes Pacemaker Productions

Company Will Make Nine-Reel Features, Beginning with "Anyman's Wife"—Serials Are Also Planned for Distribution Through Independent Exchanges

JACQUES KOPFSTEIN, until recently director of publicity and advertising to the Ivan Company, is at present engaged in organizing the Pacemaker Film Productions, which will manufacture special productions to be released through independent exchanges throughout the country.

Mr. Kopfstein is best known as the organizer of the Screen Advertising Association. It was this company of which Jacques Kopfstein was president, through which the motion picture advertising campaigns of national advertisers were engineered.

For the purpose of the organization of the Pacemaker company, Mr. Kopfstein is linking up independent exchanges in each territory into a co-operative stock company. This will assure the exchanges which become members of the organization not only a regular release, but also a voice in the producing company's policy.

Several of the exchanges that have responded to a request for their opinion as to the feasibility of a co-operative producing company are enthusiastic in their replies and state that it is just what is needed to cope with prevailing market conditions.

Mr. Kopfstein believes that the time is now ripe for the production of features of a length over six reels which can be booked in a theatre as a play and his plans include the immediate manufacture of "Anyman's Wife," an original photoplay in nine reels.

Serials also are planned by the Pacemaker company in the belief that they will prove profitable to the exchanges who have never had an opportunity heretofore of distributing and exploiting a serial.

As soon as permanent arrangements are made, the Pacemaker Film Productions will take offices in one of the buildings devoted to the film trade. In the meantime, the offices of the company are 116 Nassau street, New York City, where Mr. Kopfstein's permanent personal offices are located.

Modern Monna Vanna in "Woman of It," Premo

Picture Will Serve as Starring Vehicle for Carlyle Blackwell, Ethel Clayton and Paul McAllister—Knowles Is Directing Lawsche Play for Screen

IN "The Woman of It," which the Premo Film Corporation has under production, a modern Monna Vanna will be portrayed, with Carlyle Blackwell, Ethel Clayton and Paul McAllister in the principal roles.

Harley Knowles, the Premo director general, adapted the Lawsche play for the screen, and is also producing it.

The policy of the Premo is to present acknowledged stars in subjects appropriate to their abilities, and this plan was followed, it is announced, in casting players for "The Woman of It."

Past Premo photoplays, which have been produced under this policy, include "The Master Hand," starring Nat Goodwin, a World Film release; "The Greater Will," which starred Cyril Maude, and is released by Pathe; "The Devil's Toy," which starred Adele Blood, Edwin Stevens and Montagu Love, an Equitable release; and "The Supreme Sacrifice," in which Robert Warwick appeared.

"MUSTY SUFFER" BOOKED FOR ALL HOUSES ON LOEW CIRCUIT

Contracts were closed last week by George Kleine's New York booking office, which provide for the appearance of George Kleine's "The Mishaps of Musty Suffer" in all the vaudeville and picture houses of the Marcus Loew Circuit.

The American theatre, New York, plays the first feature comedy in its history with "Musty Suffer."

The booking, which covers the entire Marcus Loew Circuit, was made after a try-out with one of the episodes of the series.

"The Mishaps of Musty Suffer" comprise ten one-reel comedies.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City.

WHY NOT A SPECIAL FOLDER ADVERTISING YOUR SPECIAL CHILDREN'S SHOWS?

JUST as we had begun to think that probably no exhibitor in the country had issued a separate folder or house organ devoted exclusively to children's performances, along comes evidence to prove that we were wrong.

It is a four-page folder, neatly printed, put out by Manager Lou C. Smith of the New Kingston Theatre, Brooklyn, N. Y. His enterprise is deserving of special notice, because it shows intelligence and farsightedness in advertising this important phase of exhibiting.

Manager Smith started his Saturday children's performances on April 1, and the folder is an announcement of the innovation and a statement of his policy in this connection also. Two of the four pages are reproduced herewith. The other two are given over to the child feature for the opening day—"Rip Van Winkle," and the supplementary picture, Pathé Weekly. The whole is printed on light green stock, and is quite attractive, showing the printer's art.

We commend to exhibitors the idea of special advertising for children's shows, especially if you feel your house organ is not large enough to warrant devoting a page of it to the subject. The cost of a folder similar to the one Manager Smith issues is not great, and the return should easily justify the outlay.

When you issue a separate folder of this kind you at once impress your patrons with the importance you attach to children's matinees. They know you are in earnest.

The children themselves will surely take greater interest in the matinees if they are made to feel that they are the objects of special attention.

"PEGGY" WEEK IN PORTLAND, ORE., GETS BIG NEWSPAPER SPACE

Manager E. J. Myrick, of the Columbia Theatre, Portland, Ore., is a live advertiser. The result of his effective publicity methods was recently demonstrated in the record breaking crowds which came to see "Peggy" during its week's run at the Columbia.

The Portland newspapers gave generous space to the event. The *Journal* ran nearly a half page, with photographs of Billie Burke and of the crowds in front of the theatre, together with a story descriptive of the photoplay and the Columbia's great success with it.

HOUSE ORGAN SERIES No. 27: SPECIAL ANNOUNCEMENT FOR CHILDREN'S SHOWS

Every attention and every precaution will be taken for the Little Folks.

Parents can rest assured that this matter will be given the personal supervision of Manager Lou C. Smith.

While the programs will be selected for the special benefit of the "Little Folks," they will be found highly entertaining to the grown-ups and they will be welcome with the little ones, and everybody is sure to be pleased.

Come and make merry with the "Kiddies."

EVERY SATURDAY MORNING AT 10:30

Doors open at 10:15 O'clock

Children 5c. Adults 10c.

New Kingston Theatre

St. Johns Place at Kingston Avenue

THE HOME OF HIGH-CLASS PRODUCTIONS AND INNOVATIONS

On Saturday, April 1st, at 10:30 A. M., Manager Lou C. Smith will inaugurate an innovation by presenting a personally selected program for the

"LITTLE FOLKS"

At the "Little Folks" Saturday performance parents are assured by Manager Lou C. Smith that only the highest class of pictures will be presented, in keeping with the policy of the New Kingston Theatre. The programs will be selected for "The Little Folks" and will comprise picturizations from children's books, fairy tales and travelogues, which will be entertaining, amusing and instructive.

ISSUED BY THE NEW KINGSTON THEATRE, BROOKLYN, N. Y.

G. A. R. POST HELPS HIM BOOM "BATTLE CRY OF PEACE"

Jay Emanuel, of the Ridge Avenue Theatre, Philadelphia, pulled off a good stunt when his theatre played "The Battle Cry of Peace."

Emanuel is particularly friendly with G. A. R. Post Winfield Scott No. 114, whose headquarters are in his neighborhood. In fact, so much do the veterans appreciate the yearly benefits allowed their post at this theatre they have made Emanuel an honorary member of the post.

On the two nights when the "Battle Cry" was played, the post, headed by its commander, John L. Boyd, marched to the theatre in a body, one hundred strong, dressed in full uniform. There speeches were made on Preparedness. The post loaned all of their flags, carriages and guns to decorate the lobby of the theatre, and all of the employes donned khaki uniforms for this occasion.

To fully advertise this event, 50,000 circulars were personally delivered around the large section reached by the theatre, by boys in uniform. Ridge avenue being a business, as well as residence section, caters to a multitude, all of whom tried to get in at the same time, it seemed.

DETROIT MANAGERS CO-OPERATE TO CUT ADVERTISING COSTS

The managers of the Majestic, Broadway-Strand and Washington theatres, Detroit, have entered into an agreement whereby for the ensuing three monthe they will not use over six inch ads on Sundays and over one inch on weekdays. The plan will be given a thorough test to find out whether it is necessary to run a big ad each week—and whether a six-inch ad will not produce as good results as one twice the size—providing the three leading houses use the same size space.

If the plan works out the managers of each house will profit to the extent of not less than $8,000 per annum—the saving the first week being at least $200 to each manager.

DOOR KNOB THROWAWAY USED BY BAY STATE EXHIBITOR

N. Hoffman, manager of the Columbian Theatre, Maplewood, Mass., advertises by means of a throw-a-way. It is a fair-sized card, printed on medium heavy stock, with a string attached, and is hung on the door knob of a patron's home.

The Columbian is a theatre of 400 capacit, situated in a town of about 5,000.

HOW A BUFFALO EXHIBITOR CATERS TO SELECT CLASS OF PATRON—THE AUTOMOBILIST

THERE are undoubtedly many exhibitors who have done many things to cater to that select class of patron, the automobilist. There have been ideas advanced as to the best methods of "luring" this much desired patronage to the theatre, but one of the best noticed recently is that inaugurated by Manager I. M. Mosher of the Palace Theatre, Buffalo, N. Y., who in a recent advertisement in the Buffalo *Motorist*, the official organ of the Buffalo Automobile Club, says in an attractive setting:

PALACE THEATRE,
Main St. at Shelton Sq.
SHOWING THE BEST
in
MOTION PICTURES.

CARS CHECKED
AND PARKED
under the care of a
uniformed attendant
On Church and Erie Streets,
directly opposite Theatre.

The idea is a new one and has "taken hold" with many automobilists. Mr. Mosher has placed a man in an attractive uniform at the point mentioned in his ad, who checks the auto upon its arrival and watches it until its owner returns from the theatre. The Palace is fortunately located across from a large public square which has room for many automobiles. Another point which has met with the approval of autoists attending the Palace is that there is no tip required for the Palace attendant to watch their car.

The Palace is getting more auto trade than ever before. It might be remarked that under the management of Mr. Mosher, who came from New York several months ago to manage the Palace, that this theatre is enjoying an era of unprecedented prosperity. The service now includes the Fox, Metro and V-L-S-E, all first run, while the price of admission remains ten cents.

IOWA EXHIBITOR SPECIALIZES IN STUNT ADVERTISING

C. L. Matson, advertising manager of the Grand Opera House at Ft. Madison, Iowa, has been attracting a good deal of attention outside his state, through his advertising plans. He is watchful and alert for the novel stunts that hit people when least expected, and that thus call attention strikingly to the subject of his exploitation.

He is particularly fond of attiring models in the garb of characters in the pictures, and having them parade the streets; and recently made an especial hit by sending out a fat man in immense chaps and cowboy attire, with a donkey loaded with camp paraphernalia, representing "Chimmie Fadden Out West."

Another of his plans that has worked with especially good results has been the decoration of the window of some store to suggest the picture advertised. A different class of merchandise is selected for each picture, one which can be adapted to the subject matter, and the unexpected appearance of such a window always arouses attention and comment.

UNIQUE AD. FOR "FLYING TORPEDO" IN NEW ORLEANS

Ernst Boehringer, manager of the Triangle Theatre in New Orleans, sat down and scratched his head when the proposition of uniquely advertising "The Flying Torpedo" occurred to him. "Why not build a genuine flying torpedo?" he said.

And he set a member of his mechanical staff to work. Soon there was evolved a tin torpedo that he swung high into the air, and directly under the bright lights that flash the name of the current bill at the Triangle for blocks around.

The people commenced inquiring, and once you get the public talking about anything you've got 'em nailed. At least, that's what Mr. Boehringer said, and he ought to know, for his theatre has been consistently crowded since it was turned from a legitimate house into motion pictures.

"GOOD ORDER" CARDS DISTRIBUTED IN BROOKLYN THEATRE

Joseph Forster, of the Globe Theatre, Brooklyn, N. Y., issues a couple of small cards, intended to aid the maintenance of good order in his house. The first card is aimed at "mashers," and reads: "Owing to the Attendance of Children, the Management Will Consider It a Great Favor If You Remove Your Arm."

The second says: "Please Refrain from Loud Talking As It Annoys Other Patrons."

SPECIAL SETTING FOR "NE'ER DO WELL" IN CLEVELAND

Although his seating capacity is well under 800, P. F. Woda signed to run "The Ne'er Do Well" three weeks at the Orpheum theatre, a Cleveland downtown house that is rapidly forcing its way to the front.

By running high-class films and making important structural alterations, Mr. Woda has completely changed the tone of the Orpheum. He has introduced a number of novel features for the run of "The Ne'er Do Well."

The lobby has been lined with artificial plants similar to those found in Panama scenes of the canal, and the locks have been painted as new stage decorations and blue, red and yellow electric lights peeping out through the foliage, together with "moonlight rays" striking the water of the canal, give the theatre a most appropriate and effective appearance.

The price of admission has been raised to 25 cents for this attraction, but the audiences are getting bigger each day.

EFFICIENCY IDEAS ADOPTED BY NEW ORLEANS EXHIBITOR

A live idea adopted by G. B. Mars, well known suburban exhibitor of New Orleans, is the maintenance of a stock room on an efficiency basis. Not only is an elaborate stock kept on hand at all times, but every item on the supply list is tabulated and a record kept of the date on which the operator used up his last carbon, etc.

Mars carries his efficiency ideas to the extent that if a dozen supplies are needed each week, he makes all his purchases by the gross, finding this method cheaper in the end.

BRIEF HINTS FOR BUSY EXHIBITORS

Are you showing anti-censorship slides at your theatre? This you should do, for censorship threatens your welfare just as it threatens the welfare of every other person in the industry.

Fighting censorship by arousing the active sentiment of your patrons against it is as live a wire stunt as you can possibly set in action. Censorship menaces your business. Censorship menaces the favorite amusement of your patrons. Tell them these things.

Why not run a paragraph or two in every issue of your house organ on the evils of censorship?

If your local, or your state censors ban a picture you wanted to show, why not tell your patrons about it in your house organ?

Fight censorship with a little of Mr. Wilson's "pitiless publicity." The house organ is an excellent place in which to be pitiless toward censorship.

Censorship is the producer's fight, yes. But, remember, no producers, no exhibitors.

Censorship is your fight, too.

MAKING YOURSELF RESPONSIBLE FOR THE PICTURES YOU SHOW

Do you make yourself personally responsible to your patrons for the quality of the pictures you show? Apparently George Bleich, of the Empress theatre, Owensboro, Ky., does. Here is one of his "Straight Talks" to patrons printed on the first page of his house organ. It is good advertising:

"Many of my patrons know it to be a positive fact that when they ask me personally as to the quality of a show that I do not hesitate to say it is good, great, ordinary, or poor, just as the case may be. The same thing applies to any items in my advertisements appearing over my name. If I personally urge your attendance to see some particular picture that is one you should not miss; the invitation should be heeded.

"Another thing: Are you in doubt sometimes as to whether one of our pictures is worth while? Worth leaving home to see? If you are, go to your telephone and call up this theatre and ask how the show is. Any of my employees will give you dependable information—they are instructed to answer candidly and truthfully. Isn't this decidedly fair? Try it out."

Looking Ahead With The Producers

SIX FIVE REEL FEATURES UNDER WAY AT AMERICAN STUDIOS FOR MUTUAL RELEASE

SIX five-reel features, to be released as Mutual Masterpictures, De Luxe Edition, are at present under way at the American studios in Santa Barbara, Cal., under the direction of Arthur Maude, Donald MacDonald, Rea Berger, Edward Sloman and William Russell.

First of the six productions to be released by the Mutual will be "A Courtesan," a gripping sociological drama based on a novel theme, which Mr. Maude is directing.

In this five-part feature the leading role, that of a woman who suffers and sacrifices for the love she bears her only son, has been given Eugenie Forde, who since her portrayal of Hagar, the gypsy queen in "The Diamond from the Sky," has appeared in several of these De Luxe features filmed at the American studios.

Miss Forde's supporting cast in "A Courtesan" is composed of Hal Cooley, Al Fordyce, Charles Wheelock, William Carroll and Nell Franzen.

"The Abandonment," another of the Masterpictures, De Luxe, is being filmed under the direction of Donald MacDonald and features Helene Rosson. "The Abandonment," from the pen of Kenneth B. Clarke, is woven around a young physician who neglects the girl he is engaged to marry.

El Forrest Taylor appears in support of Miss Rosson in the role of the young physician. Others in the cast include Harry Von Meter and a number of American players.

"The Overcoat," a forthcoming Mutual Masterpicture, De Luxe, which Rea Berger is directing, with Rhea Mitchell in the stellar role, is from an original scenario written by J. Edward Hungerford.

Miss Mitchell portrays the part of Belle, a denizen of the night life. William Stowell appears in the part of an ex-convict, a former rich man's son, who when down and out is defended and befriended and reclaimed by the girl.

Edward Sloman is the director and Kenneth B. Clarke the author of "The Reclamation," another of the De Luxe features under way at the Santa Barbara studios.

"The Reclamation" presents Winnifred Greenwood in her initial appearance as a star of these five-part De Luxe features. Franklyn Ritchie, a recent addition to the American studios, appears in her support.

William Russell is directing as well as starring in the fifth of the De Luxe features now under way at the American studios. "The Secret Mating" is its title and the cast includes, besides Mr. Russell, Charlotte Burton, Leona Hutton and others. "The Secret Mating" is based on the struggles for supremacy of a group of Wall Street capitalists, during which Russell brings about the financial downfall of the man who had set out to ruin him.

Second of the features being screened under the direction of Edward Sloman is entitled "None So Blind," from the pen of Julian Lamothe. Winnifred Greenwood is the featured player.

A number of smaller-length features are also under way at the American studios for early release through the Mutual. Principal among them is "The Return," a two-part Mustang drama by James D. Douglas and Karl Koolidge, featuring Arthur Acord, supported by Nita Davis, Clarence Burton and Lawrence Peyton.

"Pierre Brissac, the Brazen," is the title of another two-reeler now under way. It was written by Kenneth Clarke, especially for Edward Coxen, who appears in the title role. Thomas Ricketts is directing it and Coxen's supporting cast includes Lizette Thorne, George Fields and other notables.

Mr. Coxen and Miss Thorne are also the co-stars of "The Masterpiece," a third two-part subject, which is being filmed under the direction of Mr. Richetts. Marguerite Nicholas, the new American Mutual beauty, makes her first appearance in this release.

The scenes of the production are laid in New England and the theme is woven around the entanglement in divorce proceedings of an artist and his pretty wife.

Frank Borzage, in a cowboy role, and Anna Little, the "darling of the plains," as a dancehall girl, are the featured players in "The Awakening," another two-reel feature, set in a strong Western atmosphere.

This picture will be released under the Mustang brand. Jack Richardson, famous "heavy" of the American-Mutual studios, contributes one of his best efforts in this stirring story of ranch life.

In addition, work is all but completed on several single-reel comedy pictures which are to be released by the Mutual at an early date.

EDNA MAY, OF "BELLE OF NEW YORK" FAME, HEADS THE VITAGRAPH PLAYERS

EDNA MAY, the former "Belle of New York" star, in the seven-part special Vitagraph Blue Ribbon Feature, "Salvation Joan," heads a list of representative Vitagraph photoplays.

"Mr. Jack's Hat and the Cat," the latest of the one-part comedies of "The Escapades of Mr. Jack" series, featuring Frank Daniels, now being released through the V-L-S-E; a single reel comedy-drama, "The Hoyden"; "Susie, the Sleuth," another thousand feet of laughs and the three-part dramatic Broadway Star Feature, "The Other Way," make up the program.

Another V-L-S-E release on April 10 is "Mr. Jack's Hat and the Cat," in which Frank Daniels has the time of his life in his effort to lose his wife's pet cat.

He gives it up as a bad job when on his last attempt the cat returns with her "happy family." In this "escapade" Mr. Daniels is supported by Rose E. Tapley, C. Jay Williams produced this adventure.

"The Hoyden," a one-part comedy drama in which Mary Anderson and Webster Campbell, supported by Otto Beninger and Edith Reeves, portray a story of everyday life and show the trials and tribulations experienced by two young girls in their struggle for existence.

Dave Smith directed the action of this story by William E. Wing. This photoplay will also be released on April 10.

Kenneth S. Webb is the author of "Susie, the Sleuth," a single reel comedy, listed for April 14, in which Edith Storey and Antonio Moreno furnish many funny situations.

Miss Storey as a "would-be" detective and Mr. Moreno as her lover and professional admirer are seen to exceptional advantage. George D. Baker supervised.

On April 15, the western division of the Vitagraph Company gives us a three-part dramatic Broadway Star Feature, of which Fred. W. Hiller is the author and William Wolbert, the producer.

Mary Anderson and Webster Campbell are supported in its enactment by Corrine Griffith, Anne Schaefer, Otto Lederer and F. W. Hiller.

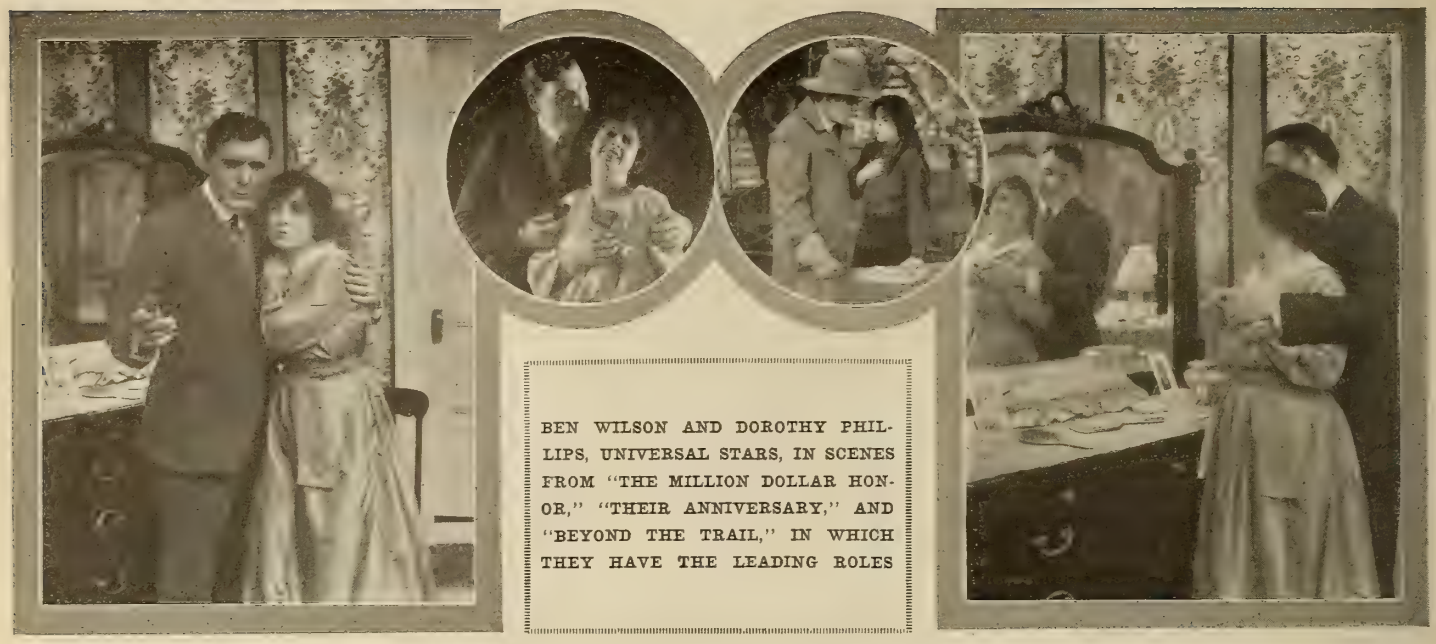
"BIG JIM GARRITY" FIRST PATHE VEHICLE FOR EDESON

"Big Jim Garrity," the five-part Pathe Gold Rooster release for April 18, shows for the first time Robert Edeson in a Pathe picture. Mr. Edeson, as the big-hearted, big-bodied foreman of a Southern mine, is always convincing and forceful.

He is supported by Eleanor Woodruff, who for some time starred in Pathe productions; Carl Harbaugh and Lyster Chambers.

Lyster Chambers will be remembered for his work in Pathe's "At Bay," and Mr. Harbaugh used to be in the Pathe stock company in Jersey City.

George Fitzmaurice directed the picture, which is adapted from the A. H. Woods success of the same name.



BEN WILSON AND DOROTHY PHILLIPS, UNIVERSAL STARS, IN SCENES FROM "THE MILLION DOLLAR HONOR," "THEIR ANNIVERSARY," AND "BEYOND THE TRAIL," IN WHICH THEY HAVE THE LEADING ROLES

UNIVERSAL WILL SPILL A BAGFUL OF LAUGHS IN WEEK OF 17th BESIDES STRAIGHT DRAMA

THE Universal program for the week of April 17 presents a varied assortment of photoplays.

On Monday, April 17, Cleo Madison is presented in "Her Bitter Cup," a five-reel Red Feather drama for which the poster department is issuing two six sheets with four-sheet streamers to be used for combination sixteen sheet or separately; two three sheets and two one sheets as well as special window cars.

On Tuesday, April 18, Herbert Rawlinson will be seen with Francelia Billington in "The Best Man's Bride," a two-reel Gold Seal drama. Victor Potel and Jane Bernoudy are in the Imp comedy, "Love Laughs at Dyspepsia," which is released on the same date.

"Royal Love," a three-reel Victor drama, is the piece de resistance on April 19. On the same day the L-Ko comedy, "'A Meeting for a Cheating," with Billie Ritchie and Dan Russell, and Number 16 of the Universal Animated Weekly are released.

The baseball season soon commences and the Big U comedians have put on "Oh! What a Whopper!" a two-reel comedy of the diamond, which will be released on April 20.

"The Gambler," a Laemmle drama, with Fred Church and Myrtle Gonzalez, and the Powers split-reel novelty, "The Toyland Villain," and an educational are released on the same date.

King Baggot is featured with Edna Hunter in "The Haunted Bell," a two-reel Imp mystery drama which will be released on April 21.

Joe Martin, the famous Universal Ape, appears in a Victor drama, "A Strange Confession," and on the same date Eddie Lyons, Lee Moran and Betty Compson spill a bagful of laughs in the Nestor comedy, "Eddie's Night Out."

Harry Carey is starred with Olive Fuller Golden in "The Passing of Hell's Crown," a two-reel Bison western drama, which will be released on April 22, together with the Joker comedy, "Just Yet, But Not Quite," with Ernest Shields and Marcia Moore.

On Sunday, April 23, Ben Wilson with Clara Beyers are featured in "His World of Darkness," a three-reel Rex drama. On the same day little Billie Jacobs and Olive Johnson appear in the L-Ko comedy, "Little Billy's School Days."

During the week of April 17 the nineteenth episode of the Universal Special Feature, "Graft," will be released. Richard Stanton, Jane Novak and Glen White play the leading roles in "The Photo Badger Game," constituting the latest two-reel episode written by Hugh C. Weir and Joe Brandt.

NOAH'S ARK COMPLETENESS IN SELIG ANIMAL SUBJECT

Practically every species of animals contained in the Selig Zoo has been used in the filming of "Into the Primitive," a five-reel subject just completed by Director T. N. Heffron, which stars Kathlyn Williams, supported by Guy Oliver and Harry Lonsdale. This is spoken of at the studio as a drama of unsual merit.

"FOLLY OF SIN," GREAT NORTHERN RELEASE WITH JOAN PETERSON

The next release of the Great Northern Film Company, 110 West Fortieth street, New York, will be a five-part production, "The Folly of Sin," with Joan Peterson, and Messrs. Wieth and Tolway in the leading roles.

The story deals with the price exacted from devotees of forbidden pleasures.

PASIG RIVER IS WELL SHOWN IN BURTON HOLMES PHILIPPINE TOUR

THE tenth and eleventh releases of the Paramount Burton Holmes Travelpictures conduct the spectator to the Philippines, for a tour of the Pasig River, and Bildid, the Filipino Sing Sing.

From Laguna de Bay, a lake about fifteen miles above Manila, the Pasig flows down to the city and then through it to Manila Bay. Mr. Holmes takes his fellow travelers up the river and back again, showing them en route villas, tropical shores which give bathing facilities for the water buffalo; Fort McKinley, Manila's bridges, and the vast numbers of cascos used to convey cargoes to canals which are fed by the waters of the Pasig.

Bildid is known as the model prison of the Orient, where three thousand prisoners are made over into useful citizens. Mr. Holmes conducts his audience on a complete tour of the prison, showing its workings in detail.

In addition, views are shown of the cockpits where the great national sport of the Filipinos, cock fighting, with its accompanying vice of gambling, have started many a young Filipino on the road which ends inside prison walls.

GAUMONT "HAUNTED MANOR" SET FOR APRIL 3 RELEASE — THREE RELEASE DATES SCHEDULED FOR GAUMONT

Mutual Masterpictures, de Luxe Edition, which will come from the Gaumont winter studios at Jacksonville, Fla., in April, are 'The Haunted Manor," with Iva Shepard in the star role, and "Feathertop," with Marguerite Courtot making her star bow in her second five-reel feature.

"The Haunted Manor" will be seen on the screen April 3. "Feathertop" will come two weeks later, April 17. Following these two will come "The Quality of Faith," to be released May 1. In this photoplay Alexander Gaden and Gertrude Robinson are the stars.

FOUR RELEASES A WEEK, WITH FEATURED HEADLINERS, IS KALEM CONTRIBUTION TO GENERAL PROGRAM

FOUR releases a week, each with a featured headliner, is the Kalem announcement for the coming month's issues on the General film program.

These releases, which include three one-reel comedies and a single-reel "Hazard of Helen," are in addition to "The Social Pirates," released as a special through General Film.

"Romance and Riot," "A Double Barreled Courtship" and "A Lucky Mistake" are three of the "Sis Hopkins" comedies announced for early release. In the first-mentioned subject, released April 14, Sis is the center of attraction for the police chief and the police force, both men being bitter rivals in their attempts to pay her attentions.

The love affairs of the young lady of the house and the arrival of an escaped burglar for whom a large reward is offered are responsible for the plot.

Sis finds herself in a peck of trouble in "A Double-Barreled Courtship" through changing places with a pretty visitor to the house where she has just accepted a position.

At the completion of "A Lucky Mistake," which was released on April 28, Miss Melville wrote to an official of the Kalem company:

"I think you would call this a 'Hazard of Sis' had you seen me running for two Jacksonville blocks after a speeding automobile for one scene of this picture. The director says I looked funny, but I didn't feel that way."

"The Race for a Siding," released April 15, and "The Governor's Special," which follows on April 22, are two coming one-reel "Hazards of Helen" that are said to furnish strong opportunities to that daring star.

In the former she races downgrade on a runaway box car and later leaps to a speeding engine on an adjoining track. Helen Gibson combines the railroad feats with some of the daring horseback riding that has proven so popular in "The Governor's Special."

An Ethel Teare comedy is promised for April 19 with the release of "Their Taking Ways," which finds a Mr. and Mrs. Raffles deftly trimming each other.

"Millionaires by Mistake," promised among coming "Ham and Bud" comedies, shows those comedians in the sudden possession of a million.

BEATRIZ MICHELENA MAKES PROGRESS ON "WOMAN WHO DARED" AT SAN RAFAEL STUDIO

REPORTS from producing headquarters at San Rafael, Cal., indicate that work is progressing upon the picture adaptation of Beatriz Michelena in C. N. and A. M. Williamson's "The Woman Who Dared," now being filmed by the California Motion Picture Corporation.

The story is one of intrigue and diplomacy in high European circles and matches the wits of a woman against those of statesmen and an intricate system of secret service.

Miss Michelena in the role of The Woman finds new opportunity to evidence her dramatic versatility, especially since the part differs in many respects from any she has yet played on the screen.

It is gratifying to hear that her gowns in this picture will be of uniform splendor. Not until "The Unwritten Law," just released, did Miss Michelena ever have opportunity to appear on the screen gowned to the height of fashion and the added charm it gives her natural beauty makes a repetition highly desirable.

It is also stated in the Pacific Coast reports that the sets arranged for the production have been many weeks in the making. Care, it is said, has been given to details intended to achieve the European atmosphere.

Andrew Robson and William Pike are two names of prominence mentioned in the cast.

"The Woman Who Dared" has already been announced by the California company as its May release. It is to be produced on an elaborate scale and to follow "The Unwritten Law" on the regular schedule of features.

WARWICK AND FRANCES NELSON APPEAR JOINTLY ON APRIL 17 IN "HUMAN DRIFTWOOD," WORLD

ROBERT WARWICK and Frances Nelson, two of World Film's leading artists, appear jointly in the April 17 release on the World program, in "Human Driftwood," while the Equitable issue of the same date will offer Carlyle Blackwell in "The Shadow of Doubt," supported by a new leading woman, Jean Shelby.

"Human Driftwood" is a story of both the South and the North, and Director Emile Chautard, after taking his company to Florida for some tropical scenes, turned back north and gathered in "snow stuff" fifty miles from Saranac Lake.

Blackwell and his company, under the direction of Ray Physioc, journeyed to Moose Jaw, Manitoba, and there amidst the actual surroundings, described by the author of "The Shadow of Doubt," a series of what are said to be sensational scenes was staged.

The new Blackwell subject gives the star the role of a man with a dual nature, and is said to contain a great number of dramatic moments.

It represents the newer idea of blending stage and screen stars followed by World-Equitable.

TRIANGLE-INCE COMEDY IS WILLIAM COLLIER IN "THE NO-GOOD GUY"

Convinced by Billie Burke's success in "Peggy," made under his direction, Thomas H. Ince has decided to produce more light comedy features at Culver City for the Triangle.

His next release will be William Collier in "The No-Good Guy," a C. Gardner Sullivan story. It required only projection room showings to reveal to Ince that he was on the right track, and Collier was at once re-engaged for another five-reeler.

Collier has the character of Jimmy Coghlan generally recognized as being "no good." He goes on the water-wagon, but his stay is so short that a stop watch would fail to record its length. After a long session in a gay cafe he undertakes to drive his automobile home with several friends aboard the car.

The trip ends in a department store and Jimmy, arrested for reckless driving, gets thirty days in jail. But his uncle is a power in politics and Jimmy obtains his freedom on his promise to go to work.

He becomes a detective and gets a black hand case. His uncle proves to be the man higher up and Jimmy disowns him.

Enid Markey, Charles K. French and Walter Edwards are prominent in the cast. Edwards directed the picture under the supervision of Ince.

BORZAGE WORKING ON "TWO BITS" FOR AMERICAN

Frank Borzage's first production since returning to the directing staff of the American Mutual Company is entitled "Two Bits," from the pen of Karl Coolidge, well-known author of fiction and motion picture plays.

Mr. Borzage impersonates a U. S. marshal named James Hardeman, who is assigned to round up a counterfeiting gang in the California mountains.

Anna Little, in the title role, is a charming little orphan who depends for her living upon the sale of flowers at "two bits" per bouquet.

Jed Simpson, sheriff of Red Gulch, in which character Jack Richardson appears, is the chief counterfeiter.

"ALONG THE BORDER," SELIG, ON GENERAL, APRIL 8, OF TIMELY INTEREST

"Along the Border," a Selig one-reel drama released through General Film service on Saturday, April 8, is a timely production. Tom Mix stars in this picture play which carries the atmosphere of the Mexican border.

To make the story the more interesting, it can be stated that many of the scenes were filmed along the Mexican frontier in localities which are now in the public eye because of the Mexican situation now confronting the United States.

In brief, the plot centers about the adventures of Americans who are taken captives by Mexican bandits and who escape through the bravery of a girl.

THE EASTERN STUDIOS

THE week has been a busy one out at the Vitagraph, Bay Shore studios. The most important work in hand is the making of a five-reel feature, the title of which has not yet been decided upon.

Director Ralph W. Ince is in charge, and his cast, which includes some of the best known of the Vitagraph people, is headed by Lucille Lee Stewart and Huntley Gordon. Mr. Ince himself is reported as considering this picture one of the most important he has ever tackled.

Frank Currier is busy directing a new Edward Montagne comedy, which is now nearing completion and will be released as another of the "Freddy" series. "Slapstick" methods have been eliminated, but George O'Donnell, who is playing the lead, has evolved some excellent comedy.

The famous bowling club organized during the Winter by Lucille Lee Stewart to help while away the long evenings is about to disband with the approach of warm weather.

During the Summer there are so many things to be done in the open along the Great South Bay that the Vitagraphers, all of whom have taken a keen interest in the bowling club, will forsake that pastime until the frosts return.

Robert B. Mantell, Genevieve Hamper and one of the companies of players who for four months have been at work on feature films at William Fox's Rose Garden studios at Kingston, Jamaica, returned to New York last week.

Back to the Old Town

Among the returning players are Stuart Holmes, Louise Rial, Genevieve Blinn, Henry Leone, Claire Whitney, Walter Miller, all of whom will be quickly at work again in other Fox productions under way or about to be started in the several Fox New Jersey studios.

Mr. Mantell and Miss Hamper express delight with their reception in Jamaica, where they and the other Fox artists were made much of by the "official set" of Kingston.

While in Jamaica, working under Director J. Gordon Edwards, Mr. Mantell, Miss Hamper and their company completed four five-reel features, some of which already have been released, with the remainder soon to follow.

So anxious was Director John Adolfi to complete the latest William Fox photoplay, "A Modern Thelma," that he missed the wedding of his niece at New Rochelle, N. Y., last week. This is the play in which Vivian Martin and Harry Hilliard are featured.

The release date was advanced, and to complete this picture Mr. Adolfi put in twenty-one straight hours of hard work. He then took a nap of three hours and finished up the play in time to catch the 6 o'clock express for New Rochelle. Tired out, he dozed off and when he awoke he was going through Stamford, Conn., sixteen miles away from New Rochelle. He got back to New York after midnight.

Signs of Spring have been discovered at the William Fox studio in Fort Lee. Tom Burrough, who is shortly to appear with Theda Bara in "The Eternal Sapho," saw a flock of wild geese honking along to the northward.

A Cropper for Peerless, Fearless Girl

Pearl White, heroine of Pathe's "The Iron Claw," came very near to taking one chance too many last week. Sheldon Lewis, playing the Iron Claw, was to stand on the runningboard of an automobile going at high speed and, without any let-up in speed, seize "Pathe's peerless fearless girl" as she stood in the road and throw her into the tonneau.

The stunt was pulled off. The rehearsal was perfect, so, satisfied, Director Edward Jose called "camera" and the car came tearing down the road. Mr. Lewis was tired, however, from the exertions of a day that would have taxed a dock-walloper. He grabbed the lady and tried to hoist her into the car. Then his strength gave way and the blonde-topped heroine fell to the ground under the wheels of the car, which shot over her body.

Miss White's gown caught in one of the wheels, dragging her for yards along the road. When the automobile was finally stopped and Miss White helped to her feet it was found that she had miraculously escaped serious injury, but it took a doctor to fix up her cuts and scratches.

George Fitzmaurice, Pathe director, who made "Via Wireless," "At Bay," "New York" and "Big Jim Garrity," has always been noted for the amount of realism he puts into his pictures. In the feature he is now putting on he wanted to get a good, realistic fight for one of his scenes and went down into New York's Ghetto to get the proper material, securing the services of some well-known gunmen as fighters to add realism.

They went through their paces for a rehearsal, but Fitzmaurice was not entirely satisfied. He started them off again, but this time, too, the fight lacked enough realism to suit the producer.

Quick Action from Prize Offer

This rather exasperated him and he was at his wits' ends for something to make them fight. Finally he announced that he would offer an extra day's pay to the man who fought hard enough to get hurt.

Ambulance surgeons came around on the jump to patch the belligerents up.

George B. Seitz, scenario editor for Pathe for several years, and now one of



STRIKING POSES OF LEAH BAIRD, ANITA STEWART, EDNA MAY, EULALIE JENSEN, VITAGRAPH STARS



STARS OF THE WILLIAM FOX FORCES—(LEFT TO RIGHT) BERTHA KALICH, GEORGE WALSH

(CENTER) FLORENCE DESHON, EINAR LINDEN AND ORMI HAWLEY

the officers of the Astra Film Corporation, has become the captain of a schooner.

The Astra needed a vessel to blow up in one of the episodes of the new serial they are making for Pathe. Ownership papers couldn't pass without the signature of the ship's captain, and this particular hooker hadn't had one for three years. Seitz therefore became the legal captain, and as such figures in the bill of sale.

The Equitable Company, now at Saranac Lake, under the guidance of Director Edwin August, and featuring Edna Wallace Hopper, Frank Sheridan and Muriel Ostriche, wired and lighted a square mile portion of the lake for a tremendous skating scene, which came near being a tragedy.

Edna Wallace Hopper, playing the leading role, went through the ice and was taken out of the water almost frozen. A slight cold resulted, but a day later she was back and the scene was taken.

Director Knowles and his company appearing in "The Woman of It," were allowed to use the Boys' Club skating rink during their visit and the local authorities extended every effort to make the night scenes staged by John Ince for "The Tyranny of Love" a success.

The natives and visitors all consented to remain off the lake until the director signalled them to come on. There were over 300 skaters, and all obeyed Mr. August's directions, so that the scene was staged with a most natural effect.

Miss Hopper's fall through the ice and her consequent rescue were photographed and made part of the story.

In addition to Miss Hopper, Frank Sheridan, Ruby Hoffman, Muriel Ostriche, Macey Alexander Francis, Phillip Hatkin, Frank Pendell and Eddie Rouse are at the lake.

Mild Mannered Horse in Cast

At the Famous Players studio Eleanor Hallowell Abbott's celebrated story, "Molly Make-Believe," is being filmed under the direction of J. Searle Dawley, with Marguerite Clark as the star. As little Molly is a country girl, barnyard scenes were necessary, and, of course, a large assortment of barnyard animals and fowls were provided.

As a result a stable was erected in the studio, where the old family horse, a pet pig and some chickens were assembled. Miss Clark, who is a great lover of animals, was delighted when she learned that Mike, a well-trained bulldog, was also scheduled to appear in her support.

There are many delightful scenes in which Miss Clark figures with her dumb associates, among the most humorous of which is that in which she and her small brother feed the pig from a baby's bottle. The scene was not accomplished until the porker had registered his protest against the indignity in no uncertain terms.

In addition to the star, the cast includes Edwin Mordant, J. W. Johnston, Mahlon Hamilton, Gertrude Norman and Master Dick Gray. The photoplay will be released on the Paramount program April 10.

Though Mary Pickford is now playing the star part in "Hulda from Holland," the little Famous Players star has not fully recovered from the long session of making her first seven-reel production, "Poor Little Peppina." Of course she talked with an Italian accent during the filming of "Peppina," and now that she is playing the Dutch girl, she frequently lapses into the Latin accents from force of habit.

Accent Might Knot Telephone Wire

So her conversation during some of the scenes is a remarkable conglomeration of English, Dutch and Italian.

Tiring of reading spring poems in the papers and sneezing between verses, Hazel Dawn has packed her trunk and departed for Georgia, where this spring business is much less apt to be a practical joke. Of course while enjoying the warmth the Famous Players star will work on her next Paramount picture.

A number of scenes for "Love's Toll," the new feature now in production by Lubin, have just been filmed in the celebrated ice gardens atop the Hotel Biltmore, in New York. A number of high-salaried skaters were employed as extras, and they added a distinct dash of atmosphere to the scenes.

For another scene from this same subject, the stage of the Metropolitan Opera House in Philadelphia was utilized for four days. In this scene the principals, including Rosetta Brice, Richard Buhler and Crauford Kent, were surrounded by the combined beauty choruses of three musical comedy companies, then playing in Philadelphia. One of these choruses was taken from the "Around the Map" production.

How the people of Canada, rich and poor alike, enjoy themselves with their thrilling sports during the long winter season has been pictured by Essanay camera men and a series of highly interesting films is now being shown.

Most of the pictures were taken at the Chateau Frontenac, the most famous hotel in Canada and one of the show places of the Western Hemisphere. The rich of the Dominion and the United States are pictured tobogganing, skiing, skating and playing hockey. In addition, all the champions in the various lines of sport have been photographed in action.

The film is being released in split reels with Cartoonist Wallace A. Carlson's Canimated Nooz Pictorial and with Vernon Howe Bailey's Sketch Book.

"Yellow Menace" in Jacksonville

Edwin Stevens, Florence Malone, Marguerite Gale and twenty others have left for Jacksonville, Fla., to begin a production of a sixteen-episode serial picture entitled "The Yellow Menace," under the direction of Aubrey Kennedy.

The picture will be sponsored by the Serial Film Company, of which William Steiner is general manager. A newspaper serial story will be made of this picture by Louis Tracy, the well-known English novelist, who wrote "The Wings of the Morning," "Captain of the Kansas" and other popular novels.

Burton King, the Metro director, who has just finished "Souls of Flame," in which Clifford Bruce is starred, for Popular Plays and Players, has commenced work on a new picture, with Edmund Breese in the leading role.

The picture, "The Spell of the Yukon," calls for many scenes of the great frozen north, as the action is located in Alaska, and to find these locations Director King, accompanied by Dale Hanshaw and Wallace Clifton, took an automobile trip up through the Sleepy Hollow region.

They found all the snow they wanted—more, for their automobile was stalled time and again and it required fence rails, planks, crowbars and jacks to get it out of the drifts.

Harry Revier, who has just returned from the Coast, has joined the forces at the Popular Plays and Players studio.

Director Revier made an enviable reputation while with Lasky at the Hollywood studios.

Le Guere Still with Metro

Contrary to published reports, George Le Guere will begin work on a new production shortly for the Metro program, which will be produced by the Rolfe Photoplays, Inc. Mr. Le Guere's contract calls for at least two more five-part productions for Metro.

On account of not having a scenario available for Mr. Le Guere, several weeks ago Metro loaned the young juvenile to the Eastern Company, of Providence, R. I., to make one feature production for them. Mr. Le Guere has now finished work on this feature and again is on call by the Metro studio.

Leander de Cordova, one of the best known young men in the theatrical profession, both as an actor and manager, who recently turned his talents to motion pictures, has been made an assistant director at the Rolfe-Metro studio and will be associated with Charles Horan.

Mary Moore, of the illustrious Moore family, which includes Tom, Owen and Matt Moore, Mary Pickford and Alice Joyce, is working in the forthcoming Quality-Metro, "A Million a Minute," in which Francis X. Bushman and Beverly Bayne are starred.

In one part Miss Moore, who is exceedingly young and attractive, plays the role of Mr. Bushman's mother, but it is when Mr. Bushman is a baby in the photodrama.

Lester Cuneo, who formerly played the heavy leads in Metro plays with Francis X. Bushman, and who gave up motion pictures recently to take up a banking career in Chicago, has again returned to pictures and will be seen with Harold Lockwood and May Allison in "The Come-Back," a forthcoming Quality-Metro five-part production. Mr. Cuneo has been working before the camera for more than eight years.

Margery Dale, the youngest daughter of Alan Dale, the noted dramatic critic, has made her debut in motion pictures at the Popular Plays and Players studio in "The Scarlet Woman," with Mme. Petrova in the stellar role. It will be an early release on the Metro program.

She Has Saved 5,000 Lives

With more than half a century of romance behind her, during which time she saved more than 5,000 lives aboard vessels in disasters off Hatteras and the Banks, the *Woodbury*, one of the most famous vessels in the United States revenue service, last week made her way to a mooring in the Hudson River off 116th street.

During the voyage from Portland, Me., where the *Woodbury* had been laid up for some time, her decks and cabins were once again the scenes of romantic action, but this time only in the land of Make-Believe.

The *Woodbury* is now the property of the Metro Pictures Corporation, and the first scenes staged for the screen aboard this famous vessel were for the five-part Metro feature, "Dorian's Divorce," in which Lionel Barrymore and Grace Valentine appear.

Mme. Petrova had some very interesting moments leading a full-sized leopard through a cafe scene in "The Scarlet Woman," a new five-part feature now being made for the Metro program by the Popular Plays and Players. It was easy to see that the animal was not wild about getting into motion pictures.

Hamilton Revelle, who is starred with Marguerite Snow in "The Half Million Bribe" on the Metro program, has purchased a hydroaeroplane, which he has installed in a hangar near his studio in Four-



BURTON KING STUCK IN THE SNOW AT SLEEPY HOLLOW WHILE LOOKING FOR A "LOCATION"

teenth street near the Hudson River. He intends to use the flying machine for his recreation and for taking photographs in the air. Incidentally, he hopes to use it in a Metro photodrama at no distant date.

Out at Universal Heights, Director Ingram is doing a Chinatown picture for which he required a dozen real chinamen. Now there are agencies in New York City that furnish any sort of extra people—excepting Chinese. The reason lies in the timidity of the Chinaman to hire himself out to enterprises that are mysterious to him. That is why he will rarely work for "Melican man" (except to launder his shirts!), and of all the "Melican man's" business there is none so foreign to him as the theatrical employment agent's.

But Ingram would have real "Chinks." He went down to Chinatown himself to get them. But the Chinamen could not get into their heads what a moving picture studio was. The reply of each was fifteen minutes in duration, but stated by the interpreter as the single word, "No." Ingram went back to Universal Heights hoping Japan would swallow China whole.

Actor Like "Melican Man"

When Ingram reached the studio there were his Chinese! Assistant Bill Dyer did it. He had made a canvass of the neighboring laundries—all of whom do moving picture actors' wash—and easily picked up a dozen Fort Lee Chinamen who knew all about moving picture studios and were glad to get a feel of moving picture money.

King Baggot and the Imp Company are in Savannah, Ga., doing a number of scenes for a five-reel production entitled "Half a Rogue," based on a novel by Harold MacGrath. The picture is being staged under the direction of Henry Otto, who has jumped into prominence since the production of "Undine."

Richard Garrick, who is directing the co-stars, Alexander Gaden and Gertrude Robinson, in the Gaumont Mutual Masterpicture, De Luxe, "The Quality of Faith," cast himself for the role of Baker, the strike-leader in the factory strike scenes.

However, the mob scenes assumed such vast proportions that Mr. Garrick found all his attention would be required for the task of directing.

Accordingly he surrendered the role to John Mackin. These factory scenes are being taken in Atlanta, Ga., whither a score of the players were taken from the winter studios at Jacksonville, Fla.

A special car was required to move one of the Gaumont Mutual stock companies from Jacksonville, Fla., to St. Augustine. In the quaint old Spanish city an ideal location was found for East Indian street scenes required in "The Haunted Manor." To secure the much coveted atmosphere Director Edwin Middleton used several hundred extra people. These were recruited in St. Augustine. Camels were se-

(*Continued on page* 2198.)



CANADIAN WINTER SPORTS AT CHATEAU FRONTENAC, OBTAINED BY ESSANAY CAMERAMEN

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, April 1.

UNIVERSAL Director Otis Turner is engaged in filming a two-reel subject which portrays immigrant life in America. Lois Wilson is the foreign born girl who comes to America, arriving on the day her former sweetheart, who has sent for her, is tricked into wedding the daughter of his employer.

Harry Carter takes the part of the immigrant, Bertram Grassby the employer, and Maude George is the feminine heavy. The story and scenario was written by Mr. Turner and F. McGrew Willis.

"The Height of Her Ambition" is a one-reel subject showing how a stage-struck wife was quickly cured of the desire to scintillate in the theatrical firmament. Myrtle Gonzalez appears in the featured part of this subject which was written and is being produced by Lynn Reynolds, and the other characters are taken by Fred Church and Jack Curtis.

The 101 Bison company is producing "The Rescue," a decided melodrama in which Marie Walcamp is dragged by a horse she has been riding, and is rescued by an engineer, who jumps from the engine's cab to the horse and stops it.

This is but one of the several punches of this subject, in which two brothers are rivals for the hand of the same girl. Lee Hill and L. C. Shumway play the parts of the brothers, and others in the subject are E. N. Wallock and Gypsy Sontoris. The direction is by Henry McRae.

"Cage Man" by Jaccard

How a convict is brought to realize the uselessness of his attempt to secure revenge is shown in the two-reel photoplay being made by Director Jacques Jaccard entitled, "The Cage Man." G. Raymond Nye is featured in this as the convict, Roberta Wilson is his wife, and Hayward Mack appears in the role of the doctor, a former rival of the convict, and later the good samaritan.

Roy Clements, who has been directing the Universal Joker comedy company during the absence of Allen Curtis, has completed "A Perfect Match," a one-reel subject built about the triangle wherein a shrewd German employs a fortune teller to aid him in winning the girl's hand against odds.

Director Curtis has resumed his position with the company, and is now filming "A Wife for a Ransom," in which the undesirable sweetheart of the wealthy farmer's daughter forces father to forget his objections and permit him to have the daughter in marriage. William Franey, Lillian Peacock, Milburn Moranty and Gale Henry appear in these two subjects.

Harvey Gates has written "The Emissary," in two reels, which is being produced by the Universal company under the direction of Cleo Madison, who also plays the leading feminine part. Opposite her is Edwin Hearne. William Mong appears in the role of the husband who permits a vampire, taken by Marguerite Whistler, to win his affections, and then induces him to "railroad" his wife to an insane asylum.

A physician learns the woman is not insane and aids her to liberty. She is successful in winning back her husband, which so angers the vampire that she kills the husband. Following this a love affair develops between the physician and the widow.

Two Men Sent to Border by "U"

General Manager H. O. Davis has assigned two additional people to the work of securing up-to-the-minute views of the American Mexican invasion, in the persons of Beverly Griffith, who will act as manager, and Gilbert Warrenton, the cameraman. The two left Universal City last week, and will tour to the location of the American troops by auto.

Frank V. Strauss, publisher of a large number of theatre programs in New York, and his family were guests at Universal City during the past week and spent two complete days there.

An unusual fight scene between strikers and police was staged by Director Jay Hunt of "U" City, at the oil fields near Los Angeles last week for the five-reel subject, "The Wheels of Power." In this, all police who appeared are members of the Los Angeles department.

Players, directors and all concerned with the production of the next Douglas Fairbanks-Fine Arts subject, promise a real novelty in this. The story deals with the futurists' theories, and the costumes will be of similar character.

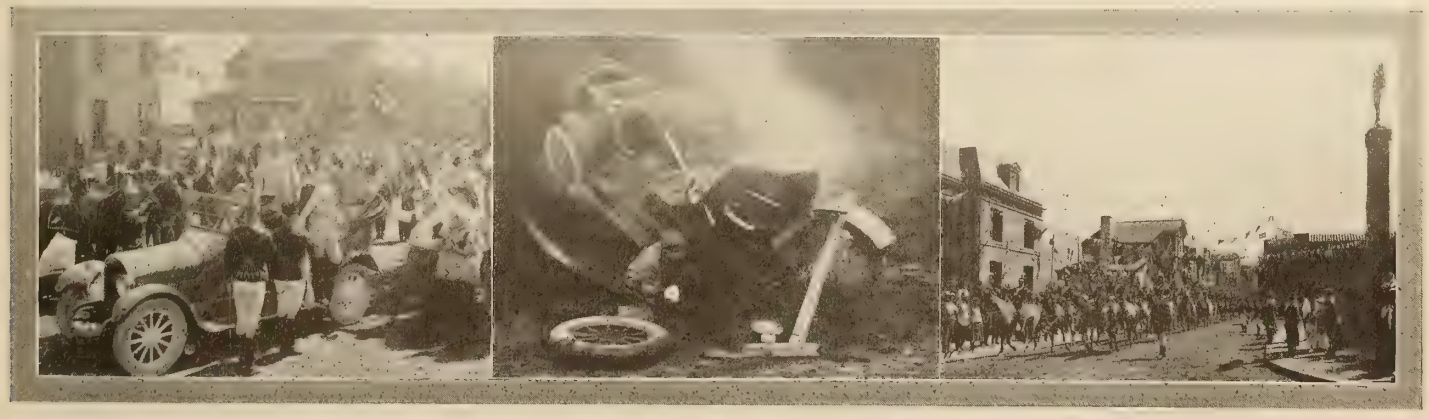
The subject is known under the working title of "The Quest of The Only Girl." Douglas Fairbanks as the hero, goes from a position in society into the underworld, finds the girl and returns with her to society. A big scene in this is the fight between Fairbanks and W. E. Lowry, which required fully an hour of fighting to film.

Bessie Love has the featured feminine part, and others in the cast are Joseph E. Singleton, A. D. Sears, and Alma Rueben, late of the Vitagraph company.

Fairbanks' Song Makes London Hit

Douglas Fairbanks of the Fine Arts Company, has just been advised by Raymond Hitchcock that the song he wrote for Hitchcock entitled "I'm So Gosh-Darn Tough," is making a big hit in London, and arrangements have been completed for its introduction in this country in the next Shubert-Garden attraction. The song is one of the West, and was written by Fairbanks while he was on the Mojave Desert making scenes for "The Good Bad Man."

Wilfred Lucas, Fine Arts star, is devoting his mornings and evenings on a



(LEFT AND RIGHT) SCENES FROM "A SON OF THE IMMORTALS," AN ELABORATE FIVE REEL SPECTACLE UNDER PRODUCTION AT THE UNIVERSAL CITY; (CENTER) ACCIDENT SCENE FROM "DR NEIGHBOR," UNIVERSAL RED FEATHER

fruit ranch purchased in the vicinity of Glendale, California. This contains great orange and grape-fruit orchards, and the actor is now having a beautiful home built there, superintending this when he is not playing in scenes for the Fine Arts version of "Macbeth," in which he appears in the part of Macduff.

Raymond Wells of the Fine Arts stock company has been selected as producing director by the Los Angeles Business Men's Association, which will stage "Julius Caesar," in a natural out-of-door amphitheatre in the foothills at an early date.

A number of well known photoplayers will take part in this, including DeWolf Hopper, Tyrone Power, Douglas Fairbanks, William Farnum, Theodore Roberts, Lillian Gish, and Constance Collier.

The coming Fine Arts subject now being filmed by Director Paul Powell and starring Dorothy Gish, will show this Fine Arts player in a number of scenes taken at her private gymnasium at her home. The director decided it would be more satisfactory to make the scenes need in this gymnasium, as Miss Gish would be thoroughly familiar with the equipment used.

The story for this play is a preachment against the efforts of inefficient soci-



DOUGLAS FAIRBANKS AND BESSIE LOVE

eties to bring about reforms which are frequently found to be more injurious than the evil itself. The scenario is by Bernard McConville, a former San Francisco newspaper man, who built the plot about reforms attempted in the Golden Gate underworld district.

Mestayer Contemplates Change

Harry Mestayer, who has been starred in Selig productions, made during the past year, will be at liberty at the expiration of his present contract on May 1, and is now considering several offers made him by some of the larger producing organizations.

Mr. Mestayer will be remembered as the star in several Selig V-L-S-E releases, including, "The Millionaire Baby," "The House of a Thousand Candles," "I'm Glad I Raised My Boy to Be a Soldier," "The Buried Treasure of Cobra," and has several releases for their near future.

Mr. Mestayer was on the legitimate stage the greater part of his career, and his work in pictures has given him an equally desirable position in filmdom as he acquired behind the footlights.

The work of filming the three-reel subject entitled "The Test of Chivalry," scenario for which was prepared by Emma Bell, was taken up by Director William Robert Daly at the Selig studio. The featured part is that taken by Fritzi Brunette, the role being that of the wife of a miner who is badly mistreated by her brutal husband.

Following his death and her assured happiness, she makes a sacrifice in order that the former sweetheart of the man she learns to love may become his bride. Practically every member of the cast has a good part in this. Edward J. Peil plays the most important part opposite Fritzi Brunette, and the other members are Vivian Reed, J. A. Bradbury, William Scott and Frank Clark.

The Selig animal show, which consists of five acts and is now one of the leading attractions at the San Diego Exposition, where it is contracted to remain for sixteen weeks, opened with very excellent business, and proved to be one of the biggest attractions for the California Exposition.

More than forty thousand people visited the grounds on the reopening day of the exposition, and the Selig entertainment played to big business. Superintendent John Robinson of the Selig zoo, is very much pleased with the outcome.

Swickard Takes Staff to Horsley

The producing staff of the Horsley studios is to be increased by two additional companies, one of which began production last week. Charles Swickard, late director for Thomas H. Ince, has been engaged to have charge of productions made by this organization, which will specialize in two-reel dramas, featuring Marguerite Gibson, with Francis McDonald in the male lead.

Mr. Swickard brought his producing staff with him from the NYMP studio, these including William Nobles, cameraman, and Alvin Neitz as assistant director.

Another producer is to be engaged within the next few weeks and another producing organization will be perfected.

The Cub comedy company of the Horsley studios is filming a one-reel subject entitled "The Conquering Hero," which features George Ovey as a "dashing flirt."

A most spectacular scene was photographed near Silver Lake last week for "The Conscience of John David," a coming Horsley-Mutual Masterpicture. The horses on which Crane Wilbur and Louis Durham were riding, became uncontrollable, and in a scene in which the two players were to ride past each other, the horses dashed together.

Wilbur escaped without injury, while Durham was thrown from the horse and the flesh from one side of his face was badly lacerated, making it impossible for him to put on make-up for some time.

The Horsley studio is soon to have a baseball team. Louis Durham, former pitcher for the Brooklyn and New York Nationals, will occupy the box, and other bush league players now in the producing staff will have other positions.

"Play Ball!"

B. H. VonKlein, business manager of the studio, formerly coach at Washington and Jefferson colleges, is whipping the team into shape, and will soon issue a challenge to other studio organizations for games.

Players of the Biograph, Universal and Fine Arts studios are planning on organizing a baseball team in the very near future.

"Fit for the Burning" is the title of a subject to be made in two or three reels



ROBERT HARRON AND MAE MARSH IN A SCENE FROM "THE LITTLE APACHE," FINE ARTS

now being filmed under the direction of J. Farrell Macdonald at the Biograph. The cast includes Vera Sisson, Charles Mailes, Gretchen Hartman, and Charles Pearle. The subject is of a semi-underworld character, wherein one woman makes a sacrifice in order that her sister may retain her place in society.

R. H. Hammer, vice-president of the Biograph company, has arrived in Los Angeles on his annual visit to the producing plant here. He was accompanied to the West Coast by W. L. Gray, superintendent of the Biograph laboratories, who has been in the East.

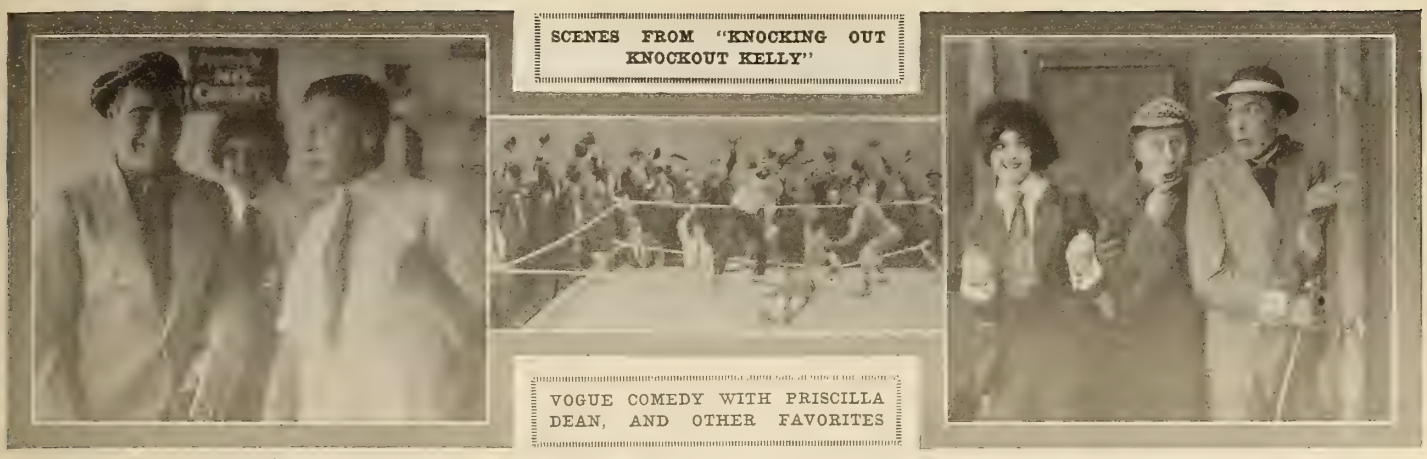
Mr. Hammer will remain at the West Coast for several weeks, and it is expected that he will shortly make an announcement with regard to the intention of the company to continue production on the Coast, or whether the staff will be sent back to the New York studios.

Last "Girl and Game" Episode Finished

The last episode of "The Girl and the Game" Mutual serial filmed by Director J. P. McGowan for the Signal Film Corporation has been completed.

The last scenes to be made were that of a fast passenger train crashing into a taxicab. The scenes were very satisfactorily made, and a very realistic crash was secured without the injury of anyone.

Preparations for the filming of the ten-reel subject, "Whispering Smith," from



SCENES FROM "KNOCKING OUT KNOCKOUT KELLY"

VOGUE COMEDY WITH PRISCILLA DEAN, AND OTHER FAVORITES

the story of the same name by James Spearman will be made as speedily as possible, and this will be completed within the next two months.

Director McGowan has not picked the cast for this subject, but it is understood that practically all who took part in the "Girl and the Game" serial will appear in this.

Murdock MacQuarrie has finished the filming of "Nancy's Birthright," which features Edith Sterling, Norbert Myles, Millard Wilson and the director, and the subject has been shipped East.

Mr. MacQuarrie severs his connection with the Signal with the completion of this subject. He has not made any statement regarding his future plans.

Thomas G. Lingham has been engaged by Producer J. P. McGowan to appear in one of the principal parts of the forthcoming Signal subject, "Whispering Smith."

Mr. Lingham has been with the Glendale Kalem company for the past two years, and is a former legitimate stage actor. Another recent addition to the McGowan producing staff is Paul C. Hurst, also from the Kalem staff.

The cast announced for "Whispering Smith" includes J. P. McGowan in the name part, Helen Holmes in the role of Marion, the heroine, and the supporting cast will include Leo Maloney, Sam Apfel, William Brunton, N. Z. Woods, G. H. Wisschusen and Messrs. Lingham and Hurst.

"Mebbe" a White Elephant, Too

The Signal Film Corporation is to have a zoo, an involuntary beginning having been thrust upon the producing company this week when Helen Holmes signed an express receipt for a mysterious crate from New Orleans. It was found to contain an opposum.

Later members of the staff contributed three additional pets to the zoo, a bull pup, a collie, and a spitz. The staff is now looking for parties having a white elephant.

Stage space at Universal City has again been found insufficient for the demands of the twenty-six directors, and an additional exterior stage 75 x 300 feet is being constructed. This will occupy the space between the first exterior stage built in the front half of "U" City and the row of dressing rooms, thus increasing the size of this stage from 100 x 300 feet to a width of one hundred and seventy-five feet.

This will give the studio six stages of the following sizes: 175 x 300 feet, 100 x 200 feet, 90 x 200 feet, two 100 x 300 feet, and the other 75 x 200 feet, or a total of approximately one hundred and fifty thousand square feet.

Director Frank Lloyd of the Pallas-Morosco studios is working in connection with the scenario department in preparing his next story. Mr. Lloyd recently filmed "David Garrick, adapted from the play by the same name by Thomas Robertson, which is to be the early May release from this studio.

The cast for this has just been announced, and includes Dustin Farnum as Garrick, Winifred Kingston as Ada Ingot, Herbert Standing as Simon Ingot, Frank Bonn as Squire Chivy, Olive White as the aunt, Mary Mersch as Fannie Lacy, and Lillian Yeamans Titus as Arminta.

This will be the screen debut of Miss Mersch, who has had considerable experience on the legitimate stage. Last season she was with May Robson, and was the original athletic girl of "The College Widow."

Edna Goodrich, who has been engaged by the Morosco-Pallas companies, has arrived at the studio, and will be starred in the next picture to be produced. This will be taken up during the coming week.

Napoleon a Home Breaker

Napoleon, the E. & R. Jungle Film Company's chimpanzee-comedian, was featured last week in "The Home Breaker," he playing the name part. It is a story of a maiden aunt with wealth who bequeaths a great amount of her earthly possessions to her pet, a chimpanzee named Sally, the inheritance being of the nature of an endowment that the party named have an income.

A nephew wishing to secure the money borrows another chimpanzee from an organ grinder, and getting the two together, causes the breaking up of the maiden woman's home and, of course, changing the channel for the inheritance.

This picture has been made by Director J. J. Franz, with Lillian Brown Leighton as the aunt, Ralph McComas the nephew, and Lillian Hamilton the wife.

Arthur Powellson, cameraman for the E. & R. Jungle Film Company, who has the distinction of being the only photographer who has made a picture in the Mormon Temple at Salt Lake City, has received a flattering offer from this church to make a series of motion pictures.

Mr. Powellson, however, has declined the offer, and will remain with his present employers.

Director Rube Miller, of the Vogue Films staff, is laid up in the hospital as the result of an injury received recently when he stepped on a nail while directing a scene at the beach. Blood poisoning has developed, and several operations have already been made.

"The Mix-Up at Rudolph's" is the title given the picture now being made by Director Jack Dillon at the Vogue studios. This deals with the situations arising in a ladies' tailoring establishment which causes many complications that will round out good laugh situations.

This company has just finished filming the beach picture, "Bungling Bill and King Neptune," which has some very remarkable water scenes, and introduces a new feature on the screen which has been termed deep sea dancing, performed by ten beach beauties who appear as Neptune's daughters.

"Bungling Bill" is the part taken by Paddy Maguire, and the other members of the company are Jack Gaines, Arthur Moon, Rena Rogers and E. J. Lowry.

Climax Studio Released for Mutual

New records for studio construction have been made at the plant formerly used by the Climax company, which has been leased by Manager H. P. Caulfield for the Mutual-Chaplin company.

In one week numerous improvements have been made here, and the former stage enlarged to 100 x 150 feet. With the completion of the stage it is possible for the producing company to begin work. Mr. Chaplin and Vincent Bryan have prepared the first scenario, and the direction will be in charge of Chaplin, assisted by Leo White.

Two cameramen have been engaged—Billy Foster, formerly head of the photographic department at Universal City, and Rollo Totherol, who recently came to the West Coast.

The Rolin Film Company has christened the new stage at the new producing plant at 5819 Santa Monica Boulevard



AT THE HORSLEY STUDIOS: STAGE AND VISITORS' GALLERY—APPROACH TO MAIN BUILDING—NEW ANIMAL ARENA

in the production of another episode of the "Lonesome Luke" series which features Harold Lloyd.

The plant consists of office, dressing rooms, property room and scene docks, and a stage 100 x 150 feet. The new producing plant is located on the lot immediately adjoining that occupied by the Pacific Film laboratories where the Rolin laboratory work is taken care of.

"Love and Brass Buttons" is the title of a Christie-Nestor comedy just being completed by Director Horace Davey, which deals with the love affair of the Irish. Harry Rattenberry appears in the part of Patrick O'Tolle, a patrolman, and Gus Alexander doing the flirtatious role of Bridget Mahoney, Pat's sweetheart.

The patrolman becomes the hero of the hour when he is called to the home by the wife of the chief of the police when there is a burglar alarm. He finds his son there, hid in the closet by the chief's daughter, the chief having objected to the young man's attentions.

The patrolman proved equal to the occasion by convincing all there were five men he had to lick, and they proved too much for him, and so his son got away. Others in this are Billie Rhodes, Neil and Ed. Burns, and Stella Adams.

Triangle Points Sharpened Up

Director Al. Christie is filming "The Wooing of Aunt Jamima" with Stella Adams in the name part. This story is laid around the old triangle, but the principal reason for the wooing of the pair of suitors is the big inheritance that has fallen to the aunt. Ed. Burns, who has been with the Christie company for some time, has been given a very excellent part in this, and appears as the uncle, one of the suitors.

The Aztec period, Wm. S. Hart's Triangle Kay-Bee feature, has been shipped to New York, and will be one of the early releases on the Triangle. This subject required almost two months for filming, and cost in the neighborhood of fifty thousand dollars.

Much of the expenditure was for the very remarkable settings made for sixteenth century scenes in the land of the Aztec. The cast for this includes Dorothy Dalton and Enid Markey, and the story was by Monty M. Katterjohn, who has contributed a scenario which Mr. Hart is now working with.

The current Hart production is laid in the Kentucky mountains, and deals with a feud which extended over a long period. One of the big thrills for this subject was a very dangerous leap made by a rider and horse across a twenty-foot chasm in the mountains near Inceville.

Mr. Hart declares this to be one of the most dangerous feats he has ever undertaken for motion pictures. The scene was made near Santa Monica, and at a time when scores of people were passing on the Coast road which leads past the Inceville studios.

The making of the scene caused a blockade in the narrow thoroughfare, and fully three hundred people witnessed the performance of the thriller.

Africa and New York Touch Elbows

Director Walter Edwards has taken up the filming of a story having scenes in the African jungle and New York City. This is from the pen of Monty M. Katterjohn, and has as its star William H. Thompson, who has just finished the last scene in a sea picture which will serve as a Kay-Bee contribution to the Triangle program.

Five hundred extras were at war last week in the mountains at Inceville when Director Reginald Bark made battle scenes for the next Kay-Bee subject in which H. B. Warner will be featured. This gives Warner his first actual experience in film battles.

Raymond B. West was at sea last week literally, where he was directing scenes for a subject starring Bessie Barriscale. A palatial yacht was secured for these scenes, and the company is enjoying the diversion. William Desmond is appearing in the male lead in this subject, which is from a scenario by C. Gardner Sullivan.

William Collier has definitely decided to take out additional insurance or get out of pictures. Last week he maintained it was a relief to get away from the Keystone studio, but this week, in a burlesque early Western period subject, he was nearly smothered.

His part was that of lying under a number of mattresses and blankets, on top of which a score of Indians rested. The native Americans piled on before the comedian had time to protrude his head, and in the noise and hub-hub his cries for air were not heard.

The cafe at the Culver City Ince studio was opened to the members of the producing staff last week by Business Manager E. H. Allen. The new dining room occupies a space one hundred feet square, and has sufficient accommodations to seat four hundred people.

The Keystone comedy which required snow scenes and was made at Truckee has been completed and titled "The Snow Cure." The star of this is Ford Sterling, who for the first time in more than three years appears in a role minus the German chin piece.

He plays the part of Dr. Koulem, who conducts a sanitarium and treats patients with imaginary ailments. His cure is to get them all in his mineral water plunge, and then liberating a hungry bear among them.

Safe to say that all discover they are very active. A most marvelous bathing suit parade is shown in this picture, the patients taking the lead through the great drifts in the mountain country.

A decided Western comedy, introducing Chester Conklin as a very bad gunman, has been titled "Bucking Society." A scheming lawyer, Jack Henderson, and Dora Rogers, a vampire, learn that Shorty Hamilton, the juvenile of the cast, will inherit a great sum of money if he marries by a certain time.

The two plan a fifty-fifty proposition and go to the Western town, but here the bad man proves to be a good one and drives the crooks out; also helps to bring about the marriage of Shorty and his sweetheart, played by Luella Maxim. There is about a half reel of dare-devil riding in this picture.

"Plant" Oil for "Salad" Youth

Fred Mace again appears as the station agent in Keystone's "An Oily Scoundrel." He inherits a quantity of money, and is sold a piece of land by crooks who have "planted" oil. While the villagers are giving him the merry ha! ha! he angrily throws down a spade which cracks a rock, and a wonderful gusher starts gushing.

In the excitement the agent is notified that the railroad auditor is due that evening to go over his books, and he rushes off to the bank to replace the money he has taken from the cash drawer to pay for the land.

The crooks learn of this, and from an aeroplane and automobile dash bombs at a locomotive Mace is using to get back to the station. His daughter has been tied to the tracks by the crooks, and the juvenile turns the switch, and the locomotive crashes through a building behind which the crooks are in hiding. Charley Arling is the leader of the crooks, and Earl Rodney the juvenile.

JUST TO MAKE TALK

By LONGACRE

MRS. AGNES EGAN COBB postcards from Columbus that things are going swimmingly on her western trip. "This is going some," she writes. "Started out March 13, made six cities in ten days and did good business in each—Phillie, Cleveland, Detroit, Chicago, Cincinnati and Columbus. All alone, too."

Lieutenant Victor De Linsky, the Russian actor, who has just finished the juvenile heavy lead, opposite Ethel Barrymore in "The Kiss of Hate," for Metro, has commenced work on a new picture for the World, at the Paragon studios. He is being directed by John Ince.

Lo, the followers of Arthur James are legion. W. A. Bach, of the publicity department of the Universal Film Company, of Toronto, sends us this.

Our only criticism is that it has required 271 words to join the titles of the Universal releases.

If someone will send us one of similar length which has required only twenty-five such conjunctions, we will print it.

Except for such as one we are finished with these offerings:

"The Sons of Satan" were congregated in the "Garden of Lies," intent upon a "Frame Up." As they sat in the semi-darkness of the "Autumn" night, "Under Southern Skies," the "Sphinx" arose to address them, but a slight noise outside the garden wall attracted their attention and held them still.

However, upon investigation, it was found to be "Just Jim," "The College Orphan," who had made "Love's Pilgrimage to America," but in "Colorado" had been stricken blind.

At this point, "The Earl of Pawtucket," familiarly known as "A Little Brother of the Rich," reminded them of the "Jewel" they so coveted.

After much discussion it was decided to let "The Nature Man" take the "Long Chance" to secure the gem, aided of course by "The Man Inside."

With this rendering of the "Lords of High Decision," they repaired to the "Pool of Flame," where the "Supreme Test" of their ability and ingenuity would take place.

From the hidden waters of the pool, the chosen man armed himself with "Drugged Waters," and they passed on up the "Primrose Path."

In the big house, adjoining, in which the attempt was to be made, there was great "Scandal."

It seems that "Judy Forgot" "Mrs. Plums Pudding," and that the irate mistress had made the "Path of Happiness" seem far away to that "Knight of the Range," the chef.

Taking advantage of the commotion and anxious to secure the stone before the arrival of "Father and the Boys," "The Man of Shame," as he was aliased, slipped through the window, which happened to be in the nursery; but lying in the crib before him was a baby that reminded him of his own "Fatherhood" so forcibly that he bowed his head, and kneeling, cried to heaven, "'Judge Not—Judge Not' this 'Soul Enslaved,'" and forthwith abandoning his quest for the gem, sprang through the window, crying to his companions, "Fly, fly," 'The Campbells Are Coming,'" and disappeared in the dark.

The next morning, however, he might have been seen at the shop of "My Old Dutch," a fence for stolen goods, pawning "Landon's Legacy," a solid gold eagle, which he had taken from the mantelpiece in his flight.

To those readers who have recently questioned our reports of the doings of E. Richard Schayer, basely insinuating that this person is a figment of our imagination, and a member of the Mrs. Harris club, we say: Behold! This photograph



E. RICHARD SCHAYER

was obtained by us at great expense, merely to set ourselves right. People will be doubting that there is a Clara Kimball Young next.

Ilean Hume, of Metro, held up the camera for thirty-five minutes while playing in "The Kiss of Hate" last week. Her only excuse was that she had stepped out to get married, but Director Nigh was unable to get her to mention names.

Latest of those to swing hard on the censorship idea is Oscar Apfel, Fox director, now at work out on the Coast. In one of the Hearst western papers, last week, he opened a broadside on the Little Guardians of Morals, declaring that parents who are so wrought up over the danger to their children's morals will find a more fruitful field at home, where seeing that their daughters are not endangered by the street corner Romeos should provide them plenty of employment.

Virginia Pearson, the popular and successful young cream-bather of the Fox studios, has taken off her complexion mask long enough to write a book for young girls, to be called "The Book of Knowledge of the Movies."

It is for private circulation and copies will be issued only to those who write in and ask for them. Miss Pearson is known as the "Modern Cleopatra."

McLEOD A RECENT VISITOR AT FOX EXCHANGE, KANSAS CITY

A recent visitor to the office of the Fox company in Kansas City was H. S. McLeod, traveling auditor.

Mr. McLeod, who stopped there on his way to New York City from Dallas, commented on the satisfactory business conditions of the present time.

WE'RE GOING TO TRY TO LOOK MODEST WHILE YOU READ THIS TRIBUTE

A tribute to MOTION PICTURE NEWS is paid by George L. Cox, well known director, who with ten players, was in New Orleans recently taking scenes which will appear shortly in "Uncle Sam's Babies," the philanthropic film being produced under the auspices of well known Chicago women.

"MOTION PICTURE NEWS is one of the few trade papers which I notice is flattened down on the desks of film men," observed Mr. Cox, "and this is a sure indication that the paper is read and not cast aside unopened, as is the case with so many class journals.

"To my mind, your paper is departmentized just enough. Perhaps a little more would be too much. Film men nowadays don't want to wade through a lot of stuff that is not intended for them, but which is prepared especially for men outside of the exhibition and exchange end of the business.

"These observations, in short, are the result of a trip, which has taken me over the entire country. I am convinced that exhibitors swear by MOTION PICTURE NEWS as by no other paper, and also that they have every reason for their preference."



LOOKING AT SCENES FROM "BONDS OF DECEPTION," "DERELICTS," "WAYS OF THE WORLD," AND "REVELATION," AMERICAN-MUTUAL

James Cruze Joins Metro for "The Snowbird"

Actor Who Plays in Subject Starring Mabel Taliaferro Is Credited with Nine Years in Screen Drama—In 1915 Made Tour of Leading Picture Theatres in Country

JAMES CRUZE, screen artist and director, has joined the Metro forces and will make his first appearance on the Metro program in "The Snowbird," a five-part play starring Mabel Taliaferro, which is being produced by the Rolfe Photoplays, Inc.

Mr. Cruze was happy to join the Metro family for many reasons, not the least of them being the fact that his charming wife, Marguerite Snow, is one of Metro's most prominent stars.

Mr. Cruze has been in motion pictures for more than nine years, and is perhaps best known for his finished performance as the reporter in "The Million Dollar Mystery," a serial produced by the Thanhouser company.

Miss Snow was also in this serial, and it was while both were engaged by the Thanhouser company that a romance in real life began which resulted in their marriage.

Mr. Cruze has appeared in scores of pictures, including the serial "Zudora," afterwards the "Twenty Million Dollar Mystery." He made his first appearance before the camera in "She" with Thanhouser in 1911.

Among some of the other features in which Mr. Cruze played the lead are "Joseph in the Land of Egypt," "The Legend of Provence" and "Adventures of a Diplomatic Free Lance."

In 1915 he made a notable tour of the leading motion picture theatres in America, and completing the trip on the Pacific Coast, he accepted a position as a director with the Palo Alto company.

Mr. Cruze has had an interesting and unusual career. As a boy he joined an Indian medicine company and toured the entire country. Later he formed a small stock company, producing both modern melodrama and Shakespearean productions. Afterward he appeared in many big stage productions, including "The Heart of Maryland," under the management of David Belasco.

"Gloria's Romance," Kleine, a Society Play

Billie Burke "Motion Picture Novel," Set for Release on May 22, in Twenty Feature Chapters, Is Replica of Daily Life in Circles of the Elite

"GLORIA'S ROMANCE," the title by which the new motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, is to be known, is to be released, as already announced, through the George Kleine Exchanges and May 22 has been set as the release date of the initial chapter.

The story of "Gloria's Romance" will unfold a delightful society novel, in which Billie Burke will appear as Gloria Stafford, a wealthy society girl, and during the action of the story the star will be given an opportunity to wear a number of stunning frocks especially designed for her by Henri Bendel and Lucile.

Already the opening installments of the screen novel are completed at the George Kleine studios in New York City, and work is rapidly progressing on the scenario prepared by Mr. and Mrs. Rupert Hughes.

"Gloria's Romance" is to be a society play in which Gloria Stafford, the youthful and vivacious daughter of a millionaire, will win her way straight to the hearts of those who will follow her screen career as no other Hughes heroine has ever been able to do. And surely there is no star better fitted to portray such a role than Miss Burke.

The Kleine serial, which is to be offered in twenty feature chapters, will depend for its success on literary merit, as both Mr. Kleine, the producer, and the authors are determined from the start that the picture must present life as it is—that the situations must be logical.

With Billie Burke in the leading role, an all-star cast headed by Henry Kolker, and with Walter Edwin, Mr. Kleine's chief director, in charge of production, the exhibitors may feel confident that an offering far out of the ordinary is being prepared for their patrons, the Kleine forces believe.

KENTUCKY DRAMA FOR WARWICK FROM FINE ARTS

A drama laid in the hills of Kentucky is being written by Granville Warwick, of the Fine Arts scenario department, especially for Lillian Gish. Alan Dwan will direct the filming of this as soon as the continuity is completed by Roy Summerville.

IMMORTAL "CASEY AT THE BAT," WITH DE WOLF HOPPER, IS FINE ARTS PLAN

Special to MOTION PICTURE NEWS

Los Angeles, April 1.

That famous baseball reading, given more than eight thousand times by De Wolf Hopper, according to the comedian's own figures, is to be filmed for the screen, with Mr. Hopper appearing in the part of Casey.

This has been decided by Production Manager Frank E. Woods, of the Fine Arts Studio, and scenario is now being prepared by William E. Wing, who will collaborate with the comedian.

The subject will be made in five reels. Fay Tincher, who has appeared in other Fine Arts subjects as leading woman opposite De Wolf Hopper, may not appear with the comedian in this subject, it being the present intention of the production department to star Miss Tincher in another subject to be made at the same time.

Scenario for this is now being worked out by members of the producing staff, and as it will be some months before the subject is released, no information is given out regarding it.

It is freely predicted at the studio that "Casey" will prove a very excellent subject, as Mr. Hopper has established a national reputation for the reading of this. Since coming to the Coast, more than six months ago, he has not attended a public dinner but what the insistent crowds forced him to give this reading. J. C. JESSEN.

THE EASTERN STUDIOS

(*Continued from page 2189.*)

cured from a circus wintering near the city.

Scenes depicting life in the South Sea Islands, showing the wild dances of the natives, the unusual costumes of the savages, and the life of a jolly old tar who has found his contentment among them, promise to add interest to the varied story of "Feathertop," a Gaumont-Mutual Masterpicture, De Luxe Edition, now being made under the direction of Henry J. Vernot at the Jacksonville studio of Gaumont. Marguerite Courtot is the star.

CARR JOINS INCE-KAY-BEE

W. H. Carr, who has served as assistant director to the Smalleys for the past three years, has resigned at Universal City to accept the assistant directorship with Charles Giblyn at the Ince Studios.

Film News From Foreign Parts

Tax Equalling Each Admission Proposed for Paris

Special to Motion Picture News

Paris, March 20.

MORE trouble may be predicted shortly for the kinema proprietors in France. It is of course a well known fact that all places of amusements in France have to pay eleven per cent. of the gross takings to the so-called Poor Rates Society.

It is easily understood that such a big tax taken off the gross receipts very often affects the existence of an establishment.

They do not ask you, if you are making any profits. An official of the society controls your receipts at every show, and immediately after counting the tickets, he presents you with a receipt representing eleven per cent. of the receipts.

Next to this quite heavy tax comes the "Droits d'Auteurs" (Authors' Rights).

On the day of an opening of a new establishment an official of the society calls to have a look round your theatre, and the next day the manager gets a communication, saying that the Society of Authors has decided to tax your theatre at from 100 to 1,000 francs a month.

No use protesting, they have decided and you have to abide by the decision, or else no music can be played at your theatre. As nearly all the musicians belong to this society, they will not play unless they are authorized by the organization.

A well-known member of Parliament has just submitted a proposition to the House to put on a so-called amusement tax. He proposes the tax to amount to the prices of admission.

It is to be hoped that such a proposal will never be accepted by Parliament, as it would lead to the closing of all theatres and kinemas.

One of the greatest successes achieved by cameramen consists of three films taken in Salonica.

The first one is a review, arranged by three well-known French officers with the army in Salonica, and played by the French soldiers. Some of the scenes are irresistibly funny; some of the "poilus" are dressed as women; one plays a part of a "prima ballerine," which scene is most amusing.

The next film is a Carnival Cavalcade, also arranged by the French soldiers, which takes place outside Salonica. It is impossible to describe this picture—it is comic to the extreme and a big success.

The third one is a huge circus performance, built and enacted by the same soldiers, and is also very good.

These films have proved an enormous draw to the kinemas for the last three weeks.

The great "Cabiria" film has done marvels in Paris. No film has ever achieved such a success, it has been shown three hundred times in succession at the Vaudeville theatre. Next week it will be replaced by "Mexico."

M. Harry, a well-known film renter, has shown for the first time in Paris "The Prisoner of Zenda," the London Film Company.

The film has made a very big hit.

Another film sure to go well everywhere is "Belgium's Independence." It was shown last Saturday and made a very good impression.

We are to have one more excellent film with Madame Regina Badet. It is called "Vendetta."

Mr. Arditti, well known in the trade, has secured the world's rights to a film with Lina Cavalieri in the principal part. The film is called "Epouse dans la Mort."

The great serial film "Mysteres de New York" has proved such a big draw at the French kinemas that Pathé has decided to run another series, I am told, for another six months at least.

"Paillasse," after the well-known opera, has been produced by an Italian firm. The picture was shown last week in Paris.

The film business in Italy is greatly hampered by government restrictions. No films must leave the country without passing the censor. The censor has his seat in Rome, and as the majority of films are produced at Milan and Turin, every film has to go to Rome and be returned to Milan or Turin before it can be dispatched outside the country.

This means a great loss of time and endless trouble to the manufacturers. Many of them prefer not to sell any films abroad under such circumstances.

Most of the films produced in Italy are of a patriotic nature. The very same scenes are often found in different films of different firms.

A most extraordinary judgment has just been rendered by a Rome court of justice.

In 1914 Madame Bertini, the great Italian diva, signed an agreement with the Tiber Film Company, by which she agreed to act exclusively for this firm for a period of two years. A short time after, Madame Bertini was offered a big salary by the Cæsar Film Company, which she accepted.

The former company began proceedings against Madame Bertini and the Cæsar company, claiming 50,000 francs damages.

Last week a judgment was rendered rejecting the claim of the Tiber company and ordering it to pay all costs.

G. Kaczka.

FORTY-YEAR OLD "LEGIT" HOUSE IN AUSTRALIA TURNS TO SCREEN DRAMA

Special to Motion Picture News

Sydney, N. S. W., Feb. 29.

ON Friday evening, February 18, the new Australian Picture theatre was officially opened by Mr. Minahan, M. L. A. The new house, which holds over a thousand people, was crowded out, and hundreds of people were unable to secure admittance.

A fine and varied program was given, including the "Fighting Kid" (in which George Ovey makes his first appearance in this city), "Simple Polly" (Universal) and "The Heart of a Painted Woman" (Metro).

This fine five-reeler was generously applauded, and if the future features put out by Metro keep up to the standard set by this, they should become as popular here as in America and England. The managing director, W. Brown, has secured the first run of the Metros, and the next release is "The Shooting of Dan McGrew."

For the second time this year Sydney has the exeprience of watching the effects of a vigorous advertising campaign in connection with moving pictures. Competition has become so keen that it takes a good picture, strongly advertised, at the present time, to secure the necessary patrons.

The campaign is mainly between J. C. Williamson, Co-operative Exchange, J. D. Williams (Australasian Films), and Waddingtons. The subjects being advertised include "Carmen," "Girl of the Golden West," "Heart of a Painted Woman," and "The Juggernaut." Australasian Films, Ltd., have secured the Triangle plays and have inserted big advertisements in all the daily and weekly newspapers, announcing the fact that they will shortly be releasing these films.

One of the most notable events in the history of motion pictures in Australia occurred on Saturday 19th inst., when the Theatre Royal, the oldest existing playhouse in Sydney, was converted into a permanent picture theatre. The record of the Royal covers forty years and includes a portion of the famous Bernhardt season.

J. C. Williamson's have achieved wonderful success, both in the features, the products of the Fox Film Corporation, and

(*Continued on page 2202.*)

OVER

$720,0

Was paid in cash admiss

PAVL

JUST stop a moment and try to grasp, if you can, the magnitude of those figures. $720,000.00—nearly three-quarters of a million dollars in CASH PAID ADMISSIONS, in eleven weeks' time to see PAVLOWA, The Incomparable. The world's records smashed into smithereens—former facts and figures completely shattered as regards the colossal amount of money paid to see PAVLOWA. And, mind you, this stupendous sum was taken in in two cities in the almost unbelievable short space of 11 weeks. In still another city in FOUR performances OVER $25,000 IN CASH was taken in. In another city over $11,000 was taken in in ONE SINGLE PERFORMANCE. And remember also that PAVLOWA had none of the countless wonders, none of the lavish splendor, to back her up as presented in that magnificent spectacle that defies all description—"The Dumb Girl of Portici," produced by Lois Weber and Phillips Smalley by arrangement with Max Rabinoff.

00.00

ons in 11 weeks in 2 cities to see

OWA

Imagine if you can—conceive if you have a brilliant imagination what PAVLOWA'S extraordinary drawing power must be—what immense personal magnetism and personal popularity she must possess to draw any such almost unbelievable CASH returns. The Press and Public of Chicago pronounced PAVLOWA in "The Dumb Girl of Portici"—the superimposing achievement and unquestionably greatest accomplishment of the silent drama. To State Rights Buyers, the one extraordinary opportunity of a lifetime is now offered.

State Rights Now Selling On the Stupendous Pavlowa "The Dumb Girl Of Portici" Production

Immediate communication advised. Direct all letters and telegrams direct to the UNIVERSAL FILM MANUFACTURING COMPANY, 1600 Broadway, New York City.

YOU are wasting your opportunities if YOU ignore advertising.

UNIVERSAL

Mightiest Program on Earth

TO build your business on a rock you must be assured of such regular weekly service as the Universal Program alone can give. Producers come and go; producers spend millions of stage money in producing the "one, two and three reelers that will revolutionize the industry"; producers go up like a rocket and come down like a stick; producers holler their heads off about their wonderful stars—people who cannot measure up to 500 capable actors and actresses in Universal studios who never see their names in print. When you book from such producers you are on the road to ruin. Protect yourself, your good name and your fortune by playing the one safe program—the MIGHTY UNIVERSAL—which week after week releases more great plays, more novelties, more genuine stars, more capable actors and actresses, under the finest directors, more crowd-getting, money-making, punch photo plays than all other programs combined. If it isn't too late tie up to the Universal Program NOW—if you can't get it NOW—watch your chance and get in on it at the first opportunity. Write your nearest Universal Exchange or the Home Office at the address below.

Mary Fuller in "Thrown to the Lions." Cabaret life drama from the story by Wallace Irwin. Thirteenth Red Feather Production. Directed by Lucius Henderson. Released April 24. Granting that people don't like to be "preached at," it must be admitted that they do like "to be shown." This big and thrilling emotional drama shows the cabaret life along the "gay White Way" and the dangers that confront an ambitious girl in a great city. Metropolitan characters abound and the scenes—the cabaret—the stage—behind the scenes—are not only the essence of realism, but as such they will prove a revelation to those unfamiliar with Broadway, the most famous street in the world. This picture is truly tremendous. Its prologue alone will make it famous. Scenes in ancient Rome, with Christian maidens literally thrown to the lions to make sport for the degenerate Emperor Nero, are depicted with a fidelity that will bring gasps of admiration and thrills of suspense from your patrons. Produced by any other concern this would be considered big enough to be labeled "special feature." Take a little tip from thousands of successful Exhibitors and book this quick.

"The Other Half," with G. Raymond Nye and Roberta Wilson. Two-Reel Gold Seal Emotional Drama. Directed by Jacques Jaccard. Released April 25. The boy's aristocratic papa didn't think the girl was of good enough family for his son. And when you consider that her father was "Blackie" Connors, a notorious dive keeper, you'll admit you might have hesitated yourself. But when "Blackie" stole the old man's rental records and disclosed more vile sources of "tainted money" than "Blackie" himself could show—well, there's the most surprising climax you ever saw.

"Bill's Narrow Escape." Billie Ritchie in Two-Reel L-KO Komedy scream. Released April 26. How're ya goin' ta describe a laff? Huh? How're ya goin' ta even remember a coupla thousand places to laff in a coupla thousand feet of funny fillum? Huh? You can't. But you can book this smashing, screaming comedy, and give your patrons the treat of their young lives. Do it.

"Miss Blossom," with Myrtle Gonzalez, Val Paul and Fred Church. A Romance of Springtime. Two-Reel Laemmle. Directed by Lynn Reynolds. Released April 27. Shad was only "po' white trash," but he was ambitious for an education. Fred's blue blood did not curb his brutal and contemptible nature and the clash of these two strong characters, rivals for Blossom's hand, makes one of the most beautiful as well as one of the strongest romantic dramas ever released on the Universal Program, which means the best in the entire world. Book this for profits and for the pleasure you will give your patrons.

"Why Mrs. Kentworth Lied." Three-Reel Victor De- tective Drama with Matt Moore and Jane Gail. Directed by Matt Moore. Released April 28. Her husband was shot by a burglar. Her gems were missing. She was found standing over the wounded man with a revolver in her hand. She wouldn't admit the shooting, but she was evidently shielding the burglar. The house was full of detectives. Who was the guilty man? Though you are told early in the picture, you can't get the reason why Mrs. Kentworth lied till the big climax comes which will surprise and delight every one who sees it.

"The Torrent of Vengeance," with Lee Hill and Ora Carew. Two-Reel 101-Bison. Directed by Henry Macrae. Released April 29. Bigger, more sensational, more daring and more truly realistic than any moving picture ever shown—is the very least that can be said about this startling, thrilling, gripping picture of a flood that destroyed a town. Every scene is actual and real. You see a town swept away before your very eyes. Men, women and children; horses and cattle, houses and buildings, automobiles, bridges—all are doomed before the mighty torrent. The dramatic situation and story is as intense as the tragic flood scenes and the whole is the most stupendous spectacular picture of its kind ever released. Don't fail to get this—it is a picture in a thousand.

"Through Flames to Love," with Harry Benham and Edna Hunter. Two-Reel Imp Romantic Drama. Released April 30. A married man ain't got no business foolin' around a young girl, but, gosh, Edna's so sweet and lovely ye have to admit the feller's got provocation. However, she was wise to his tricks and when she "spurned him" he tried a dirty trick for revenge. It was a darned good thing Harry came along and saved her, otherwise he wouldn't have won the prettiest screen bride and you would have missed a climax that's as effective as it is unusual.

☞ **The above subjects that others would label "FEATURE" are all on the REGULAR UNIVERSAL PROGRAM**

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President *"The Largest Film Manufacturing Concern in the Universe"*

1600 BROADWAY, NEW YORK

Activity Is Spring Tonic for World-Equitable

All Four Studios Controlled by the Corporations The Scenes of Busy Picture Making—Fifteen Directors at Work Indoors or on Locations

THE World-Equitable now has almost a score of productions in the making, and fifteen directors actively engaged on one or more productions.

The World-Equitable concerns now controls four studios. The Paragon studio and the Peerless plant at Fort Lee, N. J., are two producing centers of the company; the Equitable studios at Fifty-second street, Manhattan, and Amity street, Flushing, L. I., are the other two plants directly controlled by the World and the Equitable; while the Crystal plant in the Bronx and the Premo plant on Fourteenth street, New York City, produce directly for the dual alliance.

Of the directors now busily engaged, Tourneur, Capellani, Chautard, Ince, Taylor, Durkin, O'Neill, Physioc, Crane, Thornby, Vale, Lederer, August, Knoley and Powell are either at the studios or on locations.

At work with these directors or awaiting immediate call to the lens are twenty-six foremost players.

Among the twenty-six players permanently allied with one of the two producing concerns are:

Gail Kane, Robert Warwick, Alice Brady, Ethel Clayton, Holbrook Blinn, Clara K. Young, Carlyle Blackwell, House Peters, Doris Kenyon, Clara Whipple, Jane Grey, Kitty Gordon, Arthur Ashley, Frances Nelson, Mollie King, Muriel Ostriche, June Elvidge, Doris Sawyer, Johnny Hines, Gerda Holmes, Frank Sheridan, Edna Wallace Hopper, Charles J. Ross and Edwin August.

John Mason, Bruce McRae, Adele Blood, Edwin Stevens, Jane Grey, Julius Steger and other stars of note.

Maurice Tourneur is completing "The Closed Road,' with House Peters and Barbara Tennant in the two principal parts, at the Paragon studios, where John Ince is working with Kitty Gordon on "The Greatest Test."

Miss Gordon spends half her time at the Paragon studio with Ince and then flits to the Peerless studio, where Director Thornby is putting the finishing touches on "Her Maternal Right," in which Kitty Gordon will next be seen.

The final stages of "The Feast of Life" is being done at the Paragon studios with an all World-Paragon cast, including Doris Kenyon, Paul Capellani, Bob Frazier and headed by Clara Kimball Young.

Miss Young spends part of her time at the Peerless studio with Director S. E. V. Taylor, who is producing "Cossette," in which Miss Young will head an all-Equitable cast.

Edwin August is handling the all-star cast of players, including Frank Sheridan, Edna Wallace Hopper and Muriel Ostriche in Equitable's next three star picture, "The Tyranny of Love," at the Equitable Fifty-second street studio, where Director James Durkin recently completed "By Whose Hand?" with Miss Hopper, Mr. Ross and Miss Ostriche.

Barry O'Neill is producing a dramatic romance with Holbrook Blinn, Alma Hanlon and Eleanor Woodruff in the principal parts, and is staging the exteriors at Electric Park, Baltimore. Upon his return he will work at the Paragon studios.

Frances Nelson is working on "The Older Sister," with George Lederer directing, aided by the author, Herbert Hall Winslow, while Frank Crane is completing the interior setting of "The Call of Love" at the Paragon plant with Mollie King in the star role.

Travers Vale returned from Florida this week to the protecting shelter of the Peerless studios, guiding Alice Brady and Arthur Ashley through the intricate scenes in "The Grubstakers," while Gail Kane, whose popularity leaps by gigantic bounds, is busily engaged on "The Other Sister," with Frank Powell directing.

Robert Warwick, recently seen in "The Supreme Sacrifice," is working under the direction of Emile Chautard in "Sudden Riches," in which he will have the support of an all-World cast of stock players.

John Mason begins work this week at the Crystal plant where Triumph Features are made, in another production along the same dramatic lines of "The Reapers" and in which, in all probability, Clara Whipple will co-star as she did in "The Reapers."

Essanay Installs Fire Prevention System

Smoke Eating Squad Is Formed and Thoroughly Drilled to Combat Flames at First Alarm—While Precautions Seem Perfect, Company "Knocks Wood" in Its Steel Building

WITH the opening of its new studio which is now in full running order, Essanay has established a fire prevention system which makes the danger of fire almost negligible. The system extends not only to its new studio, but throughout its two other studios.

The new studio itself is practically fireproof, being built entirely of brick, steel and concrete. The only wood to be found is in the office furniture and the partitions between offices.

In the old building great steel vaults have been built for the storage of anything that is in the slightest degree inflammable.

Steel doors have been constructed between all departments so that even if flames did break out the fire could be isolated and fought in one section without danger of spreading.

A fire squad has been established and thoroughly drilled to answer at the first alarm, in order that action may be taken before it would be possible for a city fire company to begin work.

A system of electric bells in all departments will send the alarm to any part of the vast building at a moment's notice.

The building also is equipped with up-to-date patent fire extinguishers and chemicals which are ready for immediate use. Stand pipes have also been established throughout all departments with hundreds of feet of hose, and capable of throwing a stream of more than one hundred feet.

This is for use of the fire squad in case the chemicals prove insufficient, which under the present system seems unlikely. Essanay is also "knocking wood."

MARIE DRESSLER AND HITCHCOCK SUBJECTS ISSUED AS 2-REELERS

Marie Dressler in "Tillie's Tomato Surprise" and Raymond Hitchcock in "A Wonderful Wager" and "The Ringtailed Rhinoceros" furnish star leaders in short comedy photoplays.

Each of these productions is now issued as two-reel subjects by the Lubin Company.

Forty Year Old "Legit" House in Australia Turns to Screen Drama

(*Continued from page 2199.*)

in the elaborate character of the surroundings. A small but capable orchestra, under the guiding hand of M. Slappoffski, supplied music for the first picture, "Carmen," embracing nearly the whole of the operatic scores.

The boxes have been elaborately decorated with roses, and an artificial garden on the front of the stage shows illuminated crystal fountains. The big theatre was packed at both the afternon and evening sessions. The film of "Carmen" is a wonderful production and reflects the highest credit on the painstaking care on the part of the director, Raoul Walsh. It is hard to believe that such splendid reproductions of Spanish scenery were really built and photographed in America.

The productions screened at the Royal will be shown in all of the capital cities of the Commonwealth before being released to the smaller exhibitors. "The Plunderer," with William Farnum, is the next attraction at this theatre.

"Julius Cæsar," the Cines Company's six-reeler, which has been reduced to four parts in this country, proved a great draw at the Lyceum this week.

At the Globe theatre last Monday a four-reel travel film, entitled "Across Australia," was the feature. This picture was taken by Francis Birtles, known throughout the country as "The Overlander." The various scenes in the picture showed main incidents of the ill-fated Burke and Wills' exploring expedition which left Melbourne in the year 1860.

Some of the outback scenes are remarkable, showing vast spaces of saltbush plains and sandy deserts. A duststorm scene is one of the effective scenes which serve to make this picture an interesting scenic.

"Sealed Lips" (Equitable) at the Crystal Palace is by far the best version of Gray's novel, "The Silence of Dean Maitland," yet shown here.

"The Bachelor's Romance" is one of the best Paramount comedy dramas seen in this city for some time.

HAL. H. CARLETON.

Keystone State Forbids Anti-Censorship Slides

Legal Department of Pennsylvania Makes Declaration Against Use of Words Criticizing Censors—Managers Call Attention of Public to Menace of Censorship

Special to Motion Picture News

Harrisburg, Pa., April 1.

THE Attorney-General's Department of the State of Pennsylvania, which always has thrown the full weight of its influence on the side of the State Board of Motion Picture Censors, as against the motion picture industry, came forth today with the flimsiest sort of an excuse to explain why the censors have put the ban on a slide which attacks censorship and calls on the public to urge Congressmen, State Legislators and others in authority to "demand a free screen."

While admitting that the censors have refused to pass such slides, Deputy Attorney-General Kun declared today with much show of indignation that it was not because the slides constitute an attack on the censorship board, as had been widely declared by the press throughout the state, but that the slides had been rejected by the censors simply because the additional words "Approved by the Motion Picture Board of Trade of America, Inc.," were printed in connection with the anti-censorship appeal.

Here is the wording of the slide which the Attorney-General's office admits the censors have barred:

"Political censorship of moving pictures is becoming so serious as to threaten to ruin the whole industry. If you believe in the freedom of the screen, just as you believe in the freedom of the press, won't you write your Congressman, your State Representative and your Mayor and demand a free screen?"

Stories were printed widely in the newspapers of the state calling attention to and in many instances criticizing the action of the censors in refusing to permit such a purely legitimate appeal to the voters to be thrown upon the screens. Statements in the press went so far as to suggest that the censors when they suppressed the slide were prompted by a desire to forestall an unheaval of public sentiment against the work of their board. It was pointed out, however, that under the censorship law of Pennsylvania there not only is absolutely no authority given to the censors to prevent the showing of "advertising slides," but that on the contrary specific permission is given to display such slides without interference. This even Mr. Kun was practically forced to admit, in the opinion of motion picture men, when he beat about for the explanation he advanced today in defense of the suppression of the slide, not on the ground that the censorship board had any right to suppress it because of its subject matter, but solely on the ground that Motion Picture Board of Trade's approval was attached to the bottom.

"The statement that the appeal for public support of the fight on censorship was censored out of existence, is not true," is the way that Deputy Attorney-General Kun put it. "In connection with the notice the film-makers attached to the bottom of it the additional words, 'Approved by the Motion Picture Board of Trade of America, Inc.,' and whatever that alleged incorporated board is it has no authority to approve anything that goes on a film in this state.

"It is true that the board of censors refused to approve the notice with that line attached, and until the notice is submitted with the line removed it will not be approved. The publication of the story has created a false impression, and it was done to discredit the Board of Censors. The statement that the Board of Censors is to be prosecuted in connection with striking out the objectionable line is too silly to require an answer."

Attorney-General Kun has been assigned by the State to defend the motion picture censors in connection with all litigation directed against them.

V. H. Berghaus, Jr.

"QUALITY OF FAITH" SET FOR RELEASE ON MAY 1

Following Marguerite Courtot in "Feathertop," an April 17 Mutual Masterpicture, Gaumont releases as its next five-reel feature "The Quality of Faith." This will reach the screen May 1, with Alexander Gaden and Gertrude Robinson as co-stars.

They were last seen together in "As a Woman Sows." Prominent in their support are Lucille Taft, Charles W. Travis, John Reinhard, Henry W. Pemberton, Alan Robinson and John Mackin. The production is being directed by Richard Garrick.

The Gaumont company, making this Masterpicture, went to Anniston, Ga., to film the strike scenes in a cotton mill. The exteriors were taken at Jacksonville.

Nearly a thousand extra people were employed in the rioting. These were ridden down by mounted police, giving the exact representation of how a mob is handled by officers and how it fights back.

Film Men on Coast Promise Lower Freight Aid

Problem, Agitating Members of the Industry in West, and Receiving Attention of California Committee of Board of Trade, May Soon Be Solved

Special to Motion Picture News

Los Angeles, April 1.

MANY coast accessory dealers, producing studio managers and others connected with the industry on the West Coast, have promised their aid to the California Committee of the Motion Picture Board of Trade in the matter of securing a readjustment of freight and probably express rates on shipments from east to west coast points.

This matter has been receiving the attention of the California Committee, and in the near future all Eastern manufacturers will be asked to take this matter up with the Transcontinental Freight Bureau for adjustment, railroad officials advising that the matter can be more speedily adjusted if appeal is made by the shippers.

Following the enlargement of the committee from one of five members to one of fifteen, Mabel Condon, Los Angeles correspondent of the *Dramatic Mirror,* who has served as chairman since the appointment by J. W. Binder, executive secretary, tendered her resignation, and the committee selected officers for the year at the regular meeting held March 23.

J. C. Jessen, News Los Angeles manager, was named chairman and Miss Condon secretary, by unanimous vote of the members of the committee. The other members are: Kenneth O'Hara, New York Motion Picture Corporation; Kenneth McGaffey, Jesse L. Lasky Feature Play Company; Carlyle Robinson, David Horsley studios; Doris Schroeder, Vitagraph Company; Bennie Ziedman, Fine Arts studio; M. G. Jonas, Universal Film Manufacturing Company; D. Whiting, Rolin Film Company; H. O. Stechhan, Balboa Company; Clarke Irvine, *Moving Picture World;* William E. Wing, photoplaywright and editor of the *Script;* Fred Palmer, Keystone Film Company, and Ford I. Beebe, Signal Film Corporation.

Fifteen Stars in April World-Equitables

Talents of Some Developed Through Long Association with Film Plays and Others Were "Weaned from the Speaking Stage"—Kitty Gordon Subject Appears on April 17

FIFTEEN stars, either developed through long association with film plays or weaned from the spoken stage, characterize the releasing units of the World-Equitable program during the forthcoming month.

April 3 Alice Brady and a Frohman cast, headed by Jack Sherrill, will be seen in "Then I'll Come Back to You," while John Mason and Clara Whipple will appear at the same time in "The Reapers."

Robert Warwick and Frances Nelson will appear jointly in "Human Driftwood" as the regular April 10 release, while Equitable will offer Carlyle Blackwell in "The Shadow of Doubt."

April 17 brings Kitty Gordon in her second World Film production, "Her Maternal Right," and Equitable, on the same date, will release its first three-star picture "By Whose Hand?" in which Edna Wallace Hopper will make her camera debut and in which are co-starring Charles J. Ross and Muriel Ostriche.

April 24 Equitable will offer Bruce McRae, the distinguished Broadway star, and Gerda Holmes in Richard Le Gallienne's "The Chain Invisible."

During the same week the World Film Corporation will offer Edwin August as star and director of and in "The Social Highwayman," in which Ormi Hawley will handle the principal feminine role opposite him.

Jane Grey in "The Surrender" will characterize the program of the Equitable concern on May 1, with "The Feast of Life" as the World Film contribution on the same date. "The Feast of Life" was produced by Paragon with Clara Kimball Young, Doris Kenyon and a Paragon cast.

AMONG THE EXCHANGES

BUFFALO EXCHANGES PREPARE FOR BALL ON MAY 15, UNDER AUSPICES OF SCREEN CLUB

THE Screen Club of Buffalo was started by a dinner participated in by all the employees of the various exchanges of Buffalo, about four weeks ago. The idea was immediately taken up with great acclaim and weekly meetings were held to whip the organization in line, and now, after five weeks' work, the charter has been closed.

The officers are: Daniel Savage (Paramount manager), president; G. H. Christoffers (Mutual manager), vice-president), and Frank S. Hopkins (Universal manager), secretary and treasurer.

The board of governors are: J. M. Sitterly (Popular), three years; B. J. Brandon (Mutual), three years; C. Taylor (Metro), two years; J. L. Muhlhauser (World), two years.

The club now consists of forty members, and invitations will be sent out to the exhibitors in the city of Buffalo to also become members; also to exhibitors and others in the industry in the immediate vicinity (eighty miles or so) to become non-resident members.

The house and publicity committee and the entertainment committee has been formed and all are giving their efforts towards the first motion picture ball that has ever been held in western New York.

This will be held on the 15th of May, at the Elmwood Music Hall, the largest and most popular hall of the city; and from the enthusiasm shown not only by the committees in charge, but in fact by all the members, this promises to be an artistic and financial success.

The different producing companies will be asked to favor the ball with the appearances of such of their stars as may be reached at that time.

While this club is a purely social organization and primarily belonging to the members of the exchanges, still it will have for its basic purpose the closer co-relation between the exchanges and the exhibitor, a spirit of unselfishness and co-operation.

Since the formation of the club most of the exhibitors have shown great interest in it and are desirous of joining.

There is a strong tendency towards increasing the admittance price of theatres to ten cents every day in the week, and quite a number of exhibitors have said that it is with just this co-operation between the exchange and exhibitor that this can be accomplished.

BERNARD, IMPRESSED WITH "NEWS" REPORT, PLANS EXCHANGE IN NEW ORLEANS

A. C. Bernard, representing the Fidelity Film Company, Inc., of Galveston, Texas, arrived in New Orleans last week and is making preparations for the opening of a Crescent City office which will handle features for Louisiana, Arkansas and Oklahoma.

Mr. Bernard probably will locate in Baronne street. His company deals exclusively in state rights films.

Mr. Bernard says he went to New Orleans because he was attracted by a story in MOTION PICTURE NEWS depicting the unprecedented activity of theatre building in that territory during the past few months.

GREENE AND ABRAMS GET RIGHTS TO RAVER PICTURES

State rights were recently secured by Walter E. Greene, of the Greene Feature Film Company, of New York, and Mr. Abrams, of the Boston Photoplay Company, on the pictures, "The Other Girl," from the Augustus Thomas play, featuring James J. Corbett; "The Fortunate Youth," from the novel of the same name by Will J. Locke, and "Driftwood," the successful Owen Davis play, featuring Vera Michelena.

Mr. Greene secured these pictures for states of New York and New Jersey in competition with five others of New York's leading exchanges; Exclusive, Moss, Samwick, Pioneer and Variety exchanges, from Harry R. Raver, president of the Raver Film Corporation.

For the past five years Mr. Greene has bought every picture that Mr. Raver has ever released for this territory.

Mr. Abrams, who is an officer in the Paramount Company, purchased the rights of these pictures for his Boston Photoplay Company for the New England states in the face of a keen competition from his territory.

HAMMELL AS HEAD OF GENERAL IN PITTSBURGH

J. A. Hammell, formerly manager of the Fourth avenue office of the General Film Company in Pittsburgh, is now manager of the Pittsburgh branch of that corporation. He succeeds N. I. Ehrlich, who resigned last week.

Thomas S. Bradley is the new manager of the Pathé Exchange in Pittsburgh, B. F. Lyons having resigned some time ago. Mr. Bradley was formerly roadman for Pathé, working out of Kansas City.

MEMBERS OF THE NEWLY ELECTED BOARD OF GOVERNORS OF THE BUFFALO SCREEN CLUB



CHARLES A. TAYLOR JACOB L. MULHAUSER JOHN M. SITTERLY B. J. BRANDON

ROCKY MOUNTAIN SCREEN CLUB PLANS A SERIES OF ENTERTAINMENTS FOR CELEBRITIES

"PEG O' THE RING," the new Universal serial, has created a great amount of discussion throughout the Denver territory, and letters of inquiry have swamped the Universal exchange there. Manager Goldstein says that W. A. Calkins, the new roadman for Universal, will offer a new stunt in presenting "Peg o' the Ring" to the exhibitors.

Certified checks are being received each day by Anna Solan, cashier of the exchange, from exhibitors who are anxious to be among the first booked for the new serial.

The Rocky Mountain Screen Club of the intermountain territory extended an invitation to Joe Howard, headliner of the Orpheum theatre, that city, for the week of March 19, and Max Fabish, manager of that theatre, to be the honored guests at their luncheon on Friday, March 24.

It will be the policy of the screen club each week hereafter to invite stage celebrities to be present at a luncheon or ball in their honor. The screen club is making great headway in the territory, and the exhibitors and exchangemen from all parts are sending in their names.

Roscoe Moore, manager of the State Right Film Exchange, Denver, booked "Cabiria" at the Tabor Grand, that city, for one week, starting March 19. The Tabor played to capacity during the run of this picture and will play a return date.

"Cabiria" is the first big feature to be handled by the State Right Film Exchange. Moore is negotiating for state rights on several other big features.

The United Film Service, under Manager L. D. Purdy, had a run on the Gene Gauntier Irish pictures—"Come Back to Erin," "A Daughter of Old Ireland" and "For Ireland's Sake."

William T. Binford, manager of the Metro exchange, Denver, reports that the Sidney Drew comedies are very successful in that territory. "Count of Ten" was released at the Strand theatre on Wednesday, March 22.

Wesley Bennett, former head of the poster department of the Universal, has accepted a position to head the poster, inspection and shipping department for the Metro.

METRO IN CANADA TO HOLD BALL UNDER AUSPICES OF TORONTO EXHIBITORS LEAGUE

W. CAMPBELL, manager for Ontario for the Bluebird Film Corporation, has been in Montreal for the last week on business for his company. Mr. Campbell expects to have some news of big bookings to give out for both Montreal and Toronto before many days.

The Metro Film Company, of Canada, has been using large space in the Toronto papers for the last two weeks announcing that the company is about to have a ball. Francis Bushman and Beverly Bayne will be the guests of honor, and the whole affair is ostensibly to be under the auspices of the Toronto Motion Picture Protective Association of Exhibitors.

The date for the ball is April the fifth and will be held at Arena Gardens, one of the largest and finest auditoriums in Toronto. Mr. Sawyer would not say whether the other exchanges would be invited to participate actively in the festivities or not.

The Metro company, from its head office in Toronto, has announced that it has completed arrangements with the Motion Picture Protective Association, of that city, to supply the fifteen houses, which are represented in the association with Metro features at a flat rate, on a six months' contract.

It has been learned on god authority that the Metro people plan to divide the exhibitors into groups of five and alternate them, one group having first run this week and the second group having first run next week, and so on.

The whole fifteen houses, it is stated, are paying a flat rate of two hundred and fifty dollars, which comes to something like sixteen dollars per week for three features for each house.

James Orkney has been appointed to the Montreal managership of the Bluebird Film Corporation.

Mr. Orkney is a man of experience, both in the exhibiting end and in general film work.

RONKEL DOUBLES OFFICE SPACE IN CHICAGO FOR BLUEBIRD ORDERS

Bookings of the Bluebird features have increased so rapidly in the Chicago territory that I. Van Ronkel, manager of the Chicago branch, has had to double the office space. The exchange now occupies more than half of the third floor at 109 North Dearborn street.

In addition to these spacious new offices, the Bluebird company maintains one of the largest exhibition rooms in the city, since two hundred people can be accommodated.

Three new roadmen have also been added to the Chicago Bluebird sales force. I. R. Parnass, formerly with World Film; C. H. Miller, formerly of the Central Flm Company, and P. Dumas, recently of the V-L-S-E, have been engaged to push the Bluebird features.

PRIVATE FEATURE FILM, CLEVELAND, MOVES TO 712 COLUMBIA BUILDING

The Private Feature Film Company, of Cleveland, has removed to larger quarters at 712 and 714 Columbia building. The Private Feature Company has taken over the stock of the Apex Feature Service, including the rights to "The Melting Pot" in Ohio and Kentucky, formerly owned by the Apex organization.

In addition to absorbing the Apex and other smaller film organizations, the Private has produced an imitation Charley Chaplin film, a war feature called "The Destruction of the European Nations" and acquired the laboratories of the Cleveland Film Company.

FULLER MADE MANAGER OF WORLD IN ST. LOUIS; LEVY REPORTS LARGE FOX CONTRACTS

GEORGE W. FULLER has been appointed manager of the St. Louis branch of the World Film Corporation, at 3626 Olive street, to take the place of E. W. Dustin, resigned.

Mr. Fuller came from Illinois originally, but had been employed for some time in the New York office of the World.

I. P. Rosenberg, who is in charge of the Kleine-Edison features for St. Louis, attended the recent convention at Chicago to meet George Kleine and a number of the western exchange managers.

Joseph Levy, manager of the Fox exchange, 3632 Olive street, has been out in the territory covered by the St. Louis office for the last few weeks and reports having made several good contracts for Fox features.

At the General Film Exchange, 3610 Olive street, a special office has been established under the care of E. E. Erickson, for the handling of the Kalem serial, "The Social Pirates," in the St. Louis territory, and the bookings already made show very promising business for the serial.

Harry E. Strickland has just returned from a very successful business trip through Illinois, Indiana and Missouri for the General Film Company.

The Universal Exchange, at 2116 Locust street, St. Louis, under the management of Barney Rosenthal, is busy with advance orders for "Peg o' the Ring." "Graft" is making a fine showing all over the district, according to the officials of the exchange. M. P. Rosenburg, who specializes on Bluebirds, has gone to Kansas City for three weeks.

There was much excitement in Film Row on Olive street, on March 25, when it was learned that S. W. Hatch, in charge of the St. Louis branch of the V-L-S-E exchange, had gone and got married.

The bride was Fredericka Haines, of East Liberty, Ohio, and the ceremony was performed in the home of a prominent clergyman of St. Louis.

ST. JOHN-BRENON ACCOMPANIES ROGERS TO OTTAWA

Mr. St. John-Brenon, the manager of the Fox Film Corporation at Montreal, accompanied L. T. Rogers, Mr. Fox's Canadian general manager, on a flying trip to Ottawa last week, where they met Mitchell Granby, the Fox manager at Toronto.

The Ottawa exhibitors were entertained by Mr. Fox's representatives, who it was understood secured some good business while there.

James Orkney, one of the city's youngest exhibitors, has formed connections with the Universal Film Company and is now representing the Bluebird interests in the Province of Quebec.

HARDEN GOES TO NEW ORLEANS FOR FOX

Charles W. Harden has been appointed manager of the southern district for the Fox Film Corporation, and will be in New York shortly in conference, before going to New Orleans to take up his duties.

His territory will include the gulf states. Mr. Harden has since March 15, 1915, been manager of the Kansas City exchange of the Fox company, previously for a year, handling the Mutual exchange at the same place.

For twenty years he had been in the show business—indicating again the good preparation of that business for the film industry. He has been markedly successful in the Kansas City territory. Upon his recommendation—his urging, in fact—E. H. Wachter, since last August in the field under Mr. Harden, is made manager at Kansas City.

Mr. Wachter is in close touch with Mr. Harden's policies and was able to plunge at once into the arduous duties of manager.

"I'd rather be in the field under Charley Harden than holding down the big job," said Mr. Wachter, speaking regretfully of the "chief's" departure.

The exchange men of Kansas City gave a banquet in honor of Mr. Harden at the Baltimore Hotel the evening of March 28.

CRAWFORD, FOX, MEETS ROGERS IN MONTREAL

Carl Crawford, formerly attached to the staff of the Fox Film Corporation at Toronto, paid a recent visit to Montreal to meet L. T. Rogers, Canadian general manager of the Fox Film Corporation, who left last week for St. John, N. B., where he will open an office for the Fox Film Corporation, Limited, to serve the Maritime Provinces.

Mr. Rogers spent a week in Montreal looking up local conditions and generally sizing up the situation. He took Mr. Crawford to St. John, N. B., to look after the Fox interests in that locality.

Speaking of conditions Mr. Rogers stated that Fox features were certainly coming into their own and there was no question that a big demand had been created for the features, a demand which is proven by the fact that the Fox Film Corporation is serving no less than nine theatres on one street alone in Montreal.

While in Montreal, Mr. Rogers was entertained by Arthur Hirsch, of the Tivoli theatre, and J. Rosenthal, one of the directors of the same house.

E. AND R. JUNGLE COMEDIES IN REACH OF ALL EXHIBITORS IN UNITED STATES

E. H. Emmich, located on Golden Gate avenue, San Francisco, Cal., has purchased the exclusive rights for the product of the E. and R. Jungle Film Company on the West Coast.

This sale coming close on the heels of the E. and R. contract with the Celebrated Players' exchange, Chicago, seems to prove beyond a doubt the drawing power of these one-reel comedies featuring Napoleon and Sally, the clever chimpanzees.

Little unsold territory now remains except a few of the southern Gulf States and exchanges covering this area are negotiating with the E. and R. heads for the marketing rights there.

It is only a matter of days when this territory will be sold and the comedies will thus be placed within the reach of every exhibitor in the United States.

EDMONDS GOES BACK TO PACIFIC COAST

William O. Edmonds, who went to Kansas City from the Pacific Coast last fall to manage the Kansas City exchange for George Kleine, has returned to the coast.

He left Kansas City March 29 for San Francisco, where he will have charge of the entire coast business, as district manager, for Mr. Kleine.

Mr. Edmonds has done some big things in the Kansas City territory, and is recognized as one of the bigger and broader men of the business.

His successor at Kansas City, Arthur C. Melvin, had his coat off and was deep on the job March 28. Mr. Melvin has been in Philadelphia for the entire three years of his film experience. He was recently with Kleine, handling a large territory, and was previously with the World. He was fifteen years in the show business with Klaw and Erlanger and others.

PEERLESS, FRISCO, HANDLES E. AND R. JUNGLE SUBJECTS

The recently formed organization, the Peerless Film Company, with headquarters at 100 Golden Gate avenue, San Francisco, is now ready for business with a large list of subjects at its command. In addition to handling the E. and R. Jungle films and "The Mutt and Jeff" comedies it controls a number of Griffith photoplay productions.

SHERMAN VISITS LOS ANGELES

Harry A. Sherman, Minneapolis exchangeman who handled "The Birth of a Nation" and other subjects through the Central West, spent several days of last week in Los Angeles, the purpose of his visit being to learn of future subjects now being prepared.

MAGNAR BUYS RIGHTS TO "DUMB GIRL OF PORTICI"

The Nat A. Magnar Company has purchased California, Arizona and Nevada rights for "The Dumb Girl of Portici" from the Universal Film Company, and will open at San Francisco. The southern part of the state will be handled by H. E. White, manager of the Los Angeles Magnar branch.

Manager W. E. Knotts and the staff of the Los Angeles World Film Exchange, who have made a very earnest attempt to win the five-hundred-dollar prize offered to the exchange that would show the greatest increase in business between February 14 and April 1, believe they have a good opportunity for winning this prize.

They have been near the top during most of the contest, and two or three weeks headed the list.

The All Star Feature Distributors Los Angeles Exchange, which has been handling the George Kleine productions, has been receiving numerous inquiries regarding the Kleine-*Tribune* serial starring Billie Burke.

GOLDSTEIN ORDERS MORE PRINTS OF "UNWRITTEN LAW"

The Exclusive Features, Inc., 71 West Twenty-third street, New York, reports that it is rushed with orders for bookings on "The Unwritten Law."

Joseph M. Goldstein, president of the company, was compelled to add additional prints to those that are now in use in Greater New York, and asks the exhibitors to bide with him as he is doing the best he can under the circumstances.

He promises to fill the dates of all exhibitors, as he receives them in rotation. "First come first served" is his policy.

BRANDON LEAVES SINGLE RAIL LONELINESS FOR DOUBLE TRACK HAPPINESS

When he travels, it's Mr. and Mrs. W. C. Brandon, for W. C. Brandon, manager of the V-L-S-E exchange in Atlanta, is a benedict.

It only happened a few weeks ago, and Mrs. Brandon was Miss Madge Horne, a native Atlantan.

KLEINE WESTERN REPRESENTATIVES MEET IN CHICAGO MARCH 25-26-27

A CONVENTION of all the Western representatives of the George Kleine organization was held at the Kleine offices, 166 North State street, Chicago, on Saturday, Sunday and Monday, March 25, 26 and 27.

The sessions were presided over by Mr. Kleine, who went to Chicago for the express purpose of explaining to his audience the tremendous expenditures that have been made in the filming of "Gloria's Romance," the new motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, in which Billie Burke, the international stage favorite, is being starred by special arrangement with Florenz Ziegfeld, Jr.

All the exchangemen reported that, owing to the rumors that had spread with regard to the lavishness of the forthcoming film, they had already been flooded with applications for bookings on the Billie Burke picture though at the time the various managers left their home offices the release date, May 22, and title of the production were still unknown.

Now that both have been determined upon it is expected that the largest and best theatres the country over will vie with one another in bidding for first run showings.

Ere the exchangemen departed, several of the early chapters of the film were run off for them in the comfortably-appointed Kleine projection room.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

MEDDLERS AT WORK AGAIN OVER CENSORSHIP IMPOSITION IN SAN FRANCISCO

THE local censorship problem, which exhibitors were commencing to believe had been settled in San Francisco for all time, following the disposition of "The Birth of a Nation" case a few months ago, has broken out in a worse form than ever and the moving picture industry of San Francisco is now facing a most serious situation.

An entirely new ordinance for the regulation of the exhibition of moving pictures has been drawn up and this has received the endorsement of a number of prominent clubs in which women predominate, as well as ministerial organizations.

Efforts are also being made to secure the approval of labor bodies and it is understood that in the absence of opposing arguments considerable headway has been made.

All of the provisions of the proposed measure have not been made public, but the new ordinance will be presented to the board of supervisors before the close of March.

It is known, however, that one feature will be a board of censorship consisting of nine members, a certain number of whom must be women, and that all films must be approved by them before being shown in any moving picture theater.

Under the present ordinance the board consists of five members and films are inspected largely after they have been booked, hundreds being shown without being seen by members of the board.

Upon learning of the proposed measure a meeting of exhibitors was hastily called to act upon this and other important matters and the San Francisco local of the state league was reorganized.

A second meeting will be held on March 29, when a permanent organization will be perfected and plans made for combatting censorship.

A large delegation of exhibitors and film exchangemen will attend the meeting of the board of supervisors, at which the censorship proposition will be discussed, and will urge that the recently favored plan of doing away with censorship entirely be followed out, instead of more drastic legislation being passed.

FREE MAN FROM SABBATH BREAKING CHARGE AND WANT TO FINE MEN WHO LENT HIM THEATRE

SEVERAL new questions never decided in Indiana courts have been put to Judge Charles A. Burnett, of the Circuit Court in Lafayette, Ind., for adjudication in a case at Lafayette, involving the opening of motion picture theatres there on Sunday.

Misha Rubinoff recently was cleared of the charge of Sabbath desecration in a case which attracted an unusual amount of attention and lasted more than three weeks.

David Maurice, Luke Balfe and Charles Reichard, local theatre men, who gave Rubinoff permission to use their theatres for Sunday motion picture shows, were found guilty of violating the Sunday law in the same case in which Rubinoff was discharged.

Attorneys for the State and the defense argued on March 27 on a motion by the defense to discharge the three defendants on the ground that they could not be found guilty of aiding and abetting Rubinoff so long as he was found not guilty of any offense.

The defense attorneys contend that the Indiana law against Sunday work has only one meaning, and that is to give every workingman one day's rest in seven.

They say that if a man who observes Saturday as his Sabbath is not permitted to work for another man on Sunday he can only work five days in a week instead of six. This, it is asserted, is an unjust discrimination.

The court has taken the matter under advisement.

OAKLAND AND BERKELEY WANT LICENSE FEES REDUCED

A movement is under way at Berkeley, Cal., to secure a reduction in the annual license fee paid by moving picture houses. It is set forth by exhibitors that the present license fee was originally made high to protect a young industry by keeping out traveling moving picture and other shows, but that it is no longer needed for this purpose and is a drag on established houses and interferes with the educational work done by moving picture houses.

At Oakland, Cal., another suburb of San Francisco, a reduction in the license fee was recently secured and it is anticipated that the Berkeley City Council will grant the petition of the exhibitors.

LICENSE ISSUANCE AT DISCRETION OF CIVIL OFFICERS

A decision given recently in the Supreme Court of Alberta by Chief Justice Harvey, sets forth that any person desiring to do business under a city license may be refused such license at the discretion of the authorities.

The case which brought about this decision was one instituted by Martin E. Elves against the city of Edmonton, which had refused to grant him a license to conduct a shooting gallery, on the ground that he was not a sufficiently moral citizen to justify the action.

Elves then appealed to the city commissioners, who received reports from the license inspector and the chief of police, and sustained the ruling previously made. Elves, who contended that all the city had power to do was to issue licenses and collect the fees therefor, finally asked the Supreme Court for a mandamus order which would compel the city to issue the license, without regard to whether he was a fit and proper person to conduct the business.

In refusing the mandamus, Chief Justice Harvey ruled that the city charter gives to the city the power to inquire into the qualifications of an applicant, both morally and in a business way, and may withhold the license if their investigations seem to warrant such action.

The decision applies, of course, to exhibitors of moving pictures, as well as those in many other lines of business.

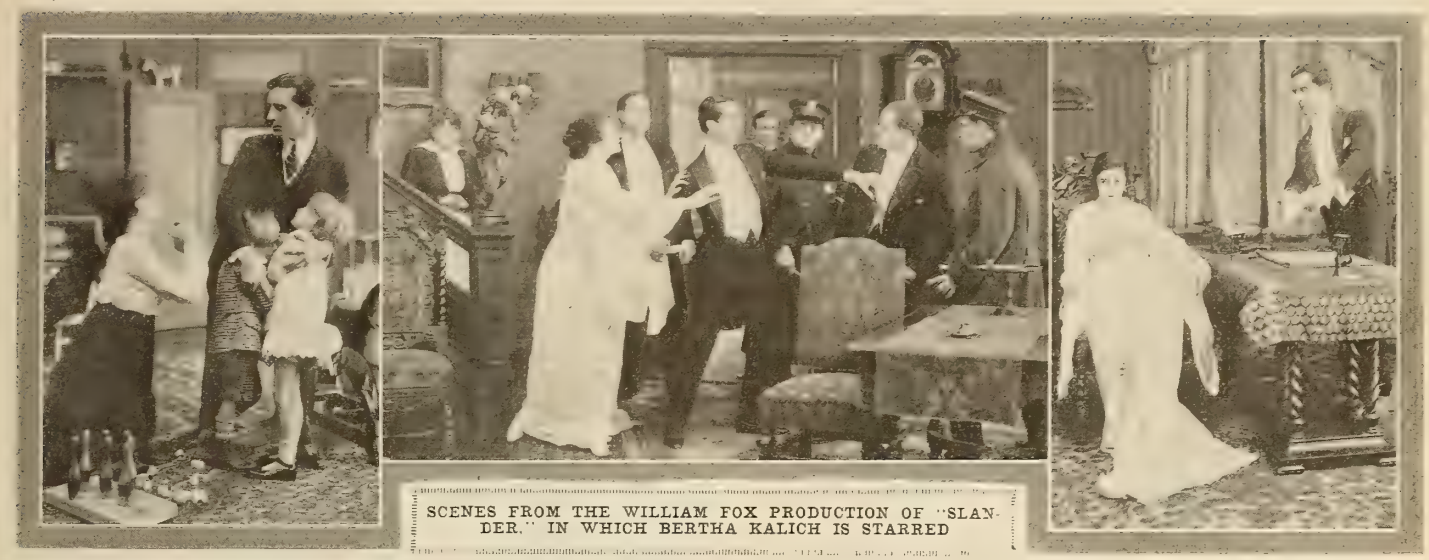
"CAMPBELLS ARE COMING" NOW HAS MONTREAL CENSOR APPROVAL

When the Montreal office of the Universal company sent to the censors the "Campbells Are Coming" for approval last October, the film was condemned, but the posters were approved.

After the approval of Sir Sam Hughes was obtained this last month, the film was passed by the Montreal board of censors, but the posters were condemned. S. B. Taube, of the Universal office, thereupon called on Police Chief Campeau, who cut the Gordian knot by stamping the troublesome paper.

EXHIBITOR IN WACO, TEXAS, WINS RIGHT TO HOLD SUNDAY SHOW

J. A. Lemke, first of the moving picture show proprietors at Waco, Texas, to be tried for keeping open on Sunday, was acquitted in the County Court, March 22. Several cases are still pending against other proprietors.



SCENES FROM THE WILLIAM FOX PRODUCTION OF "SLANDER," IN WHICH BERTHA KALICH IS STARRED

UNITED FILM SERVICE, CHICAGO, OPENS WITH STRING OF EXCHANGES

Special to MOTION PICTURE NEWS

Chicago, April 1.

The United Film Service Corporation, with its main offices in Chicago, and with ten other offices located in the principal cities between Chicago and the Pacific Coast, is now ready for business.

The officers of the United Film Service include M. A. Levy, president; D. J. Chatkin, vice-president, and M. Feldstein, secretary and treasurer.

Mr. Levy is, in addition, president of the Motor Necessity Company of Chicago and a prominent contractor and builder of this city. Mr. Chatkin and Mr. Feldstein are both well known film men of wide experience. They have secured for their exchanges live wires well versed in the motion picture business.

With the final tying up of these Western exchanges, the United Film Service is ready to handle any film proposition, large or small, providing that it has merit. It is in a position to market the productions of independent manufacturers in the fast-growing territory of the West and Northwest.

The main office in Chicago is located at 17 North Wabash avenue, and is one of the largest and best equipped exchanges in the city.

Sessue Hayakawa a Star in "Alien Souls," Lasky

Japanese Actor's Work in "The Cheat," with Fannie Ward, Brought Him Screen Distinction and Induced Company to Raise Him to Stardom

PARTLY in response to the hundreds of requests from exhibitors and photoplay goers all over the United States, the Jesse L. Lasky Feature Play Company announces that it will present as a star early in May the well-known Japanese screen player, Sessue Hayakawa, in a photoplay production entitled "Alien Souls."

Hayakawa's work in "The Cheat," in which he appeared in leading support of Fannie Ward, stamped him immediately as a proficient figure in motion pictures.

Previously he had appeared for the Lasky company in "The Clue" with Blanche Sweet, and in "The Secret Sin" in support of the same popular star.

The new photoplay in which Hayakawa will be starred was written by Hector Turnbull and was prepared for the screen by Margaret Turnbull. Hayakawa's wife, Tsuru Aoki, will have the leading feminine role.

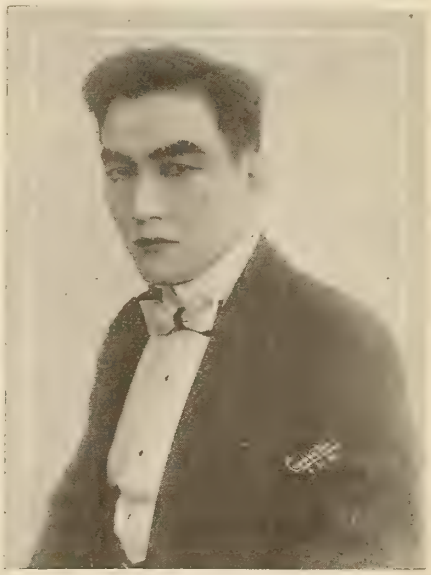
Sessue Hayakawa was born in Tokio, Japan, twenty-seven years ago.

Hayakawa's uncle was a celebrated Japanese actor, Otto Kawakimi, and as the young man was fascinated by the stage, he entered his uncle's company, in which the celebrated Japanese actress, Madam Yacco, was appearing.

Hayakawa appeared in the support of this distinguished artist at the Shintomi Za and the Teikoku Za, two leading theatres in Japan.

When Madame Yacco and her company started on their international tour, young Hayakawa accompanied them to this country. He realized that he needed more education, as he planned to introduce the American drama in Japan.

With this in mind, he studied English drama and literature at the University of Chicago for one year and translated a number of the English classics into Japanese.



SESSUE HAYAKAWA (Lasky)

Returning to Japan, he appeared in the Japanese version of the Ibsen dramas and Shakespeare, making a success as Othello. He returned again to this country and studied and played all along the Pacific Coast at the head of the Japanese organization.

He was selected by Thomas Ince to play the stellar role in "The Typhoon" and "The Wrath of the Gods," and made a phenomenal success.

Madame Kalich in Her First Film Play on April 10

"Slander," a Fox Vehicle Giving Great Emotional Actress Opportunity for Display of Talents, Assumes Role of Persecuted Wife—Photodrama Directed by Davis

MADAME BERTHA KALICH, one of the greatest emotional actresses of the day, is presented by William Fox in what is announced as a most unusual production, "Slander," scheduled for release April 10.

It is Madame Kalich's first photoplay, and one in which she is said to have been given fullest opportunities to display her talents.

The production was under the direction of W. S. Davis, who has shown ability in the presentation of pictures in which heart interest is paramount.

Madame Kalich is herself convinced that in "Slander" she has added to her fame as an actress. She plays the part of a wife persecuted by enemies of her husband.

She loses her children by being divorced and ostracized. Finally, through the discovery of the plots against her, she is reunited to her husband and children.

SOURKES WITH FOX IN TORONTO

Isadore Sourkes, formerly manager of the Midway theatre, and a well-known film man of eastern Canada, has been appointed to the staff of the Fox Film Corporation, Limited, Toronto.

Screen Examinations

"THEN I'LL COME BACK TO YOU"

(Frohman-World Film—Five Reels)

REVIEWED BY PETER MILNE

THIS feature, produced by the Frohman Amusement Corporation under the direction of George Irving, can be made into a highly pleasing and probably successful release if altered slightly.

The scenario was based on Larry Evans' famous novel and the writer has seen occasion to use the dialogue of the book for leaders in many instances. The resultant fault is a well-known one. The action does not justify such romantically inclined speeches.

If we may be permitted to suggest that they be toned down to a more natural level, "Then I'll Come Back to You" will present a most desirable appearance.



THE FIGHT

Mr. Irving's direction is as usual of a high order. The action of the book takes place in the lumber regions and no more suitable and realistic locations could have been selected as backgrounds for the picture's stirring story.

Lofty mountains, thickly wooded generally, greet the eye in the full outdoor scenes. Those depicting more detailed action show snatches of the lumber harvest in full swing. These interesting bits of realism are not allowed to crowd out the action of the story, yet at the same time they go to convince the beholder that he is seeing a tale enacted in its proper environment.

The picture tells in interesting manner the struggles of Steve O'Mara, engineer on a railroad laid through the forest, against the contriving forces of Archie Wickersham, his rival in business as well as in love. The girl is Barbara Allison, engaged to Archie but loving Steve and Steve wins out in the end.

Steve's road is not an easy one to travel, for besides combating physically with the henchman of Archie he is obliged to work against Barbara's feminine aversion of the sight of brutality, an essential which Steve must employ to gain his ends. Altogether the story is most interesting throughout.

The biggest of the picture's thrills is the prolonged fight between Steve and Barrigan, Archie's hireling. It is one of the best pieces of unskilled pugilistics that we have seen for a long time. It is grim, bloody and carried through to the knockout.

Alice Brady is featured as Barbara, while Jack Sherrill is seen as Steve. Mr. Sherrill is a little too polished for a man whose best years have been spent in the lumber country and at times his acting is too obvious.

Others are Eric Blind, Leo Gordon, George Kline, Marie Edith Wells and Ted Dean, who plays the part of Steve ten years before the main action of the picture transpires.

"THROWN TO THE LIONS"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

WE hasten to state that this is not an animal drama, save in respect to a few allegorical scenes that preface the body of the picture. Quite the opposite, "Thrown to the Lions" is a feature dealing with the struggles of a cabaret girl to live straight.

It derives its title from the fact that the author has drawn a parallel between the innocent maidens of Nero's time who were thrown to the lions for the mere sport of the emperor and the unsophisticated girls of the present who are thrust out on the sophisticated world with no knowledge of its pitfalls.

Norbert Lusk wrote the scenario from a story by Wallace Irwin while Lucius Henderson produced it. The body of it is not novel but the ending is, for the girl who believes at last that she has found a trusting man is suddenly disillusioned when he believes the words of a profligate as to her past. It is an unusual finale and will no doubt evoke favorable comment.

The picture as a whole is strikingly entertaining. The situations are handled in a capable way with the result that the full force of their dramatic contents is realized. Together with the scenes, the great majority of which are staged in a very good cabaret setting and in the adjoining dressing room, the plot presents a most entertaining surface.

Linnie Carter is a cabaret entertainer with her friend Irma. Harry Sullivan, the ward boss, is very attentive to Linnie and



LINNIE'S FIRST TASTE OF CAY LIFE

finally asks her to marry him. She consents believing his motives to be sincere.

Sullivan takes her to a hotel where a mock marriage is gone through. By this time Irma and a clown, Billy Wood, discover Linnie's danger. By a ruse they draw Sullivan away from the hotel and then rescue Linnie and tell her the truth. Time goes on and District Attorney Bryce meets and falls in love with the cabaret entertainer.

The day for their wedding is set. Gangsters, on the lookout for Sullivan, shoot and mortally wound him, with the result that he lies to Bryce about Linnie's relations with him. Bryce believes all and Linnie turns to Wood as the only real man she ever met.

Mary Fuller registers in her usual attractive style in the role of Linnie. Joseph W. Gerard gives a consistently fine rendition of Sullivan's role and Augustus Phillips is equally good as Bryce. Finita DeSopia makes a lively figure of Irma and Clifford Gray has the role of Wood, in which he is rather wooden.

"BIG JIM GARRITY"

(Pathe Gold Rooster—Five Reels)

REVIEWED BY PETER MILNE

MELODRAMATIC loving persons will find the fullfilment of their hearts' desires in "Big Jim Garrity." It is melodrama, pure and simple, with any number of tense situations that show to much better advantage on the screen than they did on the stage.

"Big Jim Garrity" was not overly successful on the stage, but we are quite positive that it will be as a picture. The wildness of the spoken lines is silenced and convincing action takes the place of heated words.

The great scope of the motion picture camera has been advantageously adapted to this feature. The mining scenes, for instance, are truly the best that we have ever seen on the celluloid. The mine is the locale for the early events of the story and shortly after the opening we are treated to a big thrill that sends our interest up many degrees.



THE DISCOVERY

This thrill is served by way of the dynamiting and flooding of the mines, done by the villain in order to get rid of Big Jim.

The scenes purporting to be below the earth, showing the water gradually rising and a crowd of men struggling and fighting to save themselves are excellently handled, from the standpoints of direction and acting, and the utmost suspense is thus secured. Big Jim at last makes an opening and all are released.

The villain, incidentally a dope doctor, who is envious of the hero's fortune, having failed in his attempt to drown Big Jim, tries again and accuses him of a murder which he himself committed.

Big Jim is arrested, but he escapes and then the action shifts several years. Jim under an assumed name has made a small fortune and is in the act of breaking into high society. He becomes acquainted with a society girl who is addicted to the drug habit through patronizing the self-same villain of the mines.

The man whom the doctor accused Jim of murdering was the girl's brother. Things come to a close when Jim marries the girl, discovers her curse, and finally exposes the doctor as a quack and the real murderer.

There is a series of scenes presenting most pleasing comedy, which come when Big Jim bursts in on society. Elsewhere, however, the piece is heavy.

Robert Edeson is ideally cast in the title role and once more he proves himself equal to any exigencies of his part. Eleanor Woodruff is a talented and charming heroine, while the supporting cast includes Carl Harbaugh, Lyster Chambers, Charles Crompton and Carleton Macey.

"THE STEPPING STONE"

(Triangle-Kay Bee—Five Reels)

REVIEWED BY OSCAR COOPER

FRANK KEENAN gains new honors in this, and strengthens the impression that he is one of the screen's foremost actors. His role is that of "The Lion of Wall Street," a man of ice and steel. Mr. Keenan renders the part with the force and magnetism that have become associated with his name. It is a powerful piece of acting.

The story, which sets forth what happens when a wife carries the burdens of the family, bolstering up her husband's weak will, and actually doing a large part of his work for him, awakens sympathy in the spectator at once. The subject is a very real one, and it has been handled to fine effect here.

Mary Boland is seen as the wife, and does excellent work in creating an appealing character. Robert McKim, cast as the husband, is almost a perfect selection for the part physically, and succeeds in making the character thoroughly despised, which is what he was intended to do. With Keenan, these two virtually carry the action, although Margaret Thompson, Joseph Dowling and J. Barney Sherry appear in minor parts.

There is more than one highly dramatic situation in the picture, and the whole is surcharged with a quiet power which guarantees its hold over the spectator. The settings are entirely adequate and some unusually fine lighting effects appear. A set of considerable size is used to represent the stock exchange, with its crowd of frenzied brokers. The ornamental Ince subtitles are present as usual and add greatly to the attractiveness of the offering.

Coincidence is used to bring the Lion and the wife together several years after the caddish husband has killed himself, but suspense is also one of the ingredients, and this fact redeems the convenience of the situation.

"The Stepping Stone" is a picture with an idea, which is presented in a dramatic, not a sermonizing fashion. We commend it to exhibitors as a worthy offering.

"THE GREAT PROBLEM"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

TO prove his theory that environment breeds criminal tendencies, George Devereaux, a social reformer, transplants Peggy, a young thief, from the slums to the luxuries of his home and at the end of two years the logic of his ideas is substantiated.

Social reform, then, is the underlying theme of "The Great Problem." But incidentally social reform is nicely subordinated to the dramatic side of the picture. The reform end of it, however, plays an important part in the suspension of the story's interest which is merely of an average sort.

Violet Mersereau as Peggy is the center of familiar scenes



"ARE YOU SURE SHE'S ALL RIGHT?"

during her initiation into the ordered ways of a well regulated family household. She injects into these generously large pieces of action a lively personality accompanied by prettiness of face and form, but the charm of such scenes has been materially deadened by long usage. Miss Mersereau, sincere as she is, can hardly awaken more than slight interest in this major phase of the picture.

Rex Ingram, author and director, has only presented familiar

material in a conventional way. His story follows just one line of action throughout and for five reels there is little of that valuable element of variety. Perhaps if Miss Mersereau's starring scenes had been interrupted now and then with the picturization of a parallel plot, the entire feature would present a more entertaining appearance.

Detail, representing those comparatively small components of a good picture, which when neglected, are apt to draw the attention of even an uncritical audience, has been carelessly attended to in "The Great Problem." There are slips in minor parts of the fabric that detract from the good effect the whole might have created.

Towards the close, the plot grows strong. Peggy's father, released from prison, vows to kill the district attorney, the self same lawyer who twelve years ago sent him up the river. Peggy who has run away nursing what she believes to be a hopeless love for her benefactor, sees her father draw the gun, and unaware of his identity she dashes forward and receives the shot in her arm.

A reunion between father and daughter and daughter and social reformer then takes place and the finale is very happy for all concerned.

Lionel Adams, Dan Hanlon, Howard Crampton, Mrs. J. J. Brundage and William Dyer lend good performances to the major roles, while Little Kittens Reichert as Peggy in her younger days, gives another remarkably intelligent piece of acting.

The settings, including those in the slums and dives, as well as those in Devereaux's house, are both realistic and attractive, respectively.

"HOODOO ANN"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY OSCAR COOPER

HERE is Mae Marsh in her first Triangle play, fully justifying all predictions of her eminent fitness to be starred in pictures. She has been provided with a typical Fine Arts story, a first rate supporting cast, and superior direction.

Even if Miss Marsh were not surrounded with these, we believe she could not fail to gain a personal success. For, without shadow of a doubt, she was born to the camera.



HOODOO ANN "CONFESSES"

But Granville Warwick's story makes possible her creation of a real character—Hoodoo Ann, drudge of the orphanage; heroine of a fire; central figure in a mystery, and finally Mrs. Jimmie Vance. All Miss Marsh's gifts of expression and pantomime are called into play. She does not act Hoodoo Ann; she is Hoodoo Ann. There you have summed up in four words the whole story, so far as Miss Marsh is concerned.

It may be well to tell you also that this picture will delight not merely your adult patrons, but children as well. It has as universal an appeal as any picture we have ever seen.

Robert Harron, as Jimmie Vance, is Miss Marsh's able first assistant, and is perfectly at home in his role. It is superfluous to talk about Harron's screen ability, or his work in a particular picture. He is always good. Others in the cast—they all do well—are William H. Brown, Wilbur Higby, Loyola O'Connor, Mildred Harris, Pearl Elmore, Anna Hernandez, Charles Lee, Elmo Lincoln and Robert Lawler.

Lloyd Ingraham, the director, and Granville Warwick, the author, lavished cleverness on this production. It is filled with those little human touches for which Fine Arts pictures are famous. This applies to the subtitles also. A neat surprise is gained by the introduction of a character who has nothing to do with the story. This is a clever trick which needs to be seen to be appreciated. Suffice it to say, it supplies a very novel ending.

Another fine stroke is the introduction of a moving picture show which Harron and Miss Marsh attend. They see there an old style Western "mellerdrammer." The picture they see is, of course, really a burlesque on the old school of pictures, but it also is necessary to the plot.

Finally, "Hoodoo Ann" has a high degree of suspense, as well as a high degree of heart interest and humor. The management of the "murder" mystery at the end is exceedingly ingenious. There is no murder, but until the mystery is cleared up, the spectator is anxious for the safety of little Hoodoo Ann. There are other notable things about this subject, but they all point the same moral: it is a real photoplay.

"WILLARD-MORAN FIGHT"

(Champion Sports Exhibition Company—Four Reels)

REVIEWED BY PETER MILNE

EVERY reader of the recent papers knows of the Willard-Moran fight and so its exploitation in pictures has behind it a most complete publicity campaign. Incidentally we refer you to these same public prints for the story of the fight, round by round. It is pictured here almost in toto, from the first moment the champion and challenger entered the ring until they left.

What concerns us considerably more than the fight itself is the way it was photographed. The brilliant lights suspended over the ring furnished a suitable substitute for the studio lamps.

Judging the camera work from the standpoint of that seen in former fights it is excellent; comparing it with the standard of regular feature production it is poor, but nobody expects excellent camera work in a professional fight.

It is clear enough to show off some of the famous blows, some of the faster moments of the fight that an audience who has read the papers is looking for.

As a preamble coming before the fight proper, the fight's backers, Tex Rickard and Sam McCracken, are shown. Then the fighters are introduced exercising and toiling with their sparring partners.

Shifting to the scene of the fight, Madison Square Garden, New York, other notables are introduced: James J. Corbett, Robert Fitzsimmons, John L. Sullivan, "Kid" McCoy, and Joe Humphreys, announcer, and Charley White, referee.

A glimpse of one of the preliminaries, the Levinsky-Savage bout, is then given and afterwards follow the ten rounds between Jess Willard and Frank Moran.

If we ran a sporting department we might give a story of the entire match, but we don't and again we refer you to the papers of the 25, 26 and 27 of March.

"NE'ER-DO-WELL" IS SHOWN AT ADVANCE PRICES FOR TWO WEEKS IN PORTLAND, OREGON

THE Heilig theatre, Portland, Ore., is not a picture theatre, but notwithstanding this fact, "The Ne'er-Do-Well" has just finished a two weeks' engagement at advanced admission prices.

The picture was originally booked to play at the People's theatre, Portland's leading picture house. But after viewing the film, the management recognized "The Ne-er-Do-Well" as one of the big ones, and with the courage to back their judgment leased the Heilig, a stock theatre seating 2,000 people, for two weeks.

As a result, the box office receipts reached $7,000 the first week and $6,000 the second week. Unable to continue the engagement on account of advance bookings the run will resume at this theatre at a later date.

V-L-S-E, which is handling "The Ne-er-Do-Well," by an arrangement with Sol L. Lesser, reports that the picture is meeting with the same success wherever shown.

"ALSACE"

(Authors' Film Company—Five Reels)

REVIEWED BY PETER MILNE

"ALSACE" is a drama, and one that we can conscientiously term unusually strong, concerning the bitter hatred of the Alsatians toward their Teutonic conquerers of 1871. The present European war is utilized as a means of closing the picture in a significant and gripping manner.

It is not a picture that we in America would call neutral; that is, judging it from the standards of neutrality laid down by our government. To confirm this statement it is only necessary to mention that "Alsace" is now scoring a brilliant success in France and England. However, it is not our task to discourse on the political aspect of the picture.

Judging it from the standards of feature films, it is exceedingly good, principally because such a vital topic has not been treated before in a way that is only dramatic and not



THE MEETING

topical and again because every important and near important member of the cast is proficient in his art.

They are not particularly well versed in the matter of acting for the camera. Most of the cast is from the French stage, but in every movement and expression they define the significance of their roles to such an extent that their very appearance commands the utmost attention.

The settings of the piece taken as a whole are adequately apropos of the occasion. As the time dealt with is the present and the scene Alsace, the French producers have had no difficulty in instilling realism into the story's background. The lighting, too, offsets the drama advantageously.

Mme. Orbey, an Alsatian, grieves over the fact that her son, Jacques, has married Marguerite Schwartz, a German. The marriage proves, as was expected, a very poor match, as the two constantly quarrel over racial affairs. July 31, 1914, dawns and finds Jacques wavering between love for his country and mother against that for his wife and her nation. Through the deceit of Marguerite, Jacques is made to enter the German Empire and forsake his country's cause.

But at the shouts of "Down with France" and kindred remarks, Jacques is unable to restrain his patriotism and in the face of hundreds of Teutons he proclaims his true feelings. He returns to his mother mortally wounded by the mob, but the good woman feels that she has successfully triumphed for her country's cause over the spitefulness of Marguerite.

The picture features Mme. Rejane as Mme. Orbey. Mme. Rejane is supreme in her role. Everything else is forgotten in her marvelous and expressive performance. Mlle. Flori makes a convincing figure of Marguerite and M. Dieudonne as Jacques is another deserving of unusual praise. The rest of the cast includes Mme. Jalabert, Mme. Miller, M. Bosman, M. Barbier and M. Hardoux, everyone a polished performer.

The authors, Gaston Leroux and Lucien Camille, have contributed a fine piece of work to the library of film features and have undoubtedly produced what is considered a masterpiece in France.

"THE VITAL QUESTION"

(Vitagraph Blue Ribbon-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

ALTHOUGH "The Vital Question" possesses a number of fully developed scenes of strong emotional appeal, which go to make up an interesting and acceptable offering, it is by no means so finished a picture as one might expect from S. Rankin Drew. It does not present the skillful contrasts of which Mr. Drew has recently shown himself capable; and the theme is not welded together so as to present a smooth surface of dramatic and narrative coherency.

It is not apparent, for example, just what "The Vital Question" is, though it might easily be the right of a woman to bestow her love upon whomsoever she pleases. An introductory subtitle to this effect would set the spectator upon the right path immediately. There are one or two other discrepancies, such as the revelation at the very end that the millionaire was really responsible for King's downfall, when this fact had not been previously offered as a controlling factor in the story.

Nevertheless, the picture has heart interest appeal, and this, we believe, outside of all other considerations, is enough to carry it safely into the regard of picturegoers. In this, Virginia Pearson, as Beatrice King, is the central figure. The plight of a woman driven into marriage in order to save her brother from disgrace is a distinct sympathy part, and Miss Pearson expresses it very well. She has some excellent emotional scenes, and is a striking figure in the denoument, where her cruel husband is killed by a man whom he had hired to bribe a juror, and then refused to help escape.

Leo Delaney, as a young lawyer, who shoulders the burden of King's financial misdeeds, after the latter has committed suicide, makes a pleasing hero. Anders Randolf, as the millionaire who virtually blackmails Beatrice King into marrying him, is a thoroughly acceptable heavy. Denton Vane has a characteristic part as a "weak" brother. Charles Kent and George Cooper are also in this capable cast.



THE WIFE IS FORCED TO DECIDE

It is an interior picture, and the settings are quite beyond criticism. For once, however, it is necessary to comment unfavorably upon the technical workmanship of a Vitagraph subject. The print shown for review was so badly streaked that the defects detracted from the effect of the photoplay.

On the whole, "The Vital Question" will please the majority of picturegoers because of its acting, one or two strong climaxes, and its human theme.

NATURE PICTURES FROM EDUCATIONAL BOOKED FOR SYRACUSE, BUFFALO, CHICAGO AND NEW YORK

THE entire series of nature pictures, recently shown at the Knickerbocker-Triangle in New York with great success, are now being shown at the Colonial Triangle in Chicago, the Strand in Syracuse, N. Y., and the Elmwood and Palace theatres in Buffalo, N. Y.

These are one-reel subjects, booked through the Educational Film Corporation of America, with offices at 729 Seventh avenue, New York.

"THE NET"

(Thanhouser-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS story is somewhat on the "thriller" order. It has a dash of melodrama, with the good old villain and hero types, and is set in an attractive surrounding of sea and summer landscape. It is well cast and capably directed, and should be a most acceptable subject for the average exhibitor to handle.

The story is told in a direct and clear way; there are several startling features, which have been furnished at the cost of considerable time, pains and money—for instance, the swallowing up of an automobile and its occupant in the quicksand.

A mysterious girl is wafted ashore on a piece of wreckage and is taken care of by a young fisherman and his mother. The fisherman falls in love with the girl, and a wedding is arranged. But the night before, the girl disappears, in company with a city man who has attracted her fancy.

The young man's sorrow gradually wears away, and then he falls in love with a girl of different type, who has just moved to the village, with her father.

Later it develops that the mysterious girl was a thief, who had been shipwrecked while escaping with a large sum of money. The man with whom she fled was in reality a detective, but the girl bribed him to keep her away from the authorities. The detective, hearing that the fisherman is about to inherit a fortune, induces the girl to go back to the village.



A WOMAN FROM THE SEA

She does so, and tells the fisherman that the man with whom she fled was her brother. But the young villager refuses to cast off his real love. The detective then discovers that the village girl's father is a fugitive from justice, and uses this knowledge to force the daughter to give up her sweetheart.

A wedding is again arranged between the fisherman and the adventuress, but the latter, descending for the ceremony, sees in the room below the man whom she robbed long before. Fearing her secret is discovered, she slips out the back door, jumps into an automobile, and dashes off along the beach.

The village girl attempts to warn her of the quicksands ahead, but thinking it an attempt to capture her, the adventuress drives on until she and the car are swallowed up.

Bert Delaney, Marion Swayne, Inda Palmer, Ethel Jewett, Arthur Bauer and Morgan Jones head the cast.

"THE WALL BETWEEN"

(Quality-Metro Five Reels)

REVIEWED BY OSCAR COOPER

ADAPTED from the novel by Ralph D. Paine, "The Wall Between," provides Francis X. Bushman with one of those typical hero roles in which he shines. This time he appears as an enlisted man of the United States Army, at the mercy of the social wall that separates common soldiers from officers.

There is no doubt that this picture will serve to enhance Mr. Bushman's popularity. Due opportunity is afforded Beverly Bayne to display her charms. In the end of course Hero Bushman surmounts all obstacles and marries Heroine Bayne.

Although the picture is largely Bushman and Miss Bayne, it is not wholly so. It is also distinguished by plenty of action, a well-knit story, touches of comedy relief, and the picturesque background of an army post, supplemented by semi-tropical exteriors of beauty.

The direction, by John W. Noble, which is good throughout, included the staging of a series of battle scenes, supposed to take place in Nicaragua. Except that the locations do not suggest Nicaragua with any particular emphasis, these scenes are well done, and kept in their right place as an incident in the story.



KENDALL MEETS THE GIRL

The supporting cast is one of the most pleasing we have seen in a Metro production. Without exception, all the players are excellent types, and render finished impersonations. They are Edward Brennan, as Capt. Gildersleeve; Robert Cummings, as Col. Dickinson; Sidney Cushing, as David Barclay; Charles Prince, as Capt. Ramsay; John Davidson, as Capt. Burkett; Helen Dunbar, as Mrs. Ferris; Thomas Brooks, as Mr. Barclay; and Alice Gordon, as Mrs. Barclay. Special mention should be made of Davidson as the snobbish lieutenant, Cummings as the sterling old Colonel, and Helen Dunbar as the heroine's mother.

It is a pleasure to say that "The Wall Between" is absolutely clean. We see no reason why it should not have a successful career.

"BUD FISHER'S MUTT AND JEFF PICTURES"

(Mutt and Jeff Films)

REVIEWED BY PETER MILNE

IF we were in the exhibiting line we would instantly seize upon "Jeff's Toothache" and "The Submarine," the first two animated cartoons drawn by Bud Fisher. And we would do so, no matter what program we were running, no matter what theatre we operated and no matter what variety of audiences we catered to.

"Jeff's Toothache" and "The Submarine" are excellent animated cartoon comedies containing funny drawings and funny plots and real plots. Shown to an audience which has been fed on slapstick pictures until it is sick at the sight of one, they ought to be received as enthusiastically as a blind man would receive eyesight.

Mr. Fisher's series of cartoons, portraying the adventures of Mutt and Jeff, have been running in newspapers for lo! these many years. They are known and are tremendously popular and no exhibitor need be fearful lest his audiences are not acquainted with Mutt and Jeff.

Usually the people were obliged to wait until the next day before witnessing the further antics of Mutt and Jeff after they had digested the morning or evening paper in which they were running. Now they can go to the theatre that afternoon or evening and see these creations in animation. The double diet won't hurt them for a long, long time.

Mr. Fisher has mastered whatever difficulties confronted him when he decided to draw for the camera, in exhaustive style. His cartoons are rapid in action, smooth in execution, void of eye straining jumpiness, and what is superfluous to add, they picture the same Mutt and Jeff that cavort in the papers.


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SUPREME in lavishness of production, masterly direction, artistic presentation, character of stars, acting and cast, BLUEBIRD Photoplays have set the highest standard also in presenting the greatest of human stories in fascinating dramas, strongly appealing and especially TIMELY.

Of the features already announced each makes a special appeal as fitting in with daily news stories, or as holding the interest and attention of the public by the timeliness of the subjects. Proof follows:

The Divine Sarah Bernhardt in

"JEANNE DORE"

Released at the time Madame Bernhardt's permanent retirement from the stage was announced and talked about the world over.

The Distinguished Emotional Actress
Helen Ware in

"SECRET LOVE"

As a great legitimate star, Miss Ware's appearance in BLUEBIRD Photoplays broke down the last barrier between stage and screen.

The Perfect Woman, Ida Schnall in

"UNDINE"

A Sea Fairy Tale greater than "Neptune's Daughter." The most beautiful picture ever released.

Lois Weber and Phillips Smalley in

"HOP—THE DEVIL'S BREW"

Produced by the Smalleys. An expose of the opium traffic. Authorized by the U. S. Secret Service. Released at the time of San Francisco's nationally heralded clean-up of Chinatown.

Carter De Haven and Flora Parker De Haven in

"THE WRONG DOOR"

Gave to moving pictures a new type of play—serious drama, brightened by the genius of two of America's most popular musical comedy stars.

The Most Beautiful Woman on the Screen
Louise Lovely, in

"THE GRIP OF JEALOUSY"

A celebrated Australian star whose appearance here in a lavish production of a beautiful play of the Old South met with an ovation.

The Popular Screen Star, Jane Gail in

"RUPERT OF HENTZAU"

This great play by Anthony Hope, has appealed to millions in play and story form, and registered an even greater success on the screen.

The Idol of Millions, Mary Fuller in

"*The* STRENGTH *of The* WEAK"

In these days of frank sex discussion, this great play strikes a new and wholesome note in the leading role as played by Miss Fuller.

"THE YAQUI"

Released at the very climax of the tense and strained Mexican situation, showing the exact condtiions of guerrilla warfare along the much raided Mexican Border.

"THE FLIRT"

With Marie Walcamp and Antrim Short

Booth Tarkington's celebrated Saturday Evening Post story. The boy character was the forerunner of the famous Tarkington "Penrod" stories, and Antrim Short is the exact "Penrod" type.

Beautiful Louise Lovely in

"TANGLED HEARTS"

Here comedy and tragedy are separated by the faintest of boundaries. This sparkling production is a splendid example of the BLUEBIRD'S high standard.

One of America's Leading Actors,
Tyrone Power in

"JOHN NEEDHAM'S DOUBLE"

The American stage is proud of the genius of Tyrone Power. Of this remarkable Smalleys picture, an eminent critic said: "As near perfect as the most critical could require."

RICE

"Jeff's Toothache" suggests a lot and there is a lot that is funny in this short half reel. Mutt conceives the idea of fastening a string to the tooth and affixing the other end to a taxi. This done he tells the driver to drive and he is seated inside very comfortably, while poor Jeff is obliged to run for dear life on behind. There are events in transit that are most comical, chief of which is the horror with which Mutt watches the meter click up the dimes during one point in their route. Finally, however, the machine explodes and Jeff comes to earth minus a tooth and bawling loudly. Then he imparts to Mutt that it was the wrong tooth. Finis.

"The Submarine" introduces "the long and short of it" in Europe attempting to gain passage homeward on one ticket. Jeff gets under Mutt's coat and on they go, but in mid voyage their perfidy is discovered and they are obliged to work in the lookout. A parrot whom they teach to sing out at intervals, "Eight o'clock and all is well" furnishes them a chance to take much needed sleep.

But the parrot sees not the submarine which despatches a torpedo to the ship and wrecks the whole affair. The last scene shows Mutt, Jeff and the parrot swimming to shore with the bird singing out "eight o'clock and all is well" constantly.

The two pictures bear humorous subtitles, as well as the usual dialogue between Mutt and Jeff which takes place in the scenes themselves.

"SOLD FOR MARRIAGE"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY OSCAR COOPER

IN story, acting and settings this is one of the most interesting of recent Fine Arts productions. It has for its star Lillian Gish, who makes a very human, a very appealing figure as Marfa, a little Russian girl. Her work here, as always, gives the impression that she is one of the very few who can justly be called screen stars.

The picture is also extremely fortunate in having for its director William Christy Cabanne, whose command of realistic effects is finely demonstrated. A high point of realism is reached in filming some of the most effective action in a storm. Unlike many screen storms, this one is genuine, and is shown in all it phases, leading up to the climax in which Colonel



"YOU MUST CONSENT"

Gregioff is killed by a flash of lightning, and thus prevented from carrying out his evil designs toward Marfa.

Variety of atmosphere is gained by showing snow scenes in contrast with summer stuff. When the action shifts to America, Los Angeles' "Little Russia" supplies some effective backgrounds. The management of detail throughout is excellent.

The principals, with the single exception of Fred Burns, who appears as a policeman, represent Russian characters, and were carefully selected as to type. Frank Bennett is Jan, whom Marfa loves; Walter Long Col. Gregioff, A. D. Sears Uncle Ivan, Pearl Elmore Marfa's aunt, Curt Rehfeld Marfa's grandfather; William E. Lowery Ivan's brother; Frank Brownlee Nicholas, and William Siebert the undesirable suitor. These players all render sincere and satisfying impersonations.

William E. Wing's story holds without difficulty, its few improbabilities—such as the meeting of Marfa and Jan on the ship—being obscured by the splendid way in which it has been put together. The plot hinges on the attempts of Marfa's uncle and aunt to sell her into marriage against her will. Their unlawful efforts are finally frustrated in California, when the police, guided by Jan, break up the "wedding" ceremony.

Lest anybody get a wrong impression from the title, it can be explicitly stated that this is not in any sense a "shady" picture. On the contrary, it has been handled in such fashion that it can be shown to any audience.

"THE TRAFFIC COP"

(Thanhouser-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THERE is much of the novel and educational in this subject. Scenes in a policeman's life which serve to give an "atmosphere" to the story, are not only interesting, but valuable studies. Any audience in the country will appreciate these glimpses of actual New York life, the regulation of traffic, the guarding of crossings, the protection of homes, police drills, squad mustering, etc., which were taken from life with the permission and assistance of Police Commissioner Woods. Commissioner Woods and his staff witnessed a private screening of the picture in New York, last week, and apparently gave hearty approval.

The story opens with the rescue of a wealty girl, niece and ward of a millionaire, by a traffic policeman. Her horse runs away with her in the park, and the policeman risks his life to save hers.

An attachment springs up between them, and the policeman calls at her home, where he finds that the uncle is a man whom he arrested a few days before for speeding.

The uncle becomes involved in financial operations; he embezzles funds from his own bank, and then arranges to have suspicion thrown on his teller, who is a brother of Casey, the traffic cop. The girl overhears the plot, and helps the teller to escape. She then goes to Casey's rooms to tell him of the situation, and is there when her uncle and the police captain arrive. They find the teller gone, and Casey cleverly hides the girl until she can slip out without her uncle knowing who she is.

The girl leaves her uncle's home after discovering that he has lost her entire fortune in speculation. Casey then learns that the bank cashier, who had conspired with his employer to throw suspicion on the teller, had disappeared, leaving with his landlady a diary which contained a complete record of the crimes of the two. He entices the uncle to the boarding house, and shows him the diary; then, when the millionaire offers to buy it for $5,000, Casey throws off his disguise, gives a signal, and the guilty man is surrounded by policemen.

The real culprits are soon placed behind the bars, the girl's fortune is recovered, and—she marries the traffic cop.

Gladys Hulette is a pleasing figure as the girl, and Howard M. Mitchell is an excellent type for the policeman. Ernest Howard plays the part of the girl's uncle.

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"THE FOLLY OF SIN"

(Great Northern—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS subject contains a strong story, well and forcefully told. It is, however, a story of European life, and one whose continental atmosphere is so marked that it refuses to be Americanized. This is not said in disparagement of the film, for neither story nor production need any apology.

There are a number of excellent characterizations, and scenes of unusual interest are presented. One or two delicate situations have been built up, and these are handled in such a manner as to give no offense, even to the most squeamish spectator.

Elaborate sets, with striking lighting effects, have been used, and these have been supplemented by photography of the best.

Two young physicians, Doctor Felix and Dr. Hatton, are in competition for the discovery of a cancer cure, and Dr. Felix is near



A STOLEN MEETING

success. Nevertheless, he bewails his joyless life, and envies the pleasures and social popularity of the dashing Hatton.

He rejuvenates Felix, from a social standpoint, and introduces him to the primrose path. Gambling and women soon absorb all of Dr. Felix's attention, leaving Hatton to go ahead with his experiments without the former competition.

Felix falls in love with Margaret Vincent and they meet clandestinely until her brother, a young lieutenant, is informed of their relations. He obtains leave of absence, ascertains that the charge is true, and that Margaret is facing disgrace, then challenges Felix to a duel. The lieutenant is killed, and Felix gives himself up to the police; later he is sentenced to three months in prison.

Upon Felix's release he seeks Margaret in a hospital, only to learn that both she and her child have died. In despair he returns to his apartment, and there reads in a newspaper that Hatton has discovered the long-sought cancer cure, and has won the position of medical eminence which Felix had within his grasp.

The ruined man sees a vision of Hatton, as Mephisto, and as the latter says: "I have superseded you; your folly achieved my triumph," Felix swallows poison, and falls back dead.

Joan Peterson is attractive as Margaret, and Charles Wieth and George Tolloway both do excellent work as the doctors.

"BY STORK DELIVERY"

(Triangle-Keystone—Two Reels)

REVIEWED BY OSCAR COOPER

THIS is fast, furious slapstick, cleverly produced, and filled with laughs. The central situation is a chase after a dog which is supposed to be dragging a baby along in a kennel. The chase is led by Mack Swain, who performs the new (to us) stunt of leaping on the wheels of a moving locomotive, and remaining there for several revolutions, subsequently transferring himself by a leap to a handcar.

Dog, kennel and Swain finally roll down an embankment, and it is discovered, of course, that the baby is not in the wreckage. Then Swain and his assistants speed back on the handcar, and the baby is found safe at home in the backyard.

A good deal of fun is also made out of an exchange of babies, and there is a small riot when the black janitor and his wife invade Home Loving Tailor Swain's apartment to claim their own.

The picture as a whole indicates that the supply of mirth and stunts at the Keystone studios is in no danger of being exhausted. Fred Fishback is announced as the director.

In the cast are May Emory, Vin Moore, Baby Marie Kiernan, Joe Lee, Ivy Crosthwaite, Bobby Dunn and Polly Moran.

"THE CITY OF ILLUSION"

(Ivan—Six Parts)

REVIEWED BY PETER MILNE

THERE can be little doubt of the success of this feature written and produced by Ivan Abramson. In all its outer essentials it carries the same appeal that his productions have borne in the past and the story has been well brought out by a very good cast that in some respects shines unusually well.

There is, however, confusion resulting from the working out of the denouement. It has too much to do with checks and the purchasing of love at high prices. Finance has no place in climaxes, but even so, if Mr. Abramson would go over his last reel and scatter a few leaders here and there the picture would be clearer.

The story tells of a young country girl, Claire, totally unsophisticated, who marries a wealthy Southerner, Stanford, merely for the sake of the glamor and the change. Claire very much like all country people, has a beautiful illusion regarding New York, and her chance to go there comes when a lawyer, Hobson comes to visit her husband and falls in love with her. Stanford sees the two in an embrace, but afterwards tries to persuade his wife that her place is by his side.

Finally still obdurate, Claire divorces her husband and goes to the city to seek Hobson. She discovers that he is married and in the midst of a promising campaign for district attorney.

She wants him to obtain a divorce because she divorced her husband for him, but his wife manages to smooth matters over with money, which is a little unconvincing. Then Stanford arrives



THE FIRST MEETING OF CLAIRE AND HOBSON

on the scene and with his heart set against his wife, he determines to expose the true character of Hobson by bringing in Claire's name in connection with his wife. The money matters, however, are again introduced here and finally things are straightened out.

Mr. Abramson's story is in general convincing, and when it is not the cast carries it over the weak spots.

Mignon Anderson as Claire interprets her role well. Carleton Macy as Stanford gives a polished performance and Guido Colucci as a farm hand who goes the wrong way in the city is excellent, specially in the first scenes where he is the chief comedian. Paula Shay as the wife of Hobson, Maxine Brown as her sister, Bradley Barker, Joseph Burke, Blanche Craig, Mathilda Brundage and Willard Case complete a good cast.



STRIKING POSES OF MADAME ANNA PAVLOWA AS SHE APPEARS IN "THE DUMB GIRL OF PORTICI"

THE FAMOUS DANCER IN THE UNIVERSAL MULTIPLE REEL SPECTACLE NOW ON EXHIBITION AT THE GLOBE THEATRE, NEW YORK

"BLUE BLOOD AND RED"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

MR. FOX, departing from his usual style of photoplays, gives us here a typical Western melodrama of high class. It serves to introduce as a screen star an athletic young man by the name of George Walsh, brother of Director Raoul Walsh, whose skill as a producer is well illustrated in this subject. George Walsh is an



UNDER ARREST

excellent selection for the role of a young ne'er-do-well, whose expulsion from Harvard for inattentiveness to study opens the way for his various adventures in California whither he drives in his car, accompanied only by his father's butler, Peterkin.

The picture is permeated with the spirit of the great outdoors, and moves with the rapidity, coherence, and interest typical of Raoul Walsh's direction. The theme, analyzed, does not show marked originality, but the treatment of it does show originality of a high order. Not the least effective thing about it is the handling of humorous situations, of which there are a great number. They are presented without resort to slapstick in any form, and are built around the personalities of the characters themselves. In these Peterkin (Martin Kinney) has a conspicuous part, which he carries well.

If you are looking for a film with a lot of human interest, with no shadow of sex stuff about it, we can recommend "Blue Blood and Red" without reservation. It has a stirring fight, some thrilling riding, some of the most impressively beautiful mountain scenery ever filmed, and a complete gallery of characters. In addition, it maintains interest to large degree by presenting surprises which come when you least expect them.

Doris Pawn, who has the feminine lead, photographs wondrously well and makes an altogether pleasing figure of the heroine. Others are Vester Perry, as the villain, James Marcus, Jack Woods, and your old friend "Alkali Ike," who is Augustus Carney in real life. This cast is very good throughout.

Settings and locations are exceedingly good. A large Western saloon interior is the scene of the fight in which the hero puts on the gloves to knock out a pugilistic celebrity. In this scene a large number of extras appear, and their work shows the effect of careful coaching.

"Blue Blood and Red" is an excellent piece of entertainment. It is one of those refreshing pictures which do not have to be great in order to win an audience completely.

"THE SOCIAL PIRATES"

(Kalem—Third Episode)

REVIEWED BY PETER MILNE

"THE PARASITE," the third number of Kalem's fascinating series, again takes up the fight of Mona Davenport and Mary Hartley against the wolves of society. The Social Pirates, as these two young women are termed, succeed well in paying a blackmailer in his own coin as well as keeping the spirit of the audience up to the top notch.

Marin Sais and Ollie Kirkby, the two charming actresses who are lending their beauty and talent to the roles of the Social Pirates, keep up the good work which marked their appearance in the first two numbers of the series. The assisting cast, including Frank Jonasson, Thomas Lingham and Paul C. Hurst, lend good support to the two principals.

Mona and Mary have an apartment adjoining that of a woman who is receiving calls from Thomas Reynolds, a notorious blackmailer who has cleverly eluded the traps set for him by the police. The woman is unaable to meet the price demanded by Reynolds, and as a result he threatens to publish some letters connected with her past.

Mona evolves a plan. She enters Reynolds' house as a destitute widow and he succumbs to her charms and employs her as secretary. The rest is easy. Mary proceeds to make love to a safe cracker and tells him of the letters which she says belong to her. Mona paves the way for his robbery and the end finds the letters in possession of the blackmailed woman and a valuable piece of Reynolds' jewelry in possession of Mona.

The story is told in a convincing way and the direction is very good. The settings and the light effects lend good support to the strength of the story itself.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"During the Roundup." (Biograph. Reissue.)—A ranch story concerning a fickle-hearted girl, how she eloped with a robber, was pursued by her lover and finally rescued when the horses started to run away.

It is a Griffith reissue and features such well-known players as Lillian Gish, Fred Burns and Henry Walthal. It is rapid in action, convincing in development and possessed of that reality that all of Griffith's Biographs contain.

"Swords and Hearts." (Biograph. Reissue.)—A Civil War story, in which a Confederate, shunned by those who once respected him, turns to a faithful slavey after his army's defeat. The sympathetic element of this picture is very strong—everything favors the South as is Griffith's way in civil war pictures.

The scenes, photography and detail are admirable. Dorothy West, Claire MacDowell, Wilfred Lucas and Francis Gradon are the principals.

"The Mistake." (Biograph. Reissue.)—Another drama of Griffith's direction. An interesting point is the manner in which the dramatic strength of the story is upheld despite the absence of extra settings which would be introduced if the picture were made in the present day.

It is a story of the eternal triangle in which an Indian massacre brings tragedy into the finale. Henry Walthal, Blanche Sweet and Charles H. Mailes are the principals.

"The Perfidy of Mary." (Biograph. Reissue.)—A fairly good comedy drama concerning a quartette of bashful lovers and a Lothario who, favored by both girls at one time or another, gets the cold shoulder in the end.

This picture is not up to the standard of many of Griffith's old pictures chiefly because the begining is hardly clear enough. Dorothy Gish, Mae Marsh, Walter Miller and Lionel Barrymore play the leads.

"The House with Closed Shutters." (Biograph. Reissue.)—Again a tragic civil war story produced by Griffith with a competent cast composed of Dorothy West, Henry Walthal, Joe Grabelle and Charles H. West. A young girl takes her brother's place on a perilous errand and later in battle still assuming his role she is killed.

Her two lovers believe that it is the brother and after the war come to visit the girl. The mother informs them that she is crazy. Many years later the men discover the ruse. It is the brother who is crazed from long years of close imprisonment under his mother's vengeful guard.

"Millstones." (Essanay. Two reels. Tues., April 11.)—Not shown for review; the story follows. Bill Dolan, a burglar, rescues Mary Ryan from her dissolute parents and raises the child. She reforms him, but he is arrested for his last robbery.

Mary persuades the district-attorney to release him and is the means of preventing the attorney from unjustly accusing his wife of infidelity. The wife gives Mary a roll of bills, and with this money she and Dolan are married.

In the cast are Darwin Karr, Nell Craig, Edmund F. Cobb, John Cossar, and Peggy Sweeney.

"Vernon Howe Bailey's Sketch Book of Boston." (Essanay. Split reel, with scenic. Wed., April 12.)—Not shown for review.

"The Last Adventure." (Essanay. Three reels. Sat., April 15.)—Not shown for review; the story follows. Timothy Hayden makes Beatrice, a beautiful girl, support them both by selling the expensive jewelry her men friends lavish on her. Hayden forces her to flirt with Burton, a man with a recently acquired fortune, and Burton becomes her slave.

The plan is to get money from Burton when he discovers Beatrice's past. But the girl falls in love with him and refuses to blackmail him after he has married her. Hayden threatens her, but a butler throws him down a flight of stairs and breaks his neck.

The cast is composed of Lillian Drew, John Lorenz, and Edward Arnold.

"I Will Repay." (Essanay. Three reels. Sat., March 25.)—Will be reviewed in next week's issue.

"Millionaires by Mistake." (Kalem. Tues., April 11.)—Ham and Bud are mistaken for two lost heirs in this truly funny number and the manner in which they spend their money consumes most of the reel.

Ham is made the victim of an adventuress, played most charmingly by their new leading lady, and the various predicaments in which he is plunged are enough to set the picture in the class of meritorious comedies.

"Fashion and Fury." (Kalem. Wed., April 12.)—Both hubby and wife are urged to divorce one another and when they employ corespondents, the feminine party of which dresses exactly like wife and who besides has a lover of her own, while the male hireling in the scheme is made love to constantly by the cook, the complications are many and humorous.

In fact, Ethel Teare and her supporting players have in this release a comedy that sets them off to very good advantage, and it is quite certain to amuse wherever exhibited.

"The Race for a Siding." (Kalem. Sat., April 15.)—When a "Hazard of Helen" picture is satisfactory as this one is there is little use of going into the detailed story.

Suffice it to say that the plot is exceedingly well worked out, building to an effective and thrilling climax. Those who believe their audiences enjoy railroad pictures should show no hesitation about booking this one.

"The Fickle Fiddler's Finish." (Kalem. Fri., April 7.)—A "Sis Hopkins" release in which Henry Murdock, the eccentric leading man, is just as prominent, if not more so, than funny Sis. Here he appears as a banana peddler, in love with the slavey.

A musician discovers that he is a great violinist, and in his rise to fame he forgets all about worshipping Sis. But she soon intrudes upon his gorgeous career with disastrous results. This is a burlesque and a very good one. Murdock registers most effectively and gives excellent support to Rose Melville.

"The Fatal Bean." (Lubin. One reel. Mon., April 3.)—Davy Don becomes a quack doctor in this slapstick, which is fairly amusing at times simply because it is highly ludicrous. It is notable, however, for the absence of real humor, and depends on old situations. The cast includes Patsy De Forest and Alice Munn. Edwin McKim wrote and directed the piece.

"The Return of James Jerome," (Lubin Two reels. Tues., April 4.)—An old plot is used in this, and it is none too convincing. There are several slips in direction, one being the appearance of a modern safe in the hero's office on a desert isle. One wonders how the safe got there.

As a whole, the picture is average in interest. Lamar Johnstone, George Routh, Melvin Mayo, Violet MacMillan, Adda Gleason, Jay Moreley, and William J. Spencer were directed by Edward Sloman.

"The Scarlet Chastity." (Lubin. Three reels. Thurs., April 6.)—This melodrama purports to set forth a Platonic relationship between a husband whose indifference to his wife has driven her insane, and a woman to whom he is strongly attracted, and who lives in his home as his companion, only.

Inasmuch as it appeared the husband was to blame for his wife's aberrations, it seems illogical to dispose of the wife by shooting her, in order that the husband may marry his companion.

The sentiment is rather cheap throughout. The cast does its best with the story, and includes George Routh, Helen Wolcott, Josephine Wests, Alan Forrest, Sydney Deane, Adelaide Bronti, Deon Routh, and Ben Hopkins, Wilbert Melville directed.

"Wives of the Rich." (Selig. Three reels. Mon., April 10.)—Reviewed at length elsewhere in this issue.

"The Beauty Hunters." (Selig. Sat., April 15.)—The funny element of this comedy lies mainly in the exaggerated facial contortions of James Bradbury and Martha Mattox. This pair certainly know how to make faces, and if the reason for their so doing is not apparent, perhaps that adds to the humor. Others in the cast are C. C. Holland, Frank Clark and May White.

John Queerphiz and Jane Apeface exchange bogus photographs, and are led by these pictorial misrepresentations to get married over the telephone. When they see each other, they faint, but both decide to visit a beauty parlor.

When they finish the treatment both are so changed that they do not recognize each other, and they carry on a flirtation. When the truth leaks out, they decide to make the best of their marriage.

MUTUAL PROGRAM

"The Pendulum of Chance." (American. Two reels. Mon., April 10.)—This is a clean-cut story, conventionally but well acted by Edward Coxen, Charles Newton, Lizette Thorne, and George Field. Tom Ricketts did the directing and got in several good touches.

Churchill has inherited a fine business from his father, and following his father's conservative methods, he is able to enlarge it. But his wife is constantly preaching efficiency, and finally persuades him to discharge many faithful employees, among them, Pelton.

Churchill's rival, Wallace, wants to ruin him, and so engages Pelton to spy on his former employer. Wallace also pays court to Alice, and Churchill is lead to believe that she loves him. Churchill is forced into bankruptcy by his unscrupulous competitor, but is amazed to find that Alice loves him.

"Rube's Hotel Tangle." (Vogue. Tues., April 11.)—Not shown for review.

"Peanuts and Powder." (Beauty. Wed., April 12.)—There is more of the athletic kind of humor in this release than most of the "Beauties" employ, but it is sometimes funny. The plot and subtitles will be responsible for some chuckles, and the antics of Rea Berger, Carol Halloway, John Sheehan, John Steppling, and Mary Talbot ought to pull several laughs.

Puff, a fanatical inventor, has invented a peanut of high explosive power. Crex, a foreign agent, tries to steal the priceless formula and the inventor's daughter, but both these designs are foiled by the intrepid hero and a pet monkey that eats one of the peanuts.

"Silent Selby." (Mustang. Three reels. Thurs. April 13.)—The players and director did very good work with the hackneyed script, and while the situations are all most familiar, the interest is kept going by the acting of the leads and the mystery element, which is well handled. Thomas Chatterton, Anna Little, Jack Richardson, Dick La Reno, and William Tedmarsh are the players.

Silent Selby, a cowboy, is in love with Helen Whitney, the daughter of a ranch-owner. Merton, the foreman of the Whitney ranch, also loves Helen, and annoys her by his bestial attentions. Merton incurs the enmity of Selby and Felipe, a Mexican ranch-hand.

Merton is later found murdered, and Felipe is suspected, but is proved innocent, and Selby is likewise accused and acquitted. Finally Whitney confesses that he committed the crime, but when he explains that Merton had tried to outrage his daughter, no action is taken against him.

"The Awakening." (Mustang. Two reels. Fri., April 14.)—It required a good deal of stretching to get two reels out of the material used in this picture. The amplification is made fairly agreeable, however, by the character delineations of Anna Little, Frank Borzage, and Jack Richardson.

When drunk, Trent, a cowboy, marries Rose, a dance-hall girl. He does not regret this step because she makes a devoted and faithful wife. When he is away on a round up one of the girl's former admirers tries to seduce her, but the husband returns and gives the interloper a good beating.

"Almost Right." (Cub. Fri., April 14.)—This is a detective comedy, in which Luke Sharp and Jiggers seek a notorious crook. They find him at a cabaret, and disguise themselves as waiters and pianists. Nevertheless, the crook steals a woman's bag and escapes. Later in the night the crook enters the same lodging house where the detectives are.

In another attempt to capture him, the two sleuths only succeed in throwing suspicion on each other, and eventually are rounded up by the police.

Billy Armstrong, Tommy Hayes, J. A. Howe, Allen Williams, E. Harvey, A. Van Antwerp, Tom McFarland, Grace Gibson, Mme. D'Orcy and Mlle. Ottawa compose the cast.

"The Wayfarers." (American. Three reels. Sat., April 15.)—Will be reviewed in next week's issue.

"The Improbable Yarn of McQuirk." (Beauty. Sun., April 16.)—Not shown for review.

"A Mix-Up in Photos." (Vogue. Sun., April 16.)—Not shown for review.

PATHE EXCHANGE INC.

"The Iron Claw," No. 4. (Pathé. Two reels.)—"The Name and the Game," as this episode of the new serial is entitled, the action includes a robbery of Golden's bank, by Legar and his associates. The robbery is discovered by the mysterious Laughing Mask, who recovers the money, but notifies Golden that he proposes to hold onto it until the millionaire alters his attitude toward the poor who are in his power.

Margery, who has been rescued a second time from Legar and his band, is recaptured when she steals up to the band to overhear their plot. The Laughing Mask again gets hold of her, and conducts her to a room which connects with her father's mansion by a panel. There Golden and his associates find her. Pearl White, Sheldon Lewis and Creighton Hale head the cast.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Eighteenth Episode. Two reels. Week of April 10.)—In this exciting number Mayor Harding pits his forces against the Opium Trust with his usual triumphant results.

He is aided in his mission by a Japanese girl whom he saves from a roue's clutches, and generous coincidence which is as prominent here as it has been throughout the serial.

Most of the action is supposed to transpire underground in the mysterious passages of the opium traffickers. The settings employed for these scenes are realistic always and in some cases very lavish. There is no slow moment in "The Hidden City of Crime."

"Brigadier Gerard." (Red Feather. Five reels. Mon., April 10.)—Reviewed at length in the issue of April 8.

"Putting Her Foot in It." (Nestor. Mon., April 10.)—A comedy of Christie's concoction produced by Horace Davey. It is entirely too risque and brazen to create much laughter, and after a hackneyed chain of incidents an old-time chase brings it to a close. A shoe clerk is the main character and pulling up the skirts of his lady customers is his chief pastime. Ray Gallagher, Billie Rhodes and Neal Burns are the leads.

"The Voice of the Tempter." (Gold Seal. Three reels. Tues., April 11.)—A drama well flavored with comedy, which though starting off on delightful lines, lapses into a hackneyed "caveman" situation in the last reel, said situation being that in which the husband makes his wife work and forces her to love him.

However, this release will please, chiefly because it gives Stella Razetto many opportunities to act and Miss Razetto can act. Julian de la Cruz is the hero and Eddie Polo rather a weak villain. Olga Printzlau prepared the scenario, while Edward Le Saint directed.

"Held for Damages." (Imp. Tues., April 11.)—A comedy with a lot of laughable touches and a fairly good plot. There is one point where a subtitle was obliged to tell of action that might easily have been pictured, but taking the subject as a whole it fulfills its mission as a comedy. Edna Pendleton and Harry Benham were featured under Jack Harvey's direction.

"Lathered Truth." (Victor. Two reels. Wed., April 12.)—A fair comedy, but we hope that before its release that several closeups showing eggs striking a woman's face be eliminated. Harry Myers and Rosemary Theby are the leads.

The former is a moving picture director, the latter a barber, who poses as a society maiden. Miss Theby's performance is marked by a clever burlesque work. Various inmates of the Fort Lee studio apear, including Jane Gail and Julius Stern.

"The Brink." (Laemmle. Wed., April 12.)—A society drama that attempts to dip into the workings of the inner set, but which in doing so fails to ring true. It is interesting in part and carries quite a bit of suspense, but its appeal is confined to the unsophisticated portion of the masses.

"Public Approval." (Laemmle. Three reels. Thurs., April 13.)—A melodrama dealing with crooked politics and two love affairs that for a time are threatened by its movements. It was written by Harvey Gates and produced by Leon Kent with a cast including Jack Livingston, Agnes Vernon, Duke Worne, Margaret Gibson, Ray Hanford and Malcolm Blevins. It is an average number, a little involved at times, but leaving a good impression.

"Some Fish." (Powers. Thurs., April 13.)—A juvenile comedy not yet shown for review.

"The Doctor of the Afternoon Arm." (Imp. Two reels. Fri., April 14.)—This story of life in the rough depicts the reformation of a dissolute doctor through the efforts of a little girl.

It is told clearly and the strength of the two reels is not to be easily underrated. In fact it is a fine picture all the way through, with some very good acting contributed by Sidney Bracey and Edith Roberts. Others are George MacQuarrie, Paul Kelly and Sydell Dowling.

"The Toll of the Angelus." (Rex. Fri., April 14.)—This drama featuring Lois Weber and Phillips Smalley has not yet been shown for review.

"Some Honeymoon." (Nestor. Fri., April 14.)—A newly married couple bet their friends that they can successfully hide themselves until a certain hour and by disguising themselves as hotel employees they win.

This has suspense and comedy aplenty. Billie Rhodes, Lee Moran and Neal Burns are the leads. The story was by Palmer Brown, while Christie himself directed.

"The Rival Pilots." (Bison. Two reels. Sat., April 15.)—A railroad melodrama presenting three of the most daring thrills ever pictured. One is a runaway engine demolishing a handcar, another is a daring climb by Lee Hill along a rope tied to a freight car and an automobile and the third is Hill's miraculous rescue of a little child playing in front of his onrushing engine.

This last is liable to cause hearts to flutter and flit wildly. The story is essentially and purely melodramatic and is constructed fairly well save that several important bits of action transpire in the subtitles. Henry McRae directed from a scenario by Wright Roberts, while included in the cast are L. C. Shumway and Margaret Mayburn.

"The Stolen Melody." (Powers. Sat., April 15.)—A good drama with Sydney Ayres, Doris Pawn and Val Paul in their usual roles. It contains an interesting amount of suspense, while a number of incidental scenes laid on a stage add to the entertainment value. The ending is a little inefficient, but otherwise the picture will please.

"Hubby Puts One Over." (Joker. Sat., April 15.)—The most illuminating feature of this comedy comes when William Franey and Charles Conklin, each on either side of a mirror frame, act as if the mirror were in place. In other respects, too, this comedy is unusually good, the tricks being laughable at all times. Gale Henry and Lillian Peacock are others. Allen Curtis wrote and directed.

"The Double's Trouble." (L-Ko. Two reels. Sun., April 16.)—Alice Howell in her usual eccentric role and also as a conspiring countess together with Harry Coleman are the leads in this comedy which is fair, while not presenting anything uproariously laughable.

The slavey in the hotel usurps the place of the countess and then innocently betrays a gang of crooks. The finale introduces a laughably sensational climax.

"The Sham Reality." (Victor. Split reel. Sat., April 16.)—Francis Ford, Grace Cunard, Harry Mann and Irving Lippner in a short sketch of the sort that leaves the exact finale to the spectator's imagination. It is a very good subject and leaves a sure impression. The rest of the reel shows an educational, "Zoo Arrivals from South America."

WEEKLIES

Hearst-Vitagraph, No. 25.—Thousands in great religious service at Calcutta, India, pray for the success of the Allied arms; San Diego Exposition formally opened for second season; views of Serbian refugee camp at Salonica; train wreck at Jamestown, N. C.; latest fashions; views of stirring military events on the Mexican frontier; Herriman cartoon.

Hearst Vitagraph, No. 26.—Paris arsenal explodes, killing fifty; Chicago high school students build portable officers' quarters, and send them to General Funston; Paris, Texas, almost destroyed by fire; Allied troops rush work on defenses at Salonica; Second Cavalry sent from Vermont to Fort Meyer, Va.; Harvard crew in first out-door practice at Lynn, Mass.; pictures from Mexican border; Powers' cartoon.

Mutual Weekly, No. 66.—Twenty-first Infantry leaves Seattle for Mexico; fire at Charlestown, Mass.; soldiers at Fort Crockett, Tex., stage an exciting bout; Battleship *Kentucky* leaves Galveston for Vera Cruz; latest Parisian fashions; 5,000 bags of condemned onions dumped into the Pacific; night fire destroys New Haven R. R. shops; Seminole Indian Sun Dance at Palm Beach; St. Louis Browns vs. Arkansas Travelers at Little Rock; S. S. *Patria* reaches New York safely after torpedo attack; other views.

Pathe News, No. 26.—Several thousand Americans join fighting forces of Canada; ten million dollar fire at Augusta, Ga.; America's first navy dirigible assembled at Hartford, Conn.; U. S. cavalry leaves Fort Sheridan, Ill., for border; El Paso under strict military supervision; latest Paris fashions; Washington State University trains students in military defense; terrific cyclone in the Illinois Valley; crowds attend opening of new exposition at San Diego; eight thousand Canadian troops parade before departure for Europe.

Selig-Tribune, No. 26.—Crews of U. S. battleships engage in shore sports; Quakers and Cubs play an exciting game at St. Petersburg, Fla.; wounded English soldiers taken for an airing in motor cycle cars in London; big fire at Nashville, Tenn.; Paseo de Carnival at Havana; other views.

Universal Animated Weekly, No. 14. (Wed., April 5.)—Results of cyclone at Beaverville, Ill.; reopening ceremonies for the second year of San Diego, Cal., fair; government burns six hundred cases of impure tomatoes at Houston, Texas; practice of auto scouts in Hendon, England; blizzard visits camp of tropical troops, London, England; Australian troopers visit Westminister Abbey, London, England; wreck scenes at Amherst, Ohio; thirteen scenes connected with the Mexican situation; race on five hundred miles of snow at Nome, Alaska; cartoons by Hy Mayer.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

THE OLYMPIC MOTION PICTURE COMPANY; the production of motion pictures; capitalized at $10,000, in Dover, Del.; incorporators are: H. Van Buren, Jr., Philadelphia, Pa.; P. Stuart Riggs, Philadelphia, Pa.; and John Gorman, all of Philadelphia, Pa.

THE POPP MOTION PICTURE COMPANY changed to THE BIRMINGHAM AMUSEMENT CORORATION; capital increased from $10,000 to $100,000.

In Indiana:

THE SOUTH BEND AMUSEMENT COMPANY; amusement places; capitalized at $10,000, in South Bend; directors: Charles Breinig, Charles Allardt, R. N. Filbeck.

In Illinois:

VERNON THEATRE COMPANY; maintain a moving picture theatre; capitalized at $6,000, in Chicago; incorporators are: John D. Voumakis, Basil Charouhas and James B. Coston.

In Kentucky:

THE BLACKFOOT PLAYERS; produce moving pictures; capitalized at $6,000, in Krankfort, Ky.; incorporators are: Myrtle Bell, Frankfort, Ky.; Paul C. Gaines, Frankfort, Ky.; and J. Law Semple, New York.

E. W. Gullion, Paul C. Gaines, H. D. Harrod, R. P. Dreyer, Stanley Marshall, and Fred Montgomery, representing the Blackfoot Tribe of Red Men of Frankfort, Ky., have filed articles of incorporation of the Blackfoot Players. The new concern is capitalized for $6,000. It has been formed for the purpose of producing a film drama entitled "Who Is Thy Neighbor?" written by Charles W. Bell, of Frankfort.

In Maine:

EASTERN CO-OPERATIVE AMUSEMENT COMPANY; general amusement business of all kinds; capitalized at $500,000, in Kittery, Me.; incorporators are: Horace Mitchell, Kittery, Me.; and A. H. Paul, Kittery, Me.

In New York:

POINTER FEATURE CORPORATION; general motion picture business; capitalized at $25,000, in Manhattan; incorporators are: John H. Meeker, 441 Germania avenue, Jersey City, N. J.; Harold G. Meier, 100 Charles street, Jersey City, N. J.; and Robert L. Noah, 200 West Ninety-fourth street, New York.

JOE LEBLANG'S TICKET OFFICE, INC.; general ticket office, theatre tickets, manage theatres, etc.; capitalized at $5,000, in Manhattan; incorporators are: Jos. Leblang, 501 West 110th street, New York; Tillie Leblang, 501 West 110th street, New York; Mathew H. Zimmerman, 2544 Gates avenue, Bronx.

ASCHER'S 161ST STREET THEATRE CORPORATION; motion pictures and vaudeville business; capitalized at $30,000, in the Bronx; incorporators are: Sidney Ascher, 303 East 161st street, Bronx; Jos. A. Jacobs, 435 West 119th street, New York; and Oscar Riess, 834 West End avenue, New York.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, April 10, 1916.

BIOGRAPH—The Tender-Hearted Boy, D., 1000 (Re-Issue) 20345
LUBIN—Otto the Bell Boy, C., 1000..... 20344
SELIG—Wives of the Rich, D., 3000..... 20338
SELIG—Selig-Tribune, No. 29, Topical, 1000..... 20342
VITAGRAPH—The Hoyden, D., 1000..... 20341

Tuesday, April 11, 1916.

BIOGRAPH—The Man Who Called After Dark, D., 2000 20348
ESSANAY—Millstones, D., 2000..... 20345
KALEM—Millionaires by Mistake (Ham Comedy), 1000 20347

Wednesday, April 12, 1916.

BIOGRAPH—The Stampede, D., 3000..... 20352
ESSANAY—Vernon Howe Bailey's Sketch Book of Boston, and 500 ft. Sc., Split reel..... 20351
KALEM—Fashion and Fury (Ethel Teare Comedy), 1000 20350

Thursday, April 13, 1916.

LUBIN—The Greater Wrong, D., 3000..... 20355
SELIG—Selig-Tribune, No. 30, Topical, 1000..... 20358
VIM—The Battle Royal, C., 1000..... 20359

Friday, April 14, 1916.

KALEM—Romance and Riot (Sis Hopkins Comedy), 1000 20363
KNICKERBOCKER STAR FEATURE—Haunted and Hounded, D., 3000..... 20360
VIM—The Sleuths, C., 1000..... 20365
VITAGRAPH—Susie the Sleuth, C., 1000..... 20364

Saturday, April 15, 1916.

ESSANAY—The Last Adventure, D., 3000..... 20366
KALEM—The Race for a Siding (H. of H. Series), D., 1000 20373
LUBIN—Mr. Housekeeper, C., 1000..... 20369
SELIG—The Beauty Hunters, C., 1000..... 20374
VITAGRAPH—Sin's Penalty, D., 3000..... 20370

UNIT PROGRAM

Week of April 10, 1916.

None reported for this week.

SPECIALS

ESSANAY—The Strange Case of Mary Page, D., 2000..
KALEM—The Parasite (Third of "The Social Pirates" Series), D., 2000.....

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, April 17, 1916.

BIOGRAPH—A Cry for Help, D., 1000 (Re-Issue).....
LUBIN—Title Not Reported.
SELIG—Selig-Tribune, No. 31, Topical, 1000.....
SELIG—Three Wise Men, D., 3000.....
VITAGRAPH—Life and Training in the U. S. Navy, Ed., 1000 .....

Tuesday, April 18, 1916.

ESSANAY—The Elder Brother, D., 2000.....
KALEM—Ham and Preparedness (Ham Comedy), 1000
LUBIN—Title Not Reported.

Wednesday, April 19, 1916.

BIOGRAPH—The Larrimore Case, D., 3000.....
ESSANAY—Canimated Nooz Pictorial, No. 8, Cart., and 500 ft. Sc., Split reel.....
KALEM—Their Taking Ways (Ethel Teare Comedy), 1000 .....

Thursday, April 20, 1916.

LUBIN—Title Not Reported.
SELIG—Selig-Tribune, No. 32, Topical, 1000.....
VIM—All for a Girl, C., 1000.....

Friday, April 21, 1916.

KALEM—A Double-Barreled Courtship (Sis Hopkins Comedy), 1000 .....
KNICKERBOCKER STAR FEATURE—Spell of the Knife, D., 3000.....
VIM—Hired and Fired, C., 1000.....
VITAGRAPH—His Lucky Day, C., 1000.....

Saturday, April 22, 1916.

ESSANAY—Her Naked Soul, D., 3000.....
KALEM—The Governor's Special (H. of H. Series), D., 1000 .....
LUBIN—Title Not Reported.
SELIG—Too Many Chefs, C., 1000.....
VITAGRAPH—A Caliph of the New Bagdad, Com.-D., 3000 .....

UNIT PROGRAM

Week of April 17, 1916.

None reported this week.

SPECIALS

ESSANAY—The Strange Case of Mary Page, D., 2000..
KALEM—A War of Wits (Fourth of "The Social Pirates" Series), D., 2000.....

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Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, April 10, 1916.

AMERICAN—The Pendulum of Chance, D., 2000.....04621
FALSTAFF—Sapville's Stalwart Son, C., 1000..... 04623

Tuesday, April 11, 1916.

THANHOUSER—The Romance of the Hollow Tree, D., 2000 04624
VOGUE—Rube's Hotel Tangle, C., 1000..... 04626

Wednesday, April 12, 1916.

MUTUAL—Mutual Weekly, No. 67, Topical, 1000..... 04627
BEAUTY—Peanuts and Powder, C., 1000..... 04628
GAUMONT—See America First, No. 31, Sc., and Keeping Up with the Joneses, Cart., Split reel..... 04629

Thursday, April 13, 1916.

MUSTANG—Silent Selby, West. D., 3000..... 04630

Friday, April 14, 1916.

MUSTANG—A Flickering Light, D., 2000..... 04633
CUB—Almost Right, C., 1000..... 04635

Saturday, April 15, 1916.

AMERICAN—The Wayfarers, D., 3000..... 04636
FALSTAFF—The Overworked Oversea Overseer, C., 1000 04639

Sunday, April 16, 1916.

BEAUTY—The Improbable Yarn of McQuirk, C., 1000. 04640
VOGUE—A Mixup in Photos, C., 1000..... 04641

RELEASES OF COMING WEEK

Monday, April 17, 1916.

AMERICAN—His Masterpiece, D., 2000..... 04642
FALSTAFF—The Sailor's Smiling Spirit, C., 1000..... 04644

Tuesday, April 18, 1916.

THANHOUSER—The Girl from Chicago, D., 2000.... 04645
VOGUE—Counterfeit Love, C., 1000..... 04647

Wednesday, April 19, 1916.

MUTUAL—Mutual Weekly, No. 68, Topical, 1000..... 04648
BEAUTY—Number, Please? C., 1000..... 04649
GAUMONT—See America First, No. 32, Sc., and Kartoon Komics, Split reel..... 04650

Thursday, April 20, 1916.

THANHOUSER—A Man's Sins, D., 3000..... 04651

Friday, April 21, 1916.

MUSTANG—Two-reel Drama (Title not reported).... 04654
CUB—The Conquering Hero, C., 1000..... 04656

Saturday, April 22, 1916.

AMERICAN—Realization, D., 3000..... 04657
FALSTAFF—Simple Simon's Schooling, C., 1000..... 04660

Sunday, April 23, 1916.

BEAUTY—The Bookworm's Blessed Blunders, C., 1000. 04661
VOGUE—Slipping It Over on Father, C., 1000..... 04662

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Hidden City of Crime (Eighteenth of "Graft" Series), D., 2000. 01356

Monday, April 10, 1916.

RED FEATHER—Brigadier Gerard, D., 5000..... 01339
NESTOR—Putting Her Foot in It, C., 1000..... 01340

Tuesday, April 11, 1916.

GOLD SEAL—The Voice of the Temper, D., 3000..... 01341
IMP—Held for Damages, D., 1000..... 01342

Wednesday, April 12, 1916.

VICTOR—The Lathered Truth, C., 2000..... 01343
LAEMMLE—The Brink, D., 1000..... 01344
UNIVERSAL ANIMATED WEEKLY—Weekly No. 15 01345

Thursday, April 13, 1916.

LAEMMLE—Public Approval, D., 3000..... 01346
POWERS—Some Fish, C., 1000..... 01347

Friday, April 14, 1916.

IMP—The Doctor of the Afternoon Arm, D., 2000..... 01348
REX—The Toll of the Angelus (Re-issue), D., 1000.... 01349
NESTOR—Some Honeymoon, C., 1000..... 01350

Saturday, April 15, 1916.

BISON—The Rival Pilots, D., 2000..... 01351
POWERS—The Stolen Melody, D., 1000..... 01352
JOKER—Hubby Puts One Over, C., 1000..... 01353

Sunday, April 16, 1916.

REX—The Sham Reality, D., and Zoo Arrivals from South America, Ed., Split reel..... 01354
L-KO—The Doubles' Troubles, C., 2000..... 01355

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—Photo Badger Game (Nineteenth of "Graft" Series), D., 2000.... 01374

Monday, April 17, 1916.

RED FEATHER—Her Bitter Cup, D., 5000..... 01357
NESTOR—His Neighbor's Wife, C., 1000..... 01358

Tuesday, April 18, 1916.

GOLD SEAL—The Best Man's Bride, D., 2000..... 01359
IMP—Love Laughs at Dyspepsia, C., 1000..... 03160

Wednesday, April 19, 1916.

VICTOR—Royal Love, D., 3000..... 01361
L-KO—A Meeting for a Cheating, C., 1000..... 01362
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 16 01363

Thursday, April 20, 1916.

LAEMMLE—The Gambler, D., 1000..... 01364
BIG U—Oh! What a Whopper! C., 2000..... 01365
POWERS—The Toyland Villain, and Ed, Split reel.... 01366

Friday, April 21, 1916.

IMP—The Haunted Bell, D., 2000..... 01367
VICTOR—A Strange Confession, D., 1000..... 01368
NESTOR—Eddie's Night Out, C., 1000..... 01369

Saturday, April 22, 1916.

BISON—The Passing of Hell's Crown, D., 1000..... 01370
JOKER—Just Yet, But Not Quite, C., 1000..... 01371

Sunday, April 23, 1916.

REX—His World of Darkness, D., 3000..... 01372
L-KO—Little Billy's School Days, C., 1000..... 01373

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AMERICAN PLAY COMPANY

INCORPORATED

ANNOUNCE

the ACQUISITION of

MISS OUIDA BERGÉRE

as MANAGER of its

Players' Engagement Department

UNDER MISS BERGÉRE'S MANAGEMENT

the American Play Company proposes to conduct this Department along the identical lines of HONEST EFFICIENCY and PERSONAL ATTENTION to the BEST INTERESTS of the ACTOR, as have won for it its present unassailable reputation as the business representative of the world's most famous Dramatists and Authors.

THE PLAYERS' ENGAGEMENT DEPARTMENT

will not only SECURE ENGAGEMENTS for PLAYERS IN MOVING PICTURES as well as IN DRAMATIC fields, but it also is prepared to act as PERSONAL BUSINESS REPRESENTATIVE for such Players as desire to devote their every energy to their chosen profession, and consequently wish to rid their minds of ALL WORRISOME BUSINESS DETAIL.

A UNIQUE ADVANTAGE

Miss Bergére offers a unique and exclusive advantage to such of her clients as desire engagements in Moving-Pictures: by special agreement she can arrange for the taking of "Test Pictures" of each Player, which film she will show to Moving-Picture Directors, not only thereby demonstrating the certain "filmability" of the Player but also saving an enormous amount of time for all parties concerned. By this method all uncertainty as to whether a Player "screens well" will be positively eliminated.

ON MONDAY, APRIL 3rd

Miss Bergére will transfer her entire office staff to the new suite of offices now being prepared for her by the American Play Co., at 1036-7 Aeolian Hall, New York City.



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RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

3— 6. The House of Darkness, D. (Reissue).1000
3— 8. The Mystery of Orcival, D.....3000
3—13. The Lady and the Mouse, D. (Reissue).1000
3—14. A Grip of Gold, D.....2000
3—15. The Rejuvenation of Aunt Mary, D...3000
3—20. His Mother's Scarf, D. (Reissue).....1000
3—22. The Battle of Truth, D.....3000
3—27. The Golden Supper, D. (Re-issue)....1000
3—28. Alias Jimmie Barton, D.....2000
3—29. Madelaine Morel, D.....3000
4— 3. Three friends, D. (Re-Issue).....1000
4— 3. Paths That Crossed, D.....3000
4— 5. Paths That Crossed, D.....3000
4—10. The Tender-Hearted Boy, D. (Re-Issue).1000
4—11. The Man Who Called After Dark D...2000
4—12. The Stampede, D.....3000

ESSANAY

2—16. Vernon Howe Bailey's Sketch Book of Chicago, with 500 ft. Sc.....Split reel
2—19. Politeness Pays, D.....3000
2—22. The Bridesmaid's Secret, D.....2000
2—26. The Despoiler, D.....1000
2—29. The House of Surprise, D.....2000
3— 1. Vernon Howe Bailey's Sketch Book of London, and 500 ft. Scenic.....Split reel
3— 4. Beyond the Law, D.....3000
3— 7. The Intruder, D.....2000
3—11. A Man's Work, D.....3000
3—14. Joyce's Strategy, D.....2000
3—15. Vernon Howe Bailey's Sketch Book of Philadelphia, Cart., and 500-ft. Scenic. Split reel
3—18. Unknown, D.....3000
3—21. Separating from Sarah, D.....2000
3—25. I Will Repay, D.....3000
3—28. The Dixie Winner, D.....2000
4— 1. The Spider's Web, D.....3000
4— 4. Under Royal Patronage, D.....20000
4— 8. The Light-Bearer, D.....3000
4—11. Millstones, D.....2000
4—12—Vernon Howe Bailey's Sketch Book of Boston, and 500 Ft. Sc.....Split reel
4—15. The Last Adventure, D.....3000

KALEM

2—29. Winning the Widow, C.....1000
3— 1. A Riddle in Rascals, C.....1000
3— 4. The Girl Telegrapher's Nerve (H. of H. Series), D.....1000
3— 7. Maybe Moonshine, C.....1000
3— 8. When Hubby Forgot, C.....1000
3—11. A Race for Life, D. (H. of H. Series.1000
3—14. Ham Agrees with Sherman, C.....1000
3—15. The Eveless Eden Club, C.....1000
3—17. A Flock of Skeletons, C.....1000
3—18. The Girl Who Dared, D.....1000
3—21. For Sweet Charity, C.....1000
At Bachelor's Roost, C.....1000
3—24. When Things Go Wrong, C.....1000
3—25. The Detective's Peril, D.....1000
3—28. Ham and the Hermit's Daughter, D...1000
3—29. The Trailing Tailor, C.....1000
3—31. Almost a Heroine, C.....1000
4— 1. The Trapping of Peeler White (Hazards of Helen Series), D.....1000
4— 4. From Altar to Halter, C.....1000
4— 5. Trapping the Bachelor, C.....1000
4— 7. The Fickle Fiddler's Finish, C.....1000
4— 8. The Record Run (H. of H. Series),D..1000
4—11. Millionaires by Mistake, C.....1000
4—12. Fashion and Fury, C.....1000
4—14. Romance and Riot, C.....1000
4—15. The Race for a Siding (H. of H. Series), D.....1000

KNICKERBOCKER STAR FEATURES

2—18. Child of the West, D.....3000
2—25. Who Knows? D.....3000
3— 3. The Master Smile, D.....3000
3—10. A Slave of Corruption, D.....3000
3—17. Mismates, D.....3000
3—24. The Witch of the Mountains, D.....3000
3—31. The Home-Breakers 3000
4— 7. The Millionaire's Son, D.....3000
4—14. Haunted and Hounded, D.....3000

LUBIN

3—11. Some Boxer, C.....1000
3—13. The Butler, C.....1000
3—16. The Gulf Between, D.....3000
3—18. Dare Devil Bill, C.....1000
3—20. The New Janitor, C.....1000
3—21. The Crash, D.....2000
3—23. A Sister to Cain, D.....3000
3—25. Love One Another, C.....1000
3—27. Otto the Soldier, C.....1000
3—30. The Voice in the Night, D.....3000
4— 1. Billie's Double, C.....1000
4— 3. The Fatal Bean, C.....1000
4— 4. The Return of James Jerome, D.....2000
4— 6. The Scarlet Chastity, D.....3000
4— 8. A Wise Waiter, C.....1000
4—19. Otto the Bell Boy, C.....1000
4—13. The Greater Wrong, D.....3000
4—15. Mr. Housekeeper, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

2—28. The Grinning Skull, D.....3000
3— 4. The Uncut Diamonds, D.....1000
3— 6. The Dream of Eugene Aram, D.....3000
3—11. The Passing of Pete, D.....1000
3—13. The Regeneration of Jim Halsey, D...3000
3—18. Toll of the Jungle, D.....1000
3—20. "Number 13, Westbound," D.....3000
3—25. Trilby's Love Disaster, D., West.-C....1000
3—27. A Social Deception, D.....3000
4— 1. Her Dream of Life, D.....1000
4— 3. The Devil, the Servant and the Man, D.....3000
4— 8. Along the Border, D.....1000
4—10. Wives of the Rich, D.....3000
4—15. The Beauty Hunters, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

3— 2. The Serenade, C.....1000
3— 3. The Artist's Model, C.....1000
3— 9. Bugles' Elopement, C.....1000
3—10. Their Wedding Day, C.....1000
3—16. Nerve and Gasoline, C.....1000
3—17. A Pair of Skins, C.....1000
3—23. Bungles Lands a Job, C.....1000
3—24. Behind the Footlights, C.....1000
3—30. Their Vacation, C.....1000
3—31. Anvils and Actors, C.....1000
4— 6. Mamma's Boys, C.....1000
4— 7. In the Ring, C.....1000
4—13. The Battle Royal, C.....1000
4—14. The Sleuths, C.....1000

VITAGRAPH

3— 3. Tubby Turns the Tables, and Odd Acquaintances .....Split reel
3— 4. La Paloma, D.....3000
3— 6. Panzy's Papas, C.....1000
3— 9. Beaned by a Bean Shooter, C.....1000
3—11. The Human Caldron. D.....3000
3—13. Putting Pep in Slowtown, C.....1000
3—17. Freddy Aids Matrimony, C.....1000
3—18. Miss Warren's Brother, D.....3000
3—20. A Squared Account, D.....1000
3—24. Freddy Versus Hamlet, C.....1000
3—25. Husks, D.....3000
3—27. Three Johns, C.....1000
3—31. Freddy Foils Floaters, C.....1000
4— 1. Out of the Quagmire, D.....3000
4— 3. Her Partner, D.....1000
4— 7. The Lonelies, C-D.....1000
4— 8. The Other Way, D.....3000
4— 8. Myrtle, the Manicurist.....1000
4—10. The Hoyden, D.....1000
4—14. Susie the Sleuth, C.....3000
4—15. The Other Way, D.....3000

UNIT PROGRAM—VITAGRAPH

1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C.....1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*
3— 6. *Mrs. Dane's Danger, D.....4000*
Bitter Sweet, C.....1000

MUTUAL FILM RELEASES

AMERICAN

1—28. A Sanitarium Scramble, C.....1000
2— 1. The Broken Cross, D.....2000
2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000
2—15. A Modern Sphinx, D.....3000
2—22. Life's Harmony, D.....3000
2—28. The Happy Masquerader, D.....3000
3— 7. The Silken Spider, D.....3000
3—14. The Suppressed Order, D.....3000
3—21. The Code of Honor, D.....3000
3—28. In the Shuffle, D.....3000
4— 3. Ways of the World, D.....2000
4— 6. Bonds of Deception, D.....3000
4—10. The Pendulum of Chance, D.....2000
4—15. The Wayfarers, D.....3000

BEAUTY

2—27. Cooking His Goose, C.....1000
3— 1. Johnny's Jumble, C.....1000
3— 5. Dad's College Widow, C.....1000
3— 8. The Gay Blade's Last Scrape, C.....1000
3—12. Persistent Percival, C.....1000
3—15. Plotters and Papers, C.....1000
3—19. Tips, C.....1000
3—22. Cupid at Cohn's, C.....1000
3—26. The Bubbles and the Barber, C.....1000
3—29. A Trunk an' Trouble, C.....1000
4— 2. The Improbable Yarn of McQuirk, C..1000
4— 5. Billy Van Deusen's Muddle, C.....1000
4— 9. Art and Arthur, C.....1000
4—12. Peanuts and Powder, C.....1000
4—16. The Improbable Yarn of McQuirk, C..1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CLIPPER

1— 1. The Wraith of Haddin Towers, D....2000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

2—11. Jerry's Millions, C.....1000
2—18. Too Proud to Fight, C.....1000
2—25. Going Up, C.....1000
3— 3. The Desperate Chance, D.....1000
3—10. Jerry's Big Game, C.....1000
3—24. Jerry and the Smugglers, C.....1000
3—31. Jerry Among the Smugglers, C.....1000
4— 7. The Winning Punch, C.....1000

FALSTAFF

2—22. Ruth's Remarkable Reception, C.....1000
2—24. Perkin's Peace Party, C.....1000
2—29. Rustie Reggie's Record, C.....1000
3— 2. Maude Muller Modernized, C.....1000
3— 7. Oscar the Oyster Opener, C.....1000
3— 9. Ambitious, Awkward Andy, C.....1000
3—14. Theodore's Terrible Thirst, C.....1000
3—16. Rupert's Rube Relations, C.....1000
3—21. Pansy Post, Protean Player, C.....1000
3—23. Pedro, the Punk Poet, C.....1000
3—28. Paul's Political Pull, C.....1000
3—30. The Snowshoveler's Sweetheart, C....1000
4— 3. Ruining Randal's Reputation, C.....1000
4— 8. The Professor's Peculiar Precautions, C.....1000
4—10. Sapville's Stalwart Son, C.....1000
4—15. The Overworked Oversea Overseer, D.1000

THE WILLIAM L. SHERRY FEATURE FILM COMPANY, DISTRIBUTORS OF PARAMOUNT PICTURES IN NEW YORK STATE, ANNOUNCES THE OPENING OF ITS BUFFALO OFFICE IN CHARGE OF MR. DAN SAVAGE. THE LOCATION IS 145 FRANKLIN STREET

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The Drag Net
Across the Bridge of Time
The Gold Ship
The Far Journey
The Buried Treasure of Cobra
Etc., Etc.

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It's up to me, and I hereby serve notice:

The artistic features—screen program, music, etc.—of the Motion Picture Exposition at Madison Square Garden May 6-13 have been placed in my charge.

I now take my pen in hand to say that I am already over my ears in the fastest job I ever handled.

I am putting the best work into it that Rothapfel is capable of—which is by way of saying, if I do say it myself, that this show will be ONE EVENT.

If you haven't hooked on, do it now.

L. Rothapfel

Exposition Art Director

For reservations, telegraph to J. W. Binder, Motion Picture Board of Trade, Inc., 18 East 41st St., New York, or Harry A. Cochrane, Madison Square Garden, New York.

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TO THE MOTION PICTURE TRADE:

On the opposite page Rothapfel has told you something of the artistic and musical ends of the Trade Show. I am taking this page to tell you that the business end of the show will be just as big and just as successful.

To prove this, I print below a list of the concerns who together have contracted for more than half of the available space. Before the close of the present week, the balance will be pretty well taken. A glance at the list will convince you that as Roxy says, this will be "some" Show.

Here are the concerns that have signed contracts:—

Eastman Kodak Company	400 Sq. Ft.	J. H. Hallberg	500 Sq. Ft.
Mutual Film Corporation	1500 " "	Cooper Hewitt Company	100 " "
Universal Film Manufacturing Company	520 " "	Bell & Howell	140 " "
Vitagraph Company of America	500 " "	Novelty Slide Company	100 " "
Paramount Pictures Corporation Jesse Lasky Pictures Company Famous Players Company Oliver Morosco Photoplay Co. Pallas Pictures	1500 " "	Typhoon Fan Company	100 " "
		Motion Picture Apparatus Company	100 " "
		Search Light Library	140 " "
		Motion Picture Directory Co.	200 " "
Bluebird Films	500 " "	Morning Telegraph	336 " "
Fox Film Corporation	500 " "	Motion Picture News	336 " "
International Film Service	500 " "	Moving Picture World	140 " "
Nicholas Power Company	500 " "	Motion Picture Magazine	100 " "
		Motography	140 " "

In addition to the above, telegraph reservations have been made by the following:—

National Cash Register Company	270 Sq. Ft.
Estey Organ Company	300 " "
Los Angeles Chamber of Commerce	640 " "
St. Petersburg, Florida, Board of Trade	300 " "

These will have been turned into signed contracts before this page reaches you. You will surely want to be in this show. Come along. DO IT NOW.

J. W. BINDER, Executive Secretary.

RELEASE DATES FOR READY REFERENCE

GAUMONT

3—12. See America First, No. 26, and Keeping Up with the Joneses, Cart. Split reel
3—19. See America First, No. 27, and Keeping Up with the Joneses, Cart... Split reel
3—26. See America First, No. 28, Sc., and Keeping Up with the Jones, Cart. Split reel
4— 2. See America First, No. 29, Sc., and Keeping Up with the Joneses, Split reel
4— 5. See America First, No. 30, Sc., and Keeping Up with the Joneses, Cart. Split reel
4—12. See America First, No. 31, Sc., and Keeping up with the Joneses, Cart.. Split reel

MUSTANG

2—18. When the Light Came, D.....3000
2—25. Double Crossed, D.....3000
3— 3. Margy of the Foothills, D.....3000
3—10. Quagmire, D.....3000
3—17. Curlew Curliss, D.....3000
3—24. Snow Stuff, D.....3000
3—31. The Ranger of Lonesome Gulch, D....3000
4— 7. Two Bits, D.....3000
4— 8. Under Azure Skies, D.....3000
4—13. Silent Selby, D.....3000
4—14. The Awakening, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

2—23. The Reunion, D.....3000
3— 1. What Dorris Did, D.....3000
3— 8. The Cruise of Fate, D.....3000
3—15. The Whispered Word, D.....2000
3—22. The Fifth Ace, D.....2000
3—29. Fear, D.....3000
4— 4. Oh! Oh! Oh!—Henry, C.....2000
4—11. The Romance of the Hollow Tree, D..2000

VOGUE

2—24. Flooded with Trouble, C.....1000
2—27. The Candy Cook, C.....1000
3— 2. Love, Dynamite and Baseball, C.....1000
3— 5. All Balled Up, C.....1000
3— 9. Love, Music and Cannon Balls, C....1000
3—12. More Truth Than Poetry, C.....1000
3—19. Troubled Waters, C.....1000
3—23. Search Me, C.....1000
3—26. Devilish Business, C.....1000
3—30. The Lion-Hearted Chief, C.....1000
4— 2. On a Still Hunt, C.....1000
4— 4. Bungling Bill Detective, C.....1000
4— 9. Knocking Out Knockout Kelly, C....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of March 20, 1916.

The Iron Claw, No. 4, D., 2000.....Pathé
How Flowers Breathe, Ed. (Col.), and In the French Sudan (Pict. Africa), Split reel.....Pathé
The Woman's Law, D., 5000.....G. R. Plays

Week of March 27, 1916.

The Iron Claw, No. 5, "The Intervention of Tito," D., 2000.....Pathé
Lonesome Luke, Circus King, C., 1000. Phunphilms
Siberia, the Vast Unknown, No. 4, Sc., 1000. Pathé

Week of April 3, 1916.

The Iron Claw, No. 6 (The Spotted Warning), D., 2000.....Pathé
Skylight Sleep, C., 1000.....Phunphilms
Idaho's Waterfalls, and the Coal Mines of Hongey, Ind. China, Split reel.....Pathé
The Girl Who Won, D., 3000.....Pathé

Week of April 10, 1916.

The Iron Claw, No. 7 (The Hooded Helper), D., 2000.....Pathé
Luke's Double, C., 1000.....Phunphilms
Teddy and the Angel Cake, and Algeria New and Old, Sc., Split reel.....Pathé
The Girl That Didn't Matter, D., 2000.....Pathé

Week of April 17, 1916.

The Iron Claw No. 8 (The Ghost Man), D., 2000.....Pathé
Big Jim Garrity, D., 5000.....G. R. Plays
Lady Killers, C., 1000.....Starlight
Siberia, the Vast Unknown (No. 5) and glimpses of San Francisoo, Sc., Split reel. Pathé

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D.....3000
1—28. Nan Good for Nothing, D.....1000

BISON

2— 5. Phantom Island, D.....2000
2—12. His Majesty, Dick Turpin, D.....2000
2—19. A Recoiling Vengeance, D.....3000
2—26. The Stampede in the Night, D.....2000
3— 4. The One Woman, D.....3000
3—11. The Quarter Breed, D.....3000
3—18. The Iron Rivals, D.....2000
3—25. Monna Vanna, D.....3000
4— 1. The Night Riders, D.....2000
4— 8. Behind the Mask, D.....2000
4—15. The Rival Pilots, D.....2000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D.....5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

2— 8. Yust from Sweden, D.....3000
2—15. The Family Secret, Com.-D.....2000
2—22. The Dupe, D.....3000
2—29. The Eye of Horus (Lord John's Journal No. 4), D.....3000
3— 7. The Winning of Miss Construe, D....3000
3—14. Born of the People, D.....2000
3—21. The Madcap Queen, C.-D.....2000
3—28. Lady Raffles Returns, D.....2000
4— 4. The League of the Future (Adventure No. 5, of Lord John's Journal), D...3000
4—11. The Voice of the Tempter, D.....3000

IMP

2—25. "I'll Get Her Yet," C.....2000
2—29. Some Heroes, C., and The Land Above the Clouds, Scenic.....Split reel
3— 3. The Hoax House, C.-D.....2000
3—7. Sunlight and Shadows, D.....1000
3—10. The Doll Doctor, D.....2000
3—14. Her Invisible Husband, C.....1000
3—17. Paterson of the News, D.....2000
3—21. Ain't He Grand? C.....1000
3—24. The Crimson Trail, C.....2000
3—31. Scorched Wings, D.....3000
4— 4. The Town That Tried to Come Back, C.....1000
4— 7. The Poet's Progress, C.D.....2000
4— 9. Mignonette, D.....2000
4—11. Held for Damages, D.....1000
4—14. The Doctor of the Afternoon Arm, D.2000

JOKER

2—12. Leap and Look Thereafter, C.....1000
2—26. Married on the Wing, C.....1000
3— 2. Love Laughs at the Law, C.....1000
3—18. Muchly Married, C.....1000
3—25. It Nearly Happened, C.....1000
4— 1. A Tale of a Telegram, C.....1000
4— 8. His Highness the Janitor, C.....1000
4—15. Hubby Puts One Over, C.....1000

LAEMMLE

2—13. Arthur's Last Fling, C.-D.....1000
2—16. As Fate Decides, D.....1000
2—24. John Pellet's Dream, Com.-D.....1000
2—27. Her Greatest Story, D.....1000
3— 2. The Heart of Bonita, D.....2000
3— 5. The Blackmailer, D.....1000
3— 8. The Windward Anchor, D.....1000
3— 9. Lavinia Comes Home, D.....2000
3—15. Lonesomeness, D.....1000
3—22. The Desperado, D.....1000
3—23. The Secret Foe, D.....2000
3—29. The Blackmailer, D.....1000
3—30. A Fool's Gold, D.....3000
4— 6. The Eyes of Fear, D.....2000
4— 9. Bill's Wife, C.....1000
4—12. The Brink, D.....1000

L-KO

2— 2. Sea Dogs and Land Rats, C.....1000
2— 6. A September Mourning, C.....2000
2— 9. Her Naughty Eyes, C.....1000
2—13. Firing the Butler, or The Butler's Fire, C.....2000
2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000
3— 1. Blue Blood but Black Skin, C.....2000
3— 5. Gertie's Awful Fix, C.....1000
3— 8. False Friends and Fire Alarms, C....1000
3—19. Live Wires and Love Sparks, C.....3000
3—22. Scars and Stripes Forever, C.....2000
3—26. A Friend—But a Star Boarder, C.....1000
4— 2. Caught on a Skyscraper, C.....2000
4— 4. For the Love of Mike and Rosie, C..3000
4— 6. The Doubles' Troubles, C.....2000

NESTOR

2—21. The Disappearing Groom, C.....1000
2—25. Her Friend the Doctor, C.....1000
2—28. Cupid Trims His Lordship, C.....1000
3— 3. The Lion's Breath, C.....1000
3— 6. Their Only Son, D.....1000
3—10. When Lizzie Disappeared, C.....1000
3—13. The Deacon's Waterloo, C.....1000
3—17. Across the Hall, C.....1000
3—20. Love Vaccination, C.....1000
3—24. The Wrong Bird, C.....1000
3—27. The Janitor's Busy Day, C.....1000
3—31. He Almost Eloped, C.....1000
4— 3. How Times Do Change, C.....1000
4— 7. A Leap Year Tangle, C.....1000
4—10. Putting Her Foot In It, C.....1000
4—14. Some Honeymoon, C.....1000

POWERS

1—27. Sammie Johnsin, Hunter, Cart., and Fishing River Lampreys, Ed....Split reel
1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed.....1000
2—10. A Hot Time in Iceland, Com.-Cart. Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed.....1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart.....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000
2—26. "Preparedness" (U. S. at Work, No. 10.).....
3— 4. "To Arms" (U. S. at Work, No. 11)..
3— 9. Warriors of the Air, and a Romance of Toyland.....Split reel
3—11. Uncle Sam at Work, No. 12, Ed....1000
3—16. Sammy Johnsin, Strong Man, Cart., and Safety First, Ed.....Split reel
3—23. A Toyland Mystery, and Amphibian Oddities, Ed.....Split reel
3—30. Between Midnight, C.....1000
4— 1. A Serpent in the House, C.....1000
4— 6. The Dance of Love and the Brush Industry, Ed.....Split reel
4—13. Some Fish, C.....1000

REX

2—23. Turtle Doves, Com.D.....1000
3— 3. In the Heart of a Shell, Juv.-D.....1000
3— 5. Saved by a Song, D.....2000
3— 9. The Dumb Bandit, D.....1000
3—12. His Brother's Pal, D.....2000
3—14. The Bold, Bad Burglar, C.-D.....1000
3—17. The Cry of Erin, D.....1000
3—19. Behind the Curtain, D.....1000
3—21. The Phantom Thief, D.....1000
3—26. A Social Outcast, D.....3000
3—28. There's No Place Like Home, D.....1000
4— 2. Her Sister's Sin, D.....1000
4— 7. The Still Voice, D.....1000
4—14. The Toll of the Angelus, D (Re-issue).1000
4—16. The Sham Reality, D., and Zoo Arrivals from South America, Ed..Split reel

VICTOR

2— 2. Son o' the Stars, D.....3000
2— 9. High Flyers, C.-D.....2000
2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000
3—10. Their Act., Com.-D.....1000
3—12. Love Spasms, C.....1000
3—15. Orders Is Orders, C.....2000
3—29. The Model Husband, C.....2000
4— 5. The Little Fraud, D.....1000
4—12. The Lathered Truth, C.....2000

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2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely).....5 parts
3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley).....5 parts
3—13. Strength of the Weak (Mary Fuller).....5 parts
3—19. The Yaqui (Hobart Bosworth).....5 parts
3—26. The Flirt (Marie Walcamp).....5 parts
4— 3. Tangled Hearts (Louise Lovely)...5 parts
4—10. John Needham's Double (Tyrone Power).....5 Parts
4—17. The Great Problem (Violet Mersereau).....5 parts
4—24. The Gay Lord Waring (J. Warren Kerrigan).....5 parts

FOX FILM CORPORATION

2— 6. Merely Mary Ann.....5 reels
2—13. The Fool's Revenge.....5 reels
2—20. Fighting Blood.....5 reels
2—27. The Witch.....5 reels
3— 6. The Marble Heart.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. The Bondman.....5 reels
3—27. A Wife's Sacrifice.....5 reels
4— 3. Blue Blood and Red.....5 reels
4—10. Slander.....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels

IVAN FEATURE PRODUCTIONS

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke).....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

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COLUMBIA PICTURES CORPORATION

2—14. Dimples (Mary Miles Minter).....5 reels
3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels

POPULAR PLAYS & PLAYERS

1—17. The Lure of Heart's Desire (Edmund Breese).....5 reels
2—28. The Soul Market (Mme. Petrova)...5 reels

B. A. ROLFE PHOTOPLAYS, INC.

2— 7. The Upstart (Marguerite Snow)....5 reels
2—21. The Price of Malice (Hamilton Revelle).....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)....5 reels

QUALITY PICTURES

2—21. A Corner in Cotton (Marguerite Snow).....5 reels
3—27. The Wall Between (Francis X. Bushman and Berverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

3—11. The Flight of the Duchess (Gladys Hulette), Com., Thanhouser.....5 reels
3—13. In the Web of the Grafters (Norbert Myles and Edythe Sterling), D., Signal.....5 reels
3—16. A Bird of Prey (Kathryn Adams), D., Thanhouser.....5 reels
3—18. Overalls (Rhea Mitchell and Wm. Stowell), Com. D., American 5 reels
3—23. The Bruiser (Wm. Russell, Charlotte Burton), American, D.....5 reels
3—25. The Hidden Law (Wm. Clifford, Margaret Gibson), Centaur, D.....5 reels

Week of March 27. 1916.

No. 86. The Love Liar (Crane Wilbur), D., Centaur.....5 reels
No. 87. Revelations (Arthur Maude and Constance Crawley), D., American.5 reels
No. 88. The Net (Bert Delaney, Marion Swayne), D., Thanhouser.....5 reels

Week of April 3, 1916.

No. 89. The Haunted Manor (Ivy Shepard, Gertrude Robinson and W. H. Pemberton), D., Gaumont.....5 reels
No. 90. The Traffic Cop, Thanhouser.....5 reels

Week of April 10, 1916.

No. 91. April (E. Forrest Taylor, Helene Rosson).....5 reels
No. 92. The Leopard's Bride (Margaret Gibson).....5 reels
No. 93. Feathertop (Margaret Courtot)....5 reels
No. 94. Master Shakespeare, Strolling Player (Florence LaBadie).....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Lost Bridegroom (John Barrymore), D.....5 reels
3—23. The Saleslady (Hazel Dawn), D...5 reels
3—27. Audrey (Pauline Frederick), Com.-D..5 reels
4—10. Molly Make Believe (Marguerite Clark).....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. The Innocent Lie (Valentine Grant).5 reels
4—27. The Moment Before (Pauline Frederick).....5 reels

JESSE LASKY COMPANY

3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels
4— 6. The Race (Victor Moore and Anita King).....5 reels
4—13. The Love Mask (Wallace Reid and Cleo Ridgley).....5 reels
4—24. The Heart of Nora Flynn (Marie Doro).....5 reels

MOROSCO PHOTOPLAY COMPANY

2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Marcia Gray (Constance Collier), D.....5 reels

PALLAS

2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels
4— 3. Heart of Paula (Leonore Ulrich)...5 reels

RED FEATHER PRODUCTIONS

2—28. The Lords of High Decision (Cyril Scott).....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan).....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels
3—17. Autumn (Violet Mersereau).....5 reels
4— 3. Two Men of Sandy Bar (Hobart Bosworth.....5 reels
4—10. Brigadier Gerard (Lewis Waller)....5 reels
4—17. Her Bitter Cup (Cleo Madison)....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

3— 5. Hell's Hinges (William S. Hart)..5 reels
3—12. Bullets and Brown Eyes (Bessie Barriscale.....5 reels
3—19. The Moral Fabric (Frank Mills)..5 reels
3—26. The Raiders (H. B. Warner).....5 reels
4— 2. Waifs (Jane Grey).....5 reels
4— 9. The Aryan (William S. Hart).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

3—12. The Flying Torpedo (John Emerson.....5 reels
3—19. Martha's Vindication (Norma Talmadge, Tully Marshall and Seena Owen).....5 reels
3—26. Hoodoo Ann (Mae Marsh and Robert Harron).....5 reels
4— 2. The Habit of Happiness (Douglas Fairbanks).....5 reels
4— 9. Little Meena's Romance (Dorothy Gish and Owen Moore).....5 reels

KEYSTONE-SENNETT PRODUCTIONS

3— 5. A Village Vampire (Fred Mace)..2 reels
3— 5. The Judge (Charles Murray).....2 reels
3—12. The Village Blacksmith (Hank Mann.....2 reels
3—12. "The Village Vampire" (Fred Mace).....2 reels
3—19. Gypsie Joe (Joe Jackson).....2 reels
3—19. A Love Riot (Charles Murray)....2 reels
3—26. By Stork Delivery (Mack Swain)..2 reels
3—26. An Oily Scoundrel (Fred Mace)..2 reels
4— 2. A Bathhouse Blunder (Mae Busch).2 reels
4— 2. His Wife's Mistake (Roscoe Arbuckle).....2 reels

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3—27. The Two Edged Sword.....5 reels
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1—24. Gods of Fate.....5 parts
1—31. Souls in Bondage.....5 reels
3—20. Dollars and the Woman.....6 parts
4—10. The Flames of Johannis.....5 reels

SELIG

2— 7. Thou Shalt Not Covet.....5 reels
3— 6. Unto Those Who Sin.....5 reels
3—20. The Ne'er-Do-Well.....10 parts
4— 3. The Cycle of Fate.....5 reels

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1—17. Captain Jinks.....5 parts
2—14. Vultures of Society.....5 reels
2—28. The Discard.....5 reels
3—20. The Havoc.....5 reels

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2—14. The Clarion (Carlyle Blackwell).....5 reels
2—21. The Question (Marguerite Leslie)..5 reels
2—28. The Price of Happiness (Mary Boland).....5 reels
3—13. Man and His Angel (Jane Gray)...5 reels
3—20. Passers By (Chas. Cherry).....5 reels
3—27. The Struggle (Frank Sheridan)....5 reels
4— 3. Her God (Gail Kane).....5 reels

WORLD

2—14. Love's Crucible (Frances Nelson)..5 reels
2—21. A Woman's Power (Mollie King)..5 reels
2—28. The Pawn of Fate (George Beban).5 reels
3— 6. As In a Looking Glass (Kitty Gordon).....5 reels
3—13. The Unpardonable Sin (Holbrook Blinn).....5 reels
3—20. To Him That Hath (Robert Warwick).....5 reels
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4—13. The Stone Age Roost-Robber.
4—20. Inbad the Sailor Takes Gas (Silhouette fantasie).
4—27. Col. Heeza Liar Wins the Pennant.
5— 3. Al Falfa's Scientific Diary.
5—10. A Toyland Paper Chase.

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4—10. Mr. Jack's Hat and the Cat.
4—17. Mr. Jack's Artistic Sense.
4—24. Mr. Jack Goes into Business.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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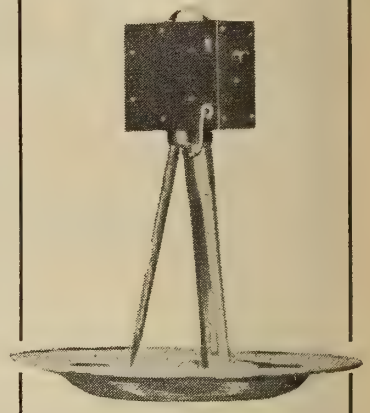
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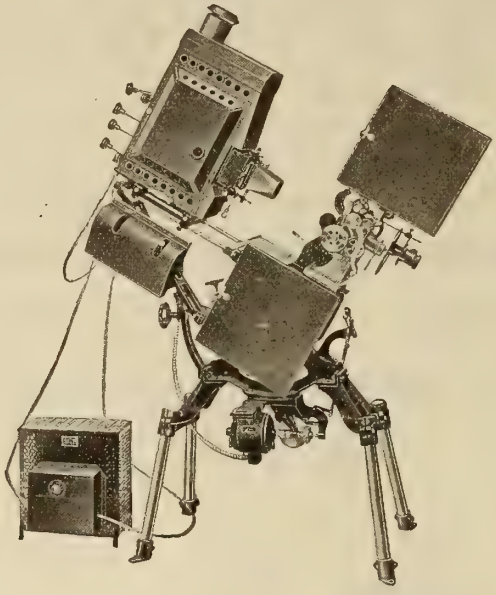
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Accessory News

Section of Motion Picture News

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Motion Picture Projection Simplified

By J. H. Hallberg

80—Why is it that in a transformer the iron core is continuous without a break and that in the choke-coil the iron core is always provided with an air gap?

Ans.—In a transformer the iron circuit or the iron core must be closed so as to form a continuous path of extremely low resistance to the magnetic lines of force and the coils must be placed in such a position upon the core that all of the lines of force generated by the primary winding will also pass through that portion of the core surrounded by the secondary windings. It is, of course, impossible to include *all* of the magnetic lines of force, but in well-designed transformers nearly all of the magnetic lines of force cut the secondary winding so as to generate electro-motive force in the secondary coil.

A transformer, as its name designates, is a device which changes or transforms one voltage into another. A transformer can just as well increase a given voltage as it can lower it, and it is evident that where the transformer is used for supplying power to incandescent lamps or motors it is essential that the voltage should remain steady, irrespective of the number of lamps burning on the system.

In order to secure this steady voltage the transformer must have constant potential characteristics which are obtained by the close proximity of the primary and secondary windings relative to each other, and by a proper design of continuous or closed magnetic core or circuit.

It is true that there are transformers designed with constant current characteristics in which the voltage is not required to be constant, and that constant current transformers also have closed magnetic circuits or cores, but for the time being we will not discuss this type of transformer but will consider the choke-coil.

The choke-coil is, in effect, the same as a rheostat in series with the arc, as far as its regulating qualities are concerned. You know and will remember that the arc is not self-regulating—in fact, it is of such a nature that it will pass a continually increasing current over itself if the potential is not reduced, or if the line fuses do not give away.

In other words, there is no limit to the current flow possible over an arc between two carbon electrodes. In view of this fact the rheostat being introduced in series with the arc, being of a contrary nature as compared with the arc, offers an increasing resistance to the flow of the current with increasing ampere flow, thus establishing an electrically balanced system.

The choke-coil performs the same service as the rheostat, but it has a wonderful advantage over the rheostat on A. C. in that it effects a saving in power of anywhere from 40 to 60 per cent. on a 110-volt circuit. A choke-coil when properly designed does not get more than warm under normal conditions, which is in itself an indication of a small loss. You know that when you connect a choke-coil in series with the line and the arc, you secure a voltage drop from 110 to 35 or 40 volts when the arc is burning and you also know that there is very little heat dissipated in the coil. On the other hand, you know with a similar change from line to arc voltage with a rheostat there is a great amount of heat dissipated by the rheostat.

It is possible to design a choke-coil with a complete iron circuit which will reduce the voltage, but if you should try such a coil on an electric arc you will soon find that the regulating quality demanded of a choke-coil when controlling an arc would be absent and, while you would get a voltage reduction, you could not maintain the arc.

I may modify the above statement by saying that if I made the iron core very long or large in diameter, if I made it circular, I would secure the necessary sluggishness or regulating quality, but it would become entirely too expensive and would be impractical for the purpose. Therefore, electrical engineers skilled in the art developed a core and a coil combined, in which the core has an air gap over which the magnetic lines of force have to pass from one end of the core to the other. By introducing an air gap in the core it is possible to put on more turns of wire in series with the arc and in that manner to secure a device which will reduce the voltage and keep the current almost constant, as is required for the control of an arc with very little loss of power (only 10 to 20 per cent.).

Choke-coils are made so that the air gap or air gaps (because in some coils the designer has provided two air gaps for convenience of construction) can be ad-

Copyright, 1916, by J. H. Hallberg.

justed. I am sure that if you have operated moving picture or other arc lamps on A. C. with choke-coils you will remember that these devices are furnished with screw clamps or similar arrangement whereby the air gap or gaps can readily be adjusted, and you will also remember that when the air gap is very small the current at the arc is considerably reduced and that when the cores are separated or the air gap increased then the amperes will also increase, in that manner giving an adjustment for the current strength at the arc.

Empress, English Theatre, Is Paragon of Design

Foyer of Picture House in Liverpool Is Faithful Reproduction of Elizabethan Period Decoration—Quaint Inglenooks, Huge Oak Beams, Panels, Old-Fashioned Fireplaces, Striking Pictorial Tapestries and Rich Velvet Hangings Lend Charm to Interior—The Exterior Is Equally Impressive

AMONG English motion picture theatres which have set a standard of artistic excellence is the Empress Picture House, Tuebrook, Liverpool. The interior decorations convey an impression of richness and elegance hardly surpassed in any screen theatre in the United Kingdom.

The foyer is a replica of an old English mansion of Elizabethan times, to which has been added tapestries depicting scenes of the period. In the freize have been wrought with a compelling artistry pictures of the manners and customs of the doublet and hose epoch, casting a halo of romantic glamour over the interior.

Two quaint inglenooks, oak panelling and polished beams of the same wood give the entrance hall an additional old-time atmosphere. Fireplaces of olden days make another attractive feature. Cecilian marble has been used in the stairs to the auditorium and the flooring is of maple. The foyer of the Empress has the distinction of being the only one of the kind in Liverpool picture theatres.

The auditorium seats 910, and is carpeted with a thick pattern of blues *ton-sur-ton*. Rich purple velour, trimmed and embroidered in shades of gold, drapes the proscenium end of the theatre. The window and door draperies match the carpet in which shades of blue prevail.

The ventilating is as complete as the other features of this up-to-date picture house. Fans in the roof keep the interior constantly furnished with a supply of fresh air. Heating arrangements consist of hot water radiators. The lighting for the auditorium has been thought out with care. A series of dimmer opalescent spheres diffuse a mild glow, without interfering with the light on the screen.

Two Gaumont projection machines have been installed and the throw is one hundred feet. A distempered screen is in use at the Empress. The music consists of a highly efficient orchestra, under competent leadership.

The exterior is equally imposing, with its classic front, and Ionic pillars on the second story. The Empress, located on a commanding part of Derby Road, cost forty thousand dollars.

The lobby is spacious and is made notable by attractive decorations. Roll ticket machines are a part of the cashier's booth. The Empress, owned by T. H. Hughes and located in the residential section of the city, offers two shows a night and has no difficulty in drawing large patronage. The pictures handled by Barker and J. D. Walker are shown at the Empress. The subjects featuring Pauline Frederick, Mary Pickford, Marguerite Clark and Sidney Drew are in favor with its patrons.

A novelty in construction consists of two waiting rooms for the benefit of early arrivals. Each section accommodates three hundred people. A veranda, striking in design, affords shelter from bad weather.

The manager is Walter Bell, an old-time theatrical man with fifteen years' experience in the show business to his credit. The proprietor, Mr. Hughes, is interested in other picture enterprises. He is the managing director of the Dingle, Smithdown Road, and is a director of the Magnet, Wavetree.

MINUSA CINE PRODUCTS COMPANY PLACES SCREENS IN FOUR ATLANTA, GA., THEATRES

THE Minusa Cine Products Company announces that Charles Kessnich, of the Mutual Film Corporation, of Atlanta, has installed its screens in the Piedmont, Strand and Grand theatres, Atlanta, and in the Vaudette in Athens, Ga.

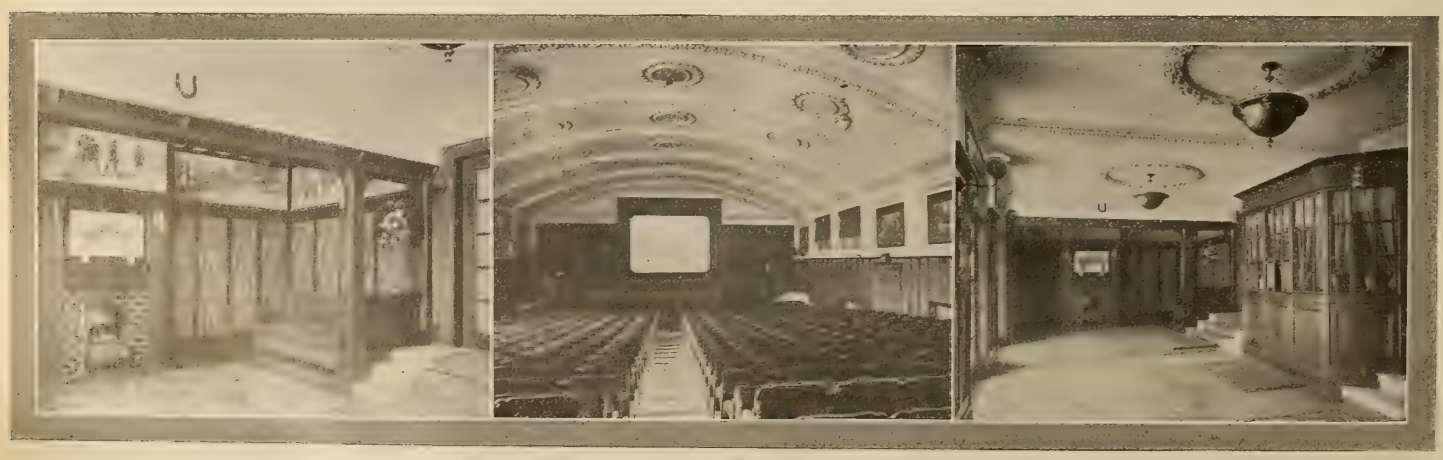
The Consolidated Film & Supply Company, of Atlanta, has placed an order for a special screen for the Boys' High School of that city.

The Ajax Movie Equipment Company, of Washington, D. C., has made an installation in the New Avenue Grand theatre. This is one of the new theatres of Washington and will open about April 1.

The Wichita Film & Supply Company, of Wichita, Kan., has just completed an installation in the New Palace theatre of that city. This installation was made at the time that Nat I. Brown, director of sales of the Minusa Cine Products Company, was in that city attending the Kansas Exhibitors' Convention.

MINUSA GOLD FIBRE SCREEN INSTALLED IN HOME OF MISSOURI STEEL MAN

CLARENCE V. HOWARD, president of the Commonwealth Steel Company, recently placed an order with the Minusa Cine Products Company for a Minusa Gold Fibre screen for his private theatre on his country estate near Clayton, Mo.



VIEWS OF THE INTERIOR OF THE EMPRESS PICTURE HOUSE, LIVERPOOL

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

AN eight-story Class-A office and theatre building is to be erected at once on Fourteenth street, near Franklin, Oakland, by the Archon Company, contracts for the steel work having already been awarded. The new theatre will be but a short distance from the Franklin theatre, one of the leading moving-picture houses of Oakland.

The Market Street theatre, on Market street, San Jose, has been closed. This house adjoined the Liberty theatre.

The management of the Bell theatre, at Vallejo, has been making a number of improvements in equipment of late, a Westinghouse motor-generator set being one of the latest additions.

A new moving-picture theatre is to be erected in the Mission district of San Francisco by J. F. Seymour.

The Regent theatre on Fillmore street, San Francisco, has been sold to J. Hughes by F. A. Lacey.

The First Baptist Church at Fort Bragg has purchased a moving-picture machine and will give regular entertainments.

The Novelty theatre, at Suisun, has been sold by J. D. Tamm to H. Hicks.

The Tivoli theatre, San Francisco, has reduced its prices to ten cents, except on Sundays and holidays, when ten and twenty cents will be the regular rates.

Property owners at Anaheim are building two theatres, each to have about five hundred seating capacity. At the present time there are two houses in this town of less than five thousand.

J. A. Quinn, who has been manager of a number of Los Angeles downtown theatres, and recently connected with the Superba theatre, of Los Angeles, according to announcement on billboards, has leased the Empress theatre, a former vaudeville house, and will open it at an early date with pictures. The house has a seating capacity of about twelve hundred.

W. M. Clapp, who has been an exhibitor in Los Angeles for the past seven years, has disposed of his theatre, the Angelus, 930 Central avenue.

M. E. Block has disposed of the Portola theatre at 529 S. Main street, Los Angeles, to T. J. Shirley, and has purchased a half interest in the Optic theatre at 533 S. Main street.

L. Liscombe has leased the Palace theatre at Forty-seventh and Moneta, Los Angeles. This house has been dark for several weeks.

G. G. Gwynne recently purchased the Keystone theatre, at Pico and Western avenue, Los Angeles, and after making a number of alterations and improvements reopened the house.

H. W. Riddel has leased the Gay theatre at Thirty-ninth and Western avenue, Los Angeles. This has been closed for several weeks.

H. Stites is the new owner of the Wilshire theatre at 133 Western avenue, Los Angeles, having purchased it from W. E. Crosby.

Trede and Tracy have purchased the Starland theatre at Orange, and reopened the house.

D. H. Russell, former manager of the Clune theatre at Santa Ana, has purchased the Colonial, at Orange, from Harris & Knight.

CANADA

Myer Schlesinger, manager of the Thêatre Français, St. Catherine street, East, Montreal, resigns that position in May.

The Thêatre Français, one of the best-known houses in Montreal, is on the market, and it is understood will change hands shortly.

The Domino theatre, another well-known house in the city of Montreal, goes dark next week unless a new lessee is found; the present lessee, George Capadritis, having terminated his connections with the theatre.

The Scala theatre, a Brock house, on St. Lawrence Boulevard, Montreal, is now on the market.

FLORIDA

The opera house at Pensacola has been taken over by H. M. Navaratt. The house seats 1,500 and will operate on a 10-cent policy.

W. M. Clark has purchased the Alamo theatre at Gainesville, and will at once make extensive improvements.

Manager Catron, of the Bonita theatre at Tampa, has installed a new cooling system in his theatre.

J. C. Boss, owner of the Fotosho and Colonial theatres at Miami, has commenced the erection of a new moving-picture theatre which will seat 1,800.

ILLINOIS

Bert Stout, of Victoria, will shortly open a motion-picture airdome in that town.

W. B. Finn, owner of The City motion picture theatre at Virginia, is making a number of improvements.

Mrs. E. J. Striewing, proprietress of the Crystal theatre at Decatur, is improving the projection department of her theatre by the addition of a new Powers' machine, through the Springfield Co-Operative Supply and Amusement Company, of Springfield.

Samuel Galyon has purchased the motion-picture theatre at Pawnee from Drone and Cole. He is making extensive improvements, including redecoration of the interior and exterior and has christened the playhouse the White Palace.

R. H. Hoyland, of Decatur, has opened motion-picture theatres in Niantic and Mt. Auburn, and is showing three nights a week in each town.

Lawrence Watkins, owner of the Elite motion picture theatre at Petersburg, has begun the erection of a new theatre on the site of the one owned by Watts and Simon, which was recently burned. Mr. Watkins is putting up a thoroughly modern theatre which will have a seating capacity of five hundred.

Guy Durbin has opened a new motion-picture theatre at Murrayville.

KENTUCKY

The Alhambra theatre, Richmond, is being repaired and enlarged. The building is being extended fifty feet and a balcony is being constructed.

The management of the Washington Opera House, Maysville, has secured the local rights for the Triangle pictures.

LOUISIANA

The Colonial theatre, Cambronne and Hickory streets, New Orleans, was sold at public auction on March 23 in piecemeal lots to several New Orleans exhibitors. The sale included two projectors and the house furnishings and chairs. Messrs. Badon and Green, who purchased a number of the articles, will, it is stated, open the Colonial under a new name in two weeks.

An important deal was consummated late in March, by which Josiah Pearce and Sons sold out their interests in Lake Charles, to the well-known Louisiana exhibiting firm of Wachsen and Miller. The sale included their three Lake Charles houses—the Arcade, the Iris and the Dreamland. It is understood that the houses were sold, not because they were unprofitable, but because of the attractiveness of the offer of the purchasers. The Pearce enterprises long have controlled the motion picture situation in Lake Charles.

The Magic City theatre at Bogalusa is being renovated and new opera chairs installed.

C. L. Sherwood has opened the New Sherwood theatre at Homer.

MICHIGAN

Someone has asked for the names of the new theatres that are either in course of erection or that will be built in Detroit this year. We answer with pleasure:

The new Stratford, Dix and Ferdinand avenues, opened on Saturday, March 11. E. V. McGrath is manager. It seats about 1,200.

The Drury Lane, Woodward and Grand Circus Park, owned by Frank Drew, will open the latter part of April.

The Regent theatre, Woodward and Horton avenues, owned by William F. Klatt, will open about the first of May. It will seat close to 3,000 people.

The Ferry Field theatre, Grand River avenue and the Grand Boulevard, seating 1,300, will open during the summer. It is now being built.

The Catherine theatre, Catherine and Chene streets, owned by the Lincoln Amusement Company, is to be enlarged to 800 seating capacity.

The Iris theatre, Grand Boulevard and Joseph Campau avenues, will be started at once. It will seat 1,000 persons all on one floor, the balcony being eliminated. The building will be 90 by 118, and will face on the boulevard. The exterior walls will be of vitrified brick and terra cotta trimmings. The Northeastern Detroit Amusement Company is the owner, the officers being George H. Fleishut, president, and E. A. Holdenhauer, secretary.

The Madison theatre, Broadway and Grand Circus Park, seating 3,000, owned by John H. Kunsky, and ready to open later in the year. Work is already started on the excavation and contracts for the buildings let.

The Theatre de Luxe at Kercheval and Parkview avenues, by the Theatre de Luxe Company, C. M. Orth general manager. It will seat about 1,000, and is to be ready in September. Work not started as yet. The Adam style of decoration will predominate. The projection booth will be between the first floor and the balcony.

The Colonial theatre, Woodward and Sibley streets, owned by the Hoffman Brothers. Work to start within sixty days, and to be opened by October.

The Rialto theatre, Gratiot and Mt. Elliott avenues, seating 1,500 J. C. Ritter general manager. The theatre will be on the amphitheatre style.

On April 1 the Majestic theatre, Detroit, was one year old. During that time it had a phenomenal success, and has made huge profits. It has a large surplus of cash in the bank, and some day a big dividend will be declared. M. W. McGee is manager of the Majestic.

The Washington theatre, one of the Bay City's newest and most elaborate photoplay houses, opened Friday, March 17. The Enterprise Theatre Equipment Company, Detroit, supplied the entire equipment, which is the most modern and up-to-date procurable. The jictures are projected by two 1916 model Motiographs. Music is furnished by a six-piece orchestra, which is supplemented by a piano soloist.

Carter & Son, of Elkhart, Ind., have purchased the Happy Hour motion picture theatre at Coldwater.

Dennis Vanes has purchased the Venetian theatre at Coldwater.

A $45,000 theatre is to be erected at Traverse City. The same will be leased to the Fitzpatrick-McElroy Company of Chicago, which now owns a chain of twenty-four theatres in Michigan and other states. The seating capacity will be 1,200.

W. V. Newkirk will manage the new Palace theatre, Saginaw, which will open on Easter Sunday, playing motion pictures.

Three theatres were destroyed by fire in the state of Michigan during the month of February.

There is considerable talk of more rigid fire regulations in Detroit to prevent the overcrowding of theatres, especially on Sundays.

A new theatre to be known as the Colonial will shortly be erected at Woodward and Sibley streets, Detroit, by Clare and Graham Hoffman. The company has been organized to be known as the Detroit Colonial Theatre Company, and the capital stock is $200,000, a good portion of which will be offered for sale to the public. C. Howard Crane, Dime Bank building, is the architect. It will seat 2,000 people. It will show vaudeville and motion pictures.

A theatre costing $20,000 will be erected in Owosso, for the Strand Theatre Company. It will be of brick and terra cotta.

James Mallery is having plans drawn up for a theatre to be erected at 621 South Saginaw street, Flint.

MISSOURI

A jewel of a moving picture house has been dropped into the turmoil of Twelfth street, Kansas City, and is quietly shining forth in its modest splendor. Twelfth street is said to be the noisiest and busiest street in Kansas City; and it has more picture shows to the block than any other street, mostly five-cent houses, with a few that occasionally charge a dime. Frank L. Newman placed there, between Walnut and Grand, his new Regent theatre, modeled after his Royal on Main street, and is getting the business.

The Regent is severely plain in front, but distinctive; it is made even more distinctive by the absence of all posters on the sidewalk, no pictures being visible except in the lobby, where there are two framed reproductions of stars. The theatre opened to the public March 25. The admission is 10 cents.

The Le Beaume theatre on Cass avenue, St. Louis, which has just reopened after improvements and alterations, is in charge of Manager Cox, who will operate the theatre under a new system.

NEW JERSEY

Photoplays have succeeded vaudeville as a form of entertainment in Plainfield. The Proctor management announced last week that the vaudeville program would be discontinued for motion pictures. The Plainfield house was one of a series of Proctor playhouses in northern New Jersey. It gave the only vaudeville offering in Plainfield. While patronage has been continually decreasing during the past six months, motion picture houses in the immediate vicinity have been playing to capacity audiences.

Frank G. Hall, general manager of the United States Theatre Company of New Jersey, which controls seven high class picture houses in northern New Jersey, has taken possession of the City theatre at Orange and Seventh streets, Newark. Although operating in Plainfield, Orange, Passaic, Paterson and Jersey City, the acquisition of the City theatre marks the first invasion of Newark by the United States Theatre Company.

NORTH CAROLINA

Plato Collins, owner of the Dixie and Palace theatre at Kingston, has secured half interest in the Grand at that place. The Palace and Grand will continue to run, but the Dixie will be closed.

Howard & Wells have acquired the last opposing theatre at Wilmington, the Academy of Music, which has been operated by the S. A. Lynch enterprise at Asheville. The Howard-Wells Amusement Company has been incorporated to operate the Grand, Royal, Bijou, Victoria and Academy of Music, with capital of $100,000. George W. Bailey will continue as manager.

Aaronson and Brown will open the new crystal theatre at Raleigh, in near future, to replace the old Crystal, which burned recently.

H. R. Mason, of the Acme theatre, has commenced the erection of a motion picture house at Goldsboro. The house will seat about eight hundred.

Airington Brothers have discontinued vaudeville at the Grand theatre, Rocky Mount, and will confine their house to moving pictures exclusively in the future.

Batchelor Brothers are remodeling the opera house at Weldon and will install new equipment.

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Projection

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult, Concerning All Phases of Operating, Electricity, Repairing and Equipment

IS COMBINATION OF CORED CARBONS FOR POSITIVE AND NEGATIVE BEST?

William M. Hyde, New Haven, Conn.—*Noticing your reply in current issue of the "News" to W. H. R., New York City, in reference to carbon combination and your recommendation that he use copper-coated, cored carbon, I wish to state that in handling optical projection, remedies that alleviate one trouble quite often create others, as is the case of using cored carbons on the negative side, for the following reason:*

First, the required arc pressure, instead of being 48 volts, as with the solid negative carbon, must be lengthened up to and including 70 volts, depending upon the amperage carried, 60 volts being common on 50-ampere service.

Secondly, a study of the optical system shows a heavy loss of screen illumination when the light at its source (carbon crater) is not concentrated, as the lens (condensing) only picks up such light as lies at its point of focus.

Then again with an arc not exceeding 48 volts the carbon vapor is maintained at its highest temperature, thus emiting light from the cool colors of the spectrum which produce a white light; while on a long arc the vapor working at lower temperature is composed of the warm colors, thus giving a yellowish or reddish light, which means an added loss in illumination.

Recently, together with a representative of a leading New York dealer in projection equipment, we tested all the makes of carbons at present upon the market on amperages from 35 to 75 and voltage from 48 to 70. We not only satisfied ourselves, but this representative also, that the cored and solid combination was superior to two cored, and also the fallacy of the long arc, which is necessary on the latter trim.

However, in such instances where exhibitors are indifferent to results to such an extent that they employ but one man on duty in the projection room, it is most certainly proper to use a cored combination with a long arc, as the light this way requires very little attention, little feeding and gives the operator sufficient time to attend any duties other than projection.

It might be worth while to state that the exhibitor could reduce his amperage, use a solid negative, have the same screen illumination, and save enough in lost wattage to engage an assistant for the operator and have an improved picture by thus permitting his operator to give his undivided attention to projection.

ANS.—Your letter has been read with a great deal of interest. It brings me back some 20 years ago when I was electrical engineer and designer for the Standard Thermometer and Electric Company, of Peabody, Mass., where I designed and constructed for the said company a complete line of open as well as enclosed arc lamps.

This concern were the manufacturers of the original low-tension open arc known as the Ward Lamp and a later type, the Knight Lamp, and still another design known as the Upton Arc Lamp. During the experiments at that time considerable valuable information was obtained as to the most efficient combination of carbons and arc voltage to be maintained with open arc lamps.

You are right in stating that under ideal conditions a cored carbon as positive and a solid as negative will give, theoretically at least, the most satisfactory results.

With the regular low-tension arc which was operated with 10 to a maximum of 20 amperes, two in series on 110 volt D. C. circuits, having the carbons actuated by a most perfect mechanism electro-magnetically controlled, it was possible to maintain an arc at about 42 volts, the lowest being 40 and the highest used at that time 45 volts.

tive was absolutely perfect. The combination gave a wonderfully steady light, but at no time was it necessary to operate above 45-volt arc potential, and, as a matter of fact, the mechanism was so perfect that it maintained a constant arc voltage on each one of the two lamps between 41 and 43 volts, averaging 42.

At the same time there were in use thousands of open arcs operating in series using solid carbons, both top and bottom on the old T. H., Excelsior, Brush and other series arc lighting systems in which the amperes maintained on the system was about 6.7 for the 1,200-candlepower lamps and 9.8 amperes for the 2,000-candlepower lamps, and the arc voltage for these particular lamps was maintained at about 50 for best results.

With the development of the projector industry, with special reference to motion picture work, however, new conditions had to be met. The automatic control obtained with the ordinary arc lamps, operating in series as above referred to, could not be so readily employed. As a matter of fact, the automatic feed was not until recently allowed in connection with the control of motion picture arcs for fear that the operator would not at all times be at the machine, in case it was of the motor-driven type, which would have made the projector entirely automatic after the reel had been started.

Due to the introduction of the projector arc lamp with hand feed a new condition was brought about, requiring a carbon combination which would allow greater leeway in arc voltage and as a result and also on account of the amperes required ranging from 25 to 35 in the early days, it was necessary to raise the arc voltage as far as from 42, for the automatic feed lamp, to 50 for the hand feed lamp.

With the comparatively low amperages in use when projection was first introduced a cored positive and solid negative carbon proved entirely satisfactory, at least we thought so at that time—perhaps because we were not so critical as we are now.

As the industry has developed, greater illuminating power has been called for, and as a result operators are to-day required to handle D. C. arcs ranging from 50 to 120 amperes.

If Mr. Hyde had followed the development of searchlights he would have found that the makers of this class of apparatus soon discovered that the solid carbon would not give satisfaction in the higher ampere capacities, and it did not take the moving picture machine operators long to likewise discover in practice, contrary to theory perhaps, that the best combination for real results from a practical point of view was to use a cored carbon for both positive and negative. This seems to be the universal opinion of the leading operators in charge of the more prominent exhibits throughout the world where high ampere arcs are used on D. C.

Lester Bowen, perhaps one of the best informed operators in connection with the handling of high ampere D. C. arcs, who has been in charge of the Strand theatre in New York City since it opened under the direction of S. L. Rothapfel, used the combination of ⅞-inch cored carbon for the positive and a ¾-inch cored carbon for the negative.

He insisted upon and continued the use of this carbon combination in spite of all previous theories on the subject, and he made exhaustive tests on the use of solid negative carbons with a 75 to 90 ampere arc on D. C., as used at the Strand. Personally, I know of several other operators to whom there has been submitted the very finest quality of solid negative carbons, but they have never been accepted as the better combination where the ampere capacity has been over 50.

The Kinemacolor Company some years ago used a special solid carbon, 11-16-inch diameter, which had a 3-inch point specially made for them, tapering to about ¼-inch at the end, which gave

SPEER HERALD



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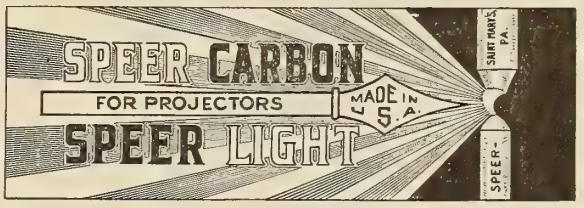
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them splendid satisfaction, with 7/8-inch to 1-inch cored carbons for the positive, but Cecil Wood and Mr. Armstrong, who were among the engineers for the Kinemacolor Company, and Frank Nealy, of the Triangle Knickerbocker theatre, have determined since that time that better results are obtained with cored positive as well as cored negative carbons.

As evidence of this fact, I wish to state that Mr. Wood, who is electrical engineer and projection expert for Griffith's "Birth of a Nation" and other large interests, uses nothing but cored 7/8-inch positive carbons and a cored copper-coated carbon imported from France for the negative and the results have been and are exceedingly satisfactory with ampere flows ranging from 70 to 90.

I fail to see any reason for lengthening the arc to 70 volts, the common arc voltage being between 50 and 60 volts for best efficiency, and if Mr. Hyde conducted tests where he had to use 70 volts at the arc in order to secure perfect combustion, there must have been something wrong with either his equipment or his carbons.

The optical system has nothing to do with the length of the arc, because on the D. C. system the concentration at the crater, as long as it is kept constant, will be just the same, practically, whether the arc is 1/8-inch or 5/8-inch—the only difference being that with the higher arc voltage and greater separation of the carbon points more air, which introduces a cooling effect on the crater, is present, which would tend to lower the temperature of the positive crater, but, on the other hand, the greater influx of air should, at least theoretically, facilitate the combustion of the positive carbon to maintain a clean, round crater.

As a matter of interest, I may suggest that with a longer arc it is possible to maintain the positive crater so that it will be more nearly parallel with the condensing lenses than is possible with a short arc of 48 volts. With a 48-volt arc at 75 amperes the lower carbon would be in the way of the lower part of the positive crater, actually offering an obstruction, and, besides, the crater would then not burn so that the greater part of its face will be exposed to the surface of the condensing lenses. On the other hand, the crater will throw a greater amount of illumination towards the bottom of the lamp house.

Temperature of the Crater

Again, I fail to appreciate the theory of Mr. Hyde that the temperature of the crater is very much higher with the 48-volt arc, because with 48 volts and, say, 80 amperes we will have 3,840 watts at the arc, whereas with a 60-volt arc we would have 4,800 watts, which, in my opinion, will more than compensate for the slightly greater cooling effect present with a greater carbon separation. In reality the crater ought to be just as hot, if not hotter, when using the longer arc, as it is under the tension or influence of at least 25% more energy. In conclusion I wish to state that your theory that the solid carbon on the bottom with the 48-volt arc would save sufficient energy to pay for an assistant to the operator sounds very fine. If you are thoroughly convinced and have also convinced the supply house for whom you say you have conducted the experiments, you will have a nice proposition on which to establish a new branch in the business; but I am afraid you will find in practice that your labor would bring you small returns, and if you have asked for advice, my advice will be not to invest heavily in an enterprise of that kind.

I am of the firm opinion that the average operator of to-day knows the carbon combination which is most suited to his particular condition. I also want to tell you that in my experience, extending over many years in both the electrical and especially the arc-lighting line and the projection end of the business, I have learned the lesson that it is impossible to lay down iron-clad rules for carbon combinations and arc lengths to be maintained with projector lamps.

You know, conditions vary greatly and there are factors beyond your or my control which influence the action of the arc. Some machines are furnished with a large lamp house, others with small. Then again there are lamp houses made of aluminum, others are made of sheet iron, and you find more iron and steel in certain arc lamps, and the distribution of the metal throughout the lamp is different in the different make and type machines.

Therefore it is hard to determine before hand just what the magnetic influence will be on the arc, and on this account it is difficult to predetermine the size and the kind of carbons which can be used to best advantage. I believe that the operator in charge of the equipment, with proper guidance, can easily select the best combination.

UNABLE TO GET SPOT ON APERTURE PLATE

F. M. M., Buffalo, S. C.—*I am having trouble with my arc. I have a Simplex machine, bought new last August, and I am unable to get a spot on the aperture plate. There are two spots, one above the other. I have* 110 *volts,* 60 *cycles A. C., and am using a Ft. Wayne Compensarc. Am using* 5/8*-inch cored carbons, top and bottom. Not having but* 30 *volts and* 40 *amperes out of the Compensarc, and without a good spot, I have a very poor light.*

I am now using a Gold Fibre Screen, but still have a poor picture. I got hold of a transformer, ratio 2 *to* 1, *and tried that. I had* 60 *volts then and* 48 *amperes. That did not make any better spot, but made a much better picture, but it would get the carbons red hot from the arc to the carbon holders and would burn the upper carbon to a taper from the holder to the arc, so I could not use that. I have changed the position of the carbons every way, but can't get the spot. Will you please advise me what my trouble is and how to remedy it?*

Ans.—In response to yours of the twenty-first, I beg to say that you ought to be able to make a fairly satisfactory light on your screen with the Simplex machine and your Ft. Wayne Compensarc.

For your convenience I refer you to the January 22 issue of MOTION PICTURE NEWS and ask you to look on page 432, under the heading "Motion Picture Projection Simplified," where you will find illustrations Fig. 33 and 34. These illustrations show in Fig. 33 both carbons sitting one above the other vertically and in Fig. 34 the lower carbon is set vertically and the upper one slants backwards at an angle of from 30 to 40 degrees, back of the vertical line.

By this method of carbon setting, it is possible to keep the carbons closer together than usual so that you can focus both craters into one spot on the aperture.

The Ft. Wayne Compensarc on the highest notch gives 60 amperes and that is a rather heavy load for a 5/8-inch Cored carbon and I would recommend that you use 3/4-inch carbons for better results, although if the 5/8-inch Cored carbon does not pencil it is satisfactory to use it.

With A. C. at the arc, you should not have over about 33 volts and the Compensarc gives on the low notch about 35 amperes and on the middle notch about 45, and on the high notch 60 amperes.

Your Gold Fibre screen should give you splendid satisfaction if it is one of the good make Gold Fibre screens.

If you would tell me how you now have the carbons set by illustration (a rough sketch will answer the purpose) and also give the distance from the lens to your screen and the size of your picture and if you will also state what make Gold Fibre screen you are using, then I may be able to give you further advice, but if you will read the issues of January 15, 22 and 29, of MOTION PICTURE NEWS, you will find under the heading "Motion Picture Projection Simplified" a most complete description of how to set and handle the carbons with A. C. at the arc.

The transformer which you mention was no doubt an ordinary 2 to 1 ratio regular constant potential transformer which, of course, is unsuitable for the operation of an electric arc, as it will force considerably more amperes through the arc than the carbons will stand and I don't wonder that your carbons got red hot all the way to the holders.

Also state what make carbons you are using, as better results can sometimes be had by changing the brand of carbon.

WAGNER ELECTRIC MANUFACTURING OF ST. LOUIS MOVES TO 947 PENN AVENUE

THE Wagner Electric Manufacturing Company of St. Louis announces the removal of its Pittsburgh office to 947 Penn avenue.

Mr. Ludwig Hommel will continue in charge of the distribution of the products of the company, which include single-phase motors, polyphase motors, A. C. generators, transformers, converters and rectifiers.

GOLD KING COMPANY INSTALLS SCREENS IN PROJECTION ROOMS OF GENERAL FILM

S. H. JONES, president of the Gold King Screen Company, has recently installed full-size Gold King screens in all the projection rooms of the General Film Company branches.

This was done for the sake of the publicity to be derived by having all pictures shown to exhibitors in these projection rooms thrown on the company's screens.

Good Pictures are your best advertisement

If you want your house to be the leader in popular approval get a good film service and **keep your pictures clear.** The latter is quite as important as the former—and easier. Get an equipment of

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They portray with sharp, vivid detail to the very corners every feature of the film story.

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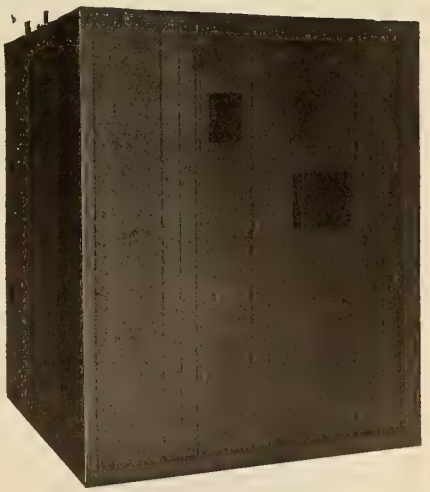
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DISMISSAL OF TWO OPERATORS IN LOUISVILLE, KY., CAUSES BOYCOTT OF STRAND

A DISPUTE between the management of the Strand theatre, Louisville, Ky., and the Motion Picture Operators' Union, Local 163, growing out of the dismissal of two union operators, has caused the union to institute a picket campaign against the theatre.

Pickets have been stationed near the theatre, distributing cards which state that the house is unfair to organized labor. The men discharged are E. S. Carpenter and C. L. Snedeker, who have been employed at the theatre ever since it opened, which was about three months ago.

In giving the union's side of the controversy, Virgil Winters, assistant business agent of the local union, said: "The management of the theatre wanted one of the operators to put up signs outside the house while the other operated the machine. Both refused, as the rules of the union permit them to do nothing but operate and maintain the machine, whereupon they were discharged.

"We tried to have Manager McRae meet us and try for some settlement of the trouble, but he refused. The union wage is $22.50 a week, and the management put cheaper men in the places of those discharged."

R. V. McRae, manager of the Strand, said: "We were unable to do anything at all with these men. They did just as they pleased and caused us no end of trouble. We were paying them for eight hours' work a day and taking only about four hours of their time. If we asked one of them to stay a while longer at night, he would refuse and walk away, thereby leaving us in the lurch.

"We are willing to have union men, but not these two any longer. It is merely a question of our refusing to allow the union to force us to employ men whom we cannot control."

A request of the theatre management to the police to arrest the pickets who were distributing cards was refused. The police declared that the union men were acting within their rights as long as they created no disturbance and remained off the property line of the theatre.

GOLD KING SCREEN COMPANY MOVES TO LARGER QUARTERS IN HIGHTOWER BUILDING.

OWING to the great increase in business President Jones, of the Gold King Screen Company, has been forced to seek larger and more commodious office space. A lease has just been signed for the entire suite of offices in the second floor of the Hightower Building, the largest and most completely appointed office building in Altus, Okla., and an addition made to the office force which will enable the company to handle the clerical work more promptly.

E. W. Green, representative of the company in the State of Kansas, while attending the recent convention of exhibitors held in Wichita, made an installation of a large screen in the Crawford theatre, and took orders for twelve other screens.

METCALFE TAKES AGENCY FOR CAILLE THEATRE EQUIPMENT IN SAN FRANCISCO

G. A. METCALFE, the Golden Gate avenue supply man, has taken the agency in the San Francisco territory for the Caille theatre equipment and has sold a complete complement of ticket selling machines to Kahn and Greenfield to be installed in the New Mission theatre, as well as four ticket selling machines and a chopper for use at the New Rialto theatre on Market street.

Two late model Power's Cameragraphs have been ordered for the latter playhouse, and three for the New Mission theatre.

WILLIAMS, BROWN & EARLE, PHILADELPHIA, DISTRIBUTE SPEED ARC CONTROLLERS

THE Speed Controller Company, 257 William street, New York City, announces that Williams, Brown & Earle, Inc., 918 Chestnut street, Philadelphia, has been appointed to act as distributors for the Speed Arc controller in eastern Pennsylvania, southern New Jersey and Delaware.

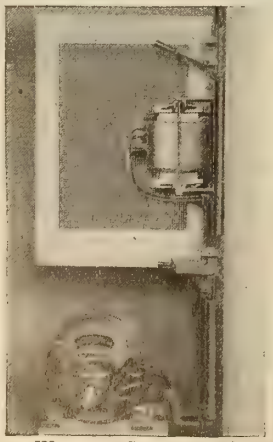
On April 1 Williams, Brown & Earlie, Inc., opened a branch display room for motion picture apparatus at 1208 Vine street, in the heart of the motion picture district.

You must consider the Public when selecting your films.

You must consider the Public when selecting your projection outfit.

Wagner, Quality

One of the most essential parts of your projection outfit is the device you select for supplying direct current to your projection arcs.



Wagner Converter in Theatre Basement

The success of

The Wagner WHITE LIGHT Converter

in some of the finest photo-play theatres in America is your guarantee that this part of your projection outfit will be right.

Literature upon request. Bulletin 10922.

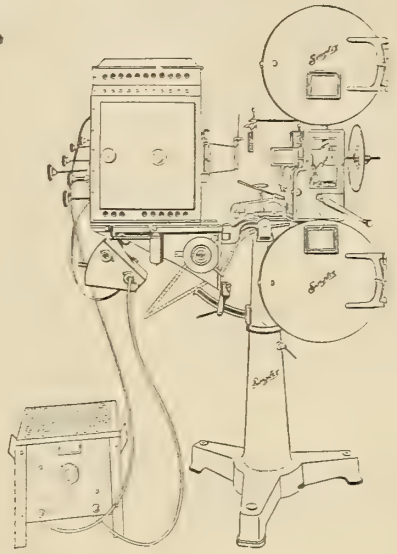
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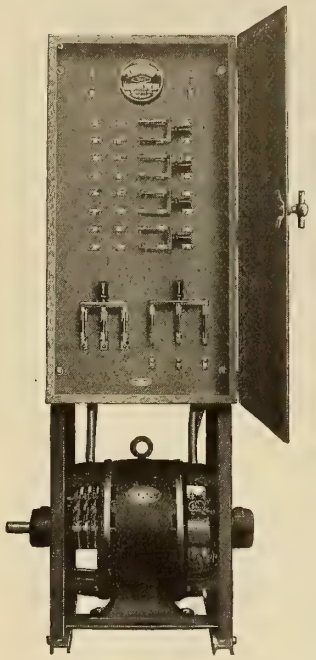
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RETURNED SOLDIERS, SEEKING EMPLOYMENT IN CANADA, BECOME GRAVE ISSUE FOR OPERATORS' UNION

THE returned soldiers who were put in to replace the striking operators at the Allen, Monarch, Bijou, Princess and Empress theatres in Calgary, Alberta, when the men of Local No. 302 walked out, continue at work, and are reported by Manager J. B. Cronk of the Allen theatre to be giving entire satisfaction.

Mr. Cronk stated that the managers had no quarrel with the union because it is a union, but that they were dissatisfied with the union demands and the conduct of some of its members. Consequently, when the authorities approached them with a request to furnish the returned soldiers with employment whenever possible, the theatre men took up the matter of training the veterans for the work required of them.

Although these men had passed the provincial examination for operators, they had not secured cards from the city, as required by law. The city took no action, however, and it was said that none was contemplated.

A rather disquieting statement emanated from Manager Belmont of the Bijou theatre, who announced that there was a strong probability that returned soldiers would be substituted for the present operators all over Canada, and that a scheme of this sort is now being worked on by the Moving Picture Theatre Managers' Association.

It was stated that one of the operators at the Empress theatre, where the soldiers took their lessons in operating, short-circuited the switches there recently, and also put some gum on the automatic fire shutters. A soldier who afterward went there to practice narrowly escaped injury when the fuses blew out. The union man's city license was cancelled by Chief of Police Cuddy, who also requested the provincial authorities to withdraw his provincial license.

The strike was the principal matter under discussion at the last meeting of the Calgary Trades and Labor Council, and a statement dealing with the matter was prepared. The union claims that the soldiers are being exploited, and are receiving from six to eight dollars less than the new scale submitted by the union.

Manager J. B. Cronk of the Allen, however, stated that the new men were receiving $22.50 for a week of six days of six hours' work a day, and with overtime paid at the rate of one dollar an hour. This, it is stated, was the union scale as agreed upon, being twenty-five dollars, with a reduction of ten per cent. during the war.

In Vancouver it was stated that many reels have arrived at the Universal exchange, from theatres in Calgary, in a very bad condition, as the result of the inexperience of some of the new men. Manager James E. Finch stated that the twelfth episode of "Graft" was so badly damaged that it was necessary to wire East for a new copy.

A noticeable feature of the whole strike situation is the injection of patriotic considerations, and the exclusion of practically all other questions. The returned soldier is the issue.

MAYOR AND MEMBERS OF TOWN COUNCIL GUESTS AT REGENT OPENING, NEWARK, N. J.

Special to MOTION PICTURE NEWS

Newark, N. J., March 31.

MAYOR ROBERT E. TORRANCE, members of the Kearny town council and other local officials, were guests of honor Monday night at the opening of the Regent theatre in Kearny avenue. The Regent theatre is built entirely of fireproof materials, and will accommodate 2,000 persons. The chairs are of the self-raising variety. An organ has been installed at a cost of more than $10,000,

The lobby is finished in chestnut wood. On the walls of the foyer may be seen beautifully-framed colored portraits of the popular motion picture stars. Two of the latest improved motion picture machines have been installed. A mezzanine room that will be used for reception purposes will be a feature of the conveniences of the new Kearny playhouse.

Mary Pickford in "Poor Little Peppina" was the opening attraction, and if the first week's business may be taken as a criterion the success of the new Kearny house is assured. Manager James W. Shaw said: "The Regent will be the home of the best photoplays obtainable. I want to build up a clientele of the very best."

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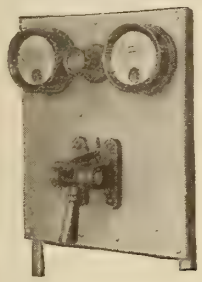
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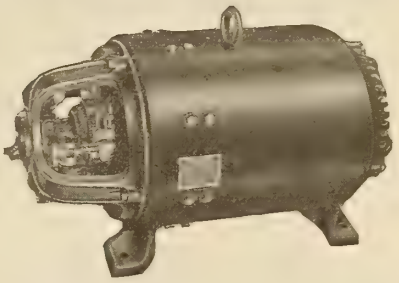
PREPAREDNESS
Are you getting ready to be represented in the next Studio Directory Number of Motion Picture News, published September 9?

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The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work.

Too Much Should Not Be Attempted by Exhibitors

Amateur Photographers Must Not Suppose It Is Possible to "Stage and Produce a Photoplay With Characters and Use Sets Equalling Those Made by Regular Releasing Companies—But With Determination Good Photography Is Attainable"

IN our previous article we endeavored by a number of practical suggestions to help the exhibitor who makes his own films of local events, to improve his results and make the photographic quality of his efforts on a par with the other pictures on his program.

As we stated on introducing this department, the exhibitor or amateur should not imagine that he can stage and produce a photoplay with characters and use sets which will equal those made by regular releasing concerns; but with determination and practice, good photography can surely be attained.

Having given the camera and the film stock the attention which it deserves, as pointed out in our last article, we will suppose that some scenes or events have been filmed.

The next consideration is developing the negative and securing a positive print. Excepting in rare instances it will not be practicable or advisable for the amateur film maker to undertake the development of his negatives and the subsequent making of the positive print.

Results will be more certain, and it is more economical, now that developing materials are so costly, to entrust the work to a laboratory which does work for the trade in general.

Such concerns are found in all of the larger cities and the advertisements of many representative and reliable laboratories will be found in the NEWS. How to get the film to the laboratory in the best possible condition is the subject of this article.

Keep Can, Black Paper and Adhesive Tape

In unpacking a fresh roll of negative film stock, preparatory to loading the camera magazines, it will be found that in addition to the can the film comes in, it is also wrapped in tinfoil and black paper. The can, the black paper and the adhesive tape which seals the lid of the film can should be preserved. After the exposed film is removed, in the dark room, from the camera magazines, repack in the cans, having wrapped the rolls securely in the black paper originally around them.

The lids of the cans should now be sealed with the adhesive tape which will prevent accidental opening. The corrugated cardboard box in which the can of film comes will now be very useful to repack the exposed negative stock in prior to shipping to the laboratory.

Occasionally the exposed negative stock may include scenes taken in varying conditions of weather and light. Under such circumstances the best results will be obtained by giving the different scenes separate development.

Before taking a scene in a doubtful light open the camera and cut a V notch in the edge of the film. Do the same thing at the conclusion of the scene and enclose with the film written instructions, to the laboratory, to cut such portions of the film out and develop them separately.

When any doubt exists as to the amount of exposure to give a subject, it is always best to give too much rather than too little time. While overexposure can be compensated for to a considerable degree in developing a negative, a gratifying result is rarely obtained when the film has been undertimed.

Prior to shipping his negatives for development the photographer should cut short strips from the ends of his rolls of exposed negative and sometimes at other points in the film. These he should develop himself, to see how near correct the exposures have been.

Seeing these test strips turn out all right relieves the cameraman of all worry about the balance of his day's work and also gives him an idea of what may be expected of the finished print.

How to Save Cost of Titles

Should any titles be required for the positive print a list of the same should be sent to the laboratory, where facilities are at hand for making them neatly and properly. If only one print of the subject is required, instructions should be given the laboratory to make direct or camera titles. In this way the expense of having negative titles made, and then printed from, is eliminated.

Too great care cannot be exercised by those who use motion picture cameras to keep the camera and lens clean and absolutely free from dust. The inside of the film magazines and particularly the velvet covered light-traps or mouthpieces of same should always be thoroughly cleaned with a camel's-hair brush before using.

This will remove all accumulated dust and grit and the same treatment should be applied to the gate, the film channel and other parts of the camera. Especially is this necessary when X Back negative stock is used, as the coating on the back of this stock rapidly accumulates in the camera.

As to the lens it should always be capped when not taking pictures, and should invariably be fitted with a sunshade or hood projecting an inch or more from the front glass of the lens. All the makers of lenses, suitable for motion picture taking, can supply these sunshades, and they screw right on the front cell of the lens.

A sunshade cuts out all extraneous and side rays of light, which tend to veil the image over, making it flat and foggy, and pictures taken, with a shade properly adjusted to the lens, possess a great deal more snap and brilliancy than those taken without one.

As the lens is the component of the camera which actually produces the pictures, keeping it clean is of high importance. In cleaning a lens, an old and oft washed soft linen handkerchief, slightly moistened with alcohol, is the proper thing to use.

Do not be content with merely wiping off the front glass, as many photographers do; clean the rear combination also. Occasionally the lens combinations should be unscrewed from the mount and the inner glass surfaces also cleaned.

A motion picture camera, like any other piece of machinery, should be oiled from time to time to ensure its running smooth and lightly. One drop of oil to each bearing or running part is enough at a time. The pinions driving the shutter and claw movement require the most attention in this respect, as they run at higher speed than the rest of the mechanism. After the camera is oiled see that the surplus oil is wiped off and none left in any place that the film can come in contact with.

The exhibitor or photographer who follows these suggestions will have gone a long way toward securing good results.

OWNER OF THREE THEATRES IN GEORGIA BUYS THREE SIMPLEX MACHINES FROM LUCAS.

T. F. THOMPSON, proprietor of three moving picture houses in Cedartown, Ga., was a visitor at Atlanta last week, and while there purchased three latest type motor driven Simplex projectors from the Lucas Theatre Supply Company.

SUBSTITUTE FOR METOL IS NOW AVAILABLE FROM BERLIN ANILINE WORKS, NEW YORK

THE difficulties experienced by motion picture laboratories, and other branches of photographic business, due to the scarcity of Metol, will be alleviated to some extent by the appearance of a new developing reagent called "Metol Substitute," which has been brought out by the Berlin Aniline Works, 213-15 Water Street, New York.

This developer is identical in composition with, and is in fact the same as the compound known as Metol. Its superiority over many of the substitutes for Metol now offered is due to the fact that the phenol (the most important chemical used in the manufacturing of Metol) is imported and of the highest purity.

Many of the Metol substitutes now made are compounded with phenol of American make, which as yet has not attained the stability and purity of the imported article.

As has been found by practical usage the developers containing domestic phenol oxidize quickly, stain the gelatine of film a yellowish color, and quickly lose their strength.

We have seen film processed with this new Metol substitute of the Berlin Works and can say that its action was rapid and the positives contained the necessary vigor with no trace of stain. The keeping qualities proved as good as that of the baths of a couple of years ago.

The Berlin Aniline Works are disposing of the Metol Substitute at a fair price, which is at present in the vicinity of $30 a pound. In line with their usual fair-minded attitude toward the motion picture and photographic industries, they are limiting the weekly allotment of the chemical. Only enough of the Metol substitute is supplied at a time, to the various users, to take care of their actual and immediate requirements.

This should be appreciated in the motion picture trade, as it prevents the chemical speculators securing it in quantities and re-selling at exorbitant prices.

DUPLEX MACHINE COMPANY WILL PUT NEW CAMERA ON MARKET SHORTLY.

Special to MOTION PICTURE NEWS

Los Angeles, April 1.

G. W. CARLETON, one of the owners of the Duplex Machine Company of Brooklyn, New York, manufacturers of motion picture machinery, is at the Coast spending a week or more with laboratory men.

The Duplex people have long since had their line of laboratory accessories perfected, and Mr. Carleton states that they will shortly place on the market a new camera.

NATIONAL TICKET PRINTING REGISTER IS NEW MACHINE PLACED ON MARKET

THE National Cash Register Company, of Dayton, Ohio, announces that it has placed on the market a new National Ticket Printing Register.

This register carries two different rolls of ticket paper, each one of a different color, so that that, for example, the five-cent ticket will be printed on pink paper and the ten-cent ticket on green.

These rolls are placed in the machine absolutely blank and each ticket is printed and numbered consecutively as it passes through the mechanism of the machine.

BROWN HURRIES FROM CONVENTION IN WICHITA TO ATTEND ATLANTA MEETING

NAT I. BROWN, an official of the Minusa Cine Products Company, of St. Louis, returned from a convention held in Wichita, Kan., on March 20-21, and departed immediately to attend another convention of the same nature at Atlanta, Ga., on March 30-31, and April 1.

WATERTOWN and Syracuse business men have organized a company to purchase the Franklin Arcade building, Watertown, from Frank A. Bonadio. The plan is to convert the place into a motion picture house, the proportions of which will be so large as to eclipse any other picture house in Northern New York State.

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QUEEN THEATRE, SEATING TWO THOUSAND, OPENS IN WILMINGTON

THE Queen Theatre, Fifth and Market streets, Wilmington, Delaware, recently opened, has a seating capacity of 2,000. While it will be used mostly for moving pictures it is also adapted to stage purposes. The dimensions of the house are 65 by 150 feet.

The lobby is 22 by 50 feet. The walls are wainscotted with marble to a height of eight feet and caen stone is used above that point.

The attractive part of the lobby is the fact that there are no steps. From the front entrance a gentle slope leads to the first floor. On both sides of the lobby are inclines upward, which lead to the first balcony. The interior is strikingly handsome.

The seats are upholstered in Fabrikoid. This material is clean, neat and gives a luxurious appearance to the theatre. It not only



EXTERIOR OF THE OLD HEIDELBERG, WILMINGTON, DEL.

adds to the pppearance of the house, but also is a decided advertising point for the house with a local and continuous appeal.

Fabrikoid is an artificial leather preparation which is manufactured with a basis of strong, tightly woven cotton cloth into which the outside coating penetrates so that the cloth and coating become one. This is in turn grained so that the casual observer could not tell whether it is the natural grain leather or not.

How the selection of the word Queen for the theatre came about is novel. For more than a century the site where the theatre now stands has held a peculiarly intimate community interest for the people of Wilmington. On the same spot, when the city was little more than a village, stood the old Queen Hotel. Here much history was made, social and civic functions held, and the community activity centered.

After the passing of this ancient place of abode, came the Clayton House. Now it has been supplanted by the Queen theatre, thus reviving the old interest.

(*Continued on page 2262.*)

Information with regard to Cinema business in Europe given free of charge.
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Does Your Music Make Meaning in Scenes "Talk"?

Are Exhibitors Getting Most Out of Their Music?—Need of Industry Is Not Alone "Better Music," for Practically Every Theatre Is Improving Its Scores—More Perfect Synchronization of Sound and Vision Is Really the Requirement—How Can It Be Obtained

By B. A. Holway

ARE exhibitors getting the most out of their music? Are they getting from their photoplays all that the screen action contains? Are they reaching and presenting to their patrons the underlying meaning of each scene?

These questions would seem to one who has given considerable thought and close application to the study of the science of motion picture presentation to be of paramount importance. The time has come in the development of the motion picture industry when the pictures should be made to "talk"—to appeal to the auditory sense as strongly as to the vision. Through what medium can this be better accomplished than through that of music for and about the picture?

Whatever may be the possibilities of the talking picture in the future, it is a recognized fact that today the Edison plan is not commercially practicable. Hence with the industry developing rapidly along other lines, some substitution must be found for the spoken words and auditory expression of the action on the screen.

The slogan "Better music" is splendid and a worthy development in the progress of the industry, the future of which is destined to reveal even greater things than have been possible in the past. But does it go far enough? Does it really express the true requirements of the exhibitor and of the photoplays? Does it really cover the broad field that lies before the earnest practical showman?

Better Synchronization of Sound and Vision Needed

The need of the industry today is not alone better music. Practically every theatre in the country is giving its patrons "better music." What is really needed is the more perfect synchronization of sound and vision—the development of musical accompaniment that does more than just follow in a general way the theme of the pictured story; that gets under the surface and brings out the subtle meaning of the plot; that makes the picture seem more real, more alive—to fairly "talk."

How may this result be obtained? is the logical question that every exhibitor will ask. How, indeed?

Answers to this question are very likely to be many and varied, for each will be based either on individual experience or preconceived ideas.

To the writer, basing his beliefs on practical experience as a theatre manager, and his efforts to bring out through the medium of his music, the underlying principles and features of the photoplays he has presented, the only logical and practical solution of the problem for the average exhibitor lies in the one-man orchestra—the "Fotoplayer" type of instrument, controlled by one man and so adaptable at all times to every requirement of the screen.

Experience with orchestras in the picture theatres has taught the writer that while some very wonderful effects are obtainable, orchestras are after all but composed of individual human units, subject to physical and mental fatigue, each thinking for himself and dependent upon one central mind. In theatres of the Strand type and magnitude where large orchestras are an economic possibility, results may be achieved perhaps impossible in other ways. That point is one that is open to argument.

Development of Unit Orchestra

For the average theatre, however, an orchestra of the magnitude and tonal quality possible in a theatre of the Strand type is entirely impracticable and from an economic standpoint out of the question. Yet unless a large orchestra composed of skilled musicians, and consequently high salaried men, is possible, orchestral music is impractical where the best results are desired.

The development of the unit orchestra has been a step in the direction of the ultimate solution of this problem, but again there are difficulties in the way that frequently make for added expense, an item that every exhibitor, if he would be successful in these days of close competition must avoid as he would a pestilence.

Experience along these lines has taught the writer that the final solution of the music problem will be found in a combination of the manually played instruments and the automatic. The practical application of the player-piano principle to the one-man orchestra, allowing perfect control of both orchestration and tempo at all times, should go a long way toward solving the question of good music played directly to the pictures.

The writer does not altogether agree with the ideas expressed in a recent issue of Moving Picture News anent the subject of modulation. As applied to the one-man orchestra of the type operated by music rolls under perfect control in every respect, the writer believes that modulation will go a very long ways toward solving many of the problems herein stated.

Nor can the writer convince himself that under many circumstances modulations are not infinitely better and more pleasing to the audience than abrupt transitions from one number to another.

EDITOR'S NOTE.—Mr. Holway's article deals very thoroughly with the problem of economy, which is undoubtedly worrying hundreds of exhibitors all over the country. It is a known fact that the greater the competition, the more difficult to practice economy. There are, however, hundreds of theatres throughout the country thriving with orchestras, which in size, cannot compare with the Strand Theatre. It is also a known fact that the smaller a musical combination, the more able must be the musician.

My experience has taught me that when the salary is fair, that which is required is the obtaining of capable men, which depends entirely upon the man who selects them. To the exhibitor who must practice musical economy, there is but one substitute; namely, the unit instrument or one man orchestra. I agree, that when the orchestra of hman units is subjected to physical and mental fatigue, good results cannot be obtained. This has been the greatest factor in making the necessary installation of unit instruments or organs.

Where the best possible musical entertainment is desired or

required in the picture theatre, everything obtainable in the line of musical equipment can be used, the lone piano or piano and drums excepted. I fear that along the line of modulations we will have to disagree. My convictions as stated in the article you mention, are based upon experiences obtained by catering to a daily audience numbering 100,000.

I am a lover of orchestral music and appreciate the human music. Knowing that there is an unestimable number of others that feel just as I do, I do want to champion the orchestra, whenever it is a financial possibility. Knowing as I do that no exhibitor would be foolish enough to install a musical proposition which he cannot afford, and advising him that should he try to obtain orchestral picture theatre music for half the salary that would be considered fairly good professional remuneration, he will surely obtain something that can only be detrimental to his business, in which case he would be greatly benefited by the installation of one of the modern unit instruments or one man orchestras.

WANTS SELECTIONS FOR WAR PICTURES AND FILMS SHOWING SOLDIERS IN ACTION

John G. Pinkerton, McConnellsville, O.—*Can you suggest several selections suitable for such a picture as "The Battles of a Nation," or any film showing soldiers in action?*

I have Lake's "Temptest," and thought that could be played in battle scenes. The war scenes showing foreign battle fields seem popular this year, and I wish to have a good selection of music on hand.

ANS.—You give me a very difficult task, as all pictures depicting war or battle scenes differ. Lake's "Temptest" and "The Battle Hurry" in the Lake collections as published by Carl Fischer are both very good for battle scenes.

The most difficult in setting musical programs to pictures based entirely on war is the placing of quiet numbers, which are more enjoyed by the audience.

Good numbers for panoramic war scenes when they are lengthy are "Light Cavalry," "Jolly Robbers," "Tambour de Garde" and "To Arms" overtures. All other boisterous action of a lesser length should be fit with military marches, battle hurries or heavy gallops.

In all war pictures you will find opportunities for the placing of quiet numbers, such as waltzes or other romantic numbers. The use of these numbers is imperative when a love story or a story of pathos runs throughout the picture.

I would suggest that when you have a war film, that you make a special effort to see the picture prior to its initial performance, as tumultuous music in over-abundance is never appreciated by the theatre audience.

PARAMOUNT ARRANGES WITH SCHIRMER FOR MUSICAL SCORES TO ACCOMPANY FEATURES

THE Paramount Pictures Corporation has arranged through G. Schirmer, Inc., to furnish specially written scores for all Paramount pictures, starting with the "Heart of Paula," a Pallas, in which Lenore Ulrich is starred and released April 3.

These scores will be so arranged that they can be used for any size orchestra from a single pianist to the largest symphony orchestra. They will include selections from the popular songs of the day, comic and grand opera, as well as movements from the foremost symphonies in the galleries of musical portraiture.

The music will consist of a complete score for a twelve-piece orchestra composed of the following parts: piano, extra piano (for use of organ), first violin, second violin, viola, cello, bass, flute, clarinet, cornet, trombone, drums.

In addition to the music for the twenty-piece orchestra, there will be shipped for each print, two sets of eight extra parts as follows: one conductor, two extra first violins, one second cornet, one oboe, one bassoon, two horns.

Through the use of these scores each production will be treated in a distinctively different manner, the comics being supplied with light, airy music designed to assist in carrying the audience along with the action of the screen, while in the "dramatic" productions, music will be used which will emphasize through the medium of tone the portrayal which is being presented upon the screen.

These scores will be furnished to the exhibitors by the Paramount exchanges upon a rental basis.

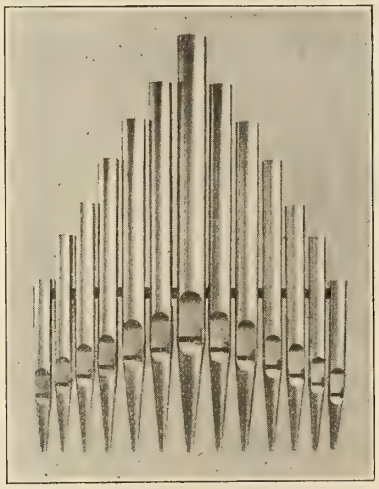
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Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lente movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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WANTS MEETING OF MUSICIANS CALLED TO THRESH OUT CONFLICTING PICTURE MUSIC THEORIES

"J. F. HAMMOND'S article in the MOTION PICTURE NEWS, together with the reply of the musical editor, contains much that is of more than passing interest. Mr. Hammond's points are in the main thoughtfully chosen, the only fault being, to my mind, that he has attempted to cover too much ground in too short a space, but I happen to know that the original intention was to expand the article considerably, and consequently to dwell more fully on the various aspects of the situation," says Herbert Henderson.

"The important point seems to me to be not in the contention that the present system of mixing up the various composers and periods is an artistic failure or in the reply that contention has brought forward, but the admission of both writers that we must look to the living composers for our future photodramatic music.

"If we can only agree on that one point we shall have gone far, because, whatever difficulties may loom up before us (and they are more numerous than some of us perhaps realize), we shall be able to meet them with a united front and to minimize the possibility of our ideals being sidetracked by less important details.

"There are too many enthusiasts in the field to allow matters to stand still, but this very enthusiasm seems likely to cause a confliction of ideas which may retard to a great extent the very object for which we are aiming.

"What then is the best means to further our object? I venture to suggest that, interesting as the articles in MOTION PICTURE NEWS are, they must from their very nature be limited in their usefulness, and that an hour or two of personal exchange of views would achieve far wider results.

"Would it not be possible to convene a representative meeting where this all-important subject might be discussed? It is quite within the bound of possibility that among the readers of this paper there may be some who, while hesitating to rush into print, may have useful suggestions to offer. Let us give some of them the opportunity to place their views of the present and future of photodramatic music before us. We nurse our individual ideas and ideals too much. There is, because of the lack of opportunity and co-operation to exchange our views, a tendency to think that we personally have the only solution of the matter in our hands. I submit this suggestion to Mr. Luz for his earnest consideration."

EDITOR'S NOTE.—Were it within my power to do so, I would have every exhibitor and picture musician read this letter from Herbert Henderson. As he says, the time has arrived when there should be some means whereby the many who are interested in picture music should have the means of conveying their individual ideas to the many, so as to make them universally useful, when practical.

This department of MOTION PICTURE NEWS is open to all, and its original and present intentions are to give publicity as well as help, when possible, to those who are interested in picture music. I want to reassure all readers that it is our personal intention at all times to treat all communications in the most courteous manner, and we want to especially state that we do not desire our editorial notes to be considered criticisms.

Just as all beneficial thought is the result of a positive and negative thought and as all the useful elements of life are the result of a positive and negative condition, it is very likely that the best in picture music will be the result of positive and negative ideas.

Therefore, we never take from any of our communications any part, whether it conflicts with our personal views or not. The editorial notes should be considered nothing more than the negative thought. Both appear together as an additional inducement to make the many think; consequently, we should feel ourselves very much misjudged, were our editorial notes considered offensive. The contrary should be the case.

I want to personally assure my readers that I appreciate the communications that disagree with my personal views more than any others. While idle flattery may add somewhat to the fire of ambition, nevertheless it is not the intention of this department to exploit the views of any one person (the editor not excepted), but to excite universal interest in picture music, which should be uppermost in our minds at all time.

"The Hand of Peril"

World Feature **Projection Time, 65 Miuutes**

	Description of Music.	*Number Suggested.*	*Cue to Stop Number.*
1.	Bird Imitation		End of first scene.
2.	Desc. (S. H.)	"Shadowland" (Leo Feist)	
3.	Waltz (Len. Leg.)	"Saints and Sinners" (Jos. W. Stern & Co.)	
4.	Desc. (H.)	"Sunshine and Shadow" (C. Fischer)	Connects 1 and 2.
		PART 2.	
			"On the trail."
5.	Inter. (Min.)	"Hurry No. 2" (G. Schirmer, Inc.)	Detective at counterfeiters safe.
6.	Desc. (H.)	"Chanson Russe" (C. Fischer)	
7.	Waltz (H. Len. Leg.)	"Artists Reverie" (Jos. W. Stern & Co.)	"So you work alone, etc."
8.	Agitato	"A. B. C. Dramatic Set No. 2"—B2 (Jos. W. Stern & Co.)	"The plates, etc."
9.	Intro. and Waltz	"Tres Jolie" by Waldtenfel	Connects 2 and 3.
		PART 3.	
			"Just gaze out of the window a minute, etc."
10.	Agitato	"A. B. C. Dramatic Set No. 2"—B2 (Jos. W. Stern & Co.)	Girl crook in house.
11.	Inter. (L.)	"Tehama" (W. Jacobs)	Girl crook escapes over house tops.
12.	Waltz	"La Confession" (Jos. W. Stern & Co.)	After girl crook in rear room of saloon.
13.	Desc. (H.)	"Love's Sunshine" (M. Witmark)	Connects 3 and 4.
		PART 4.	
			"I came back for you."
14.	Agitato	"A. B. C. Dramatic Set No. 13"—A1 (Jos. W. Stern & Co.)	"You are not his daughter."
15.	H. Dr. Andante	"A. B. C. Dramatic Set No. 13"—B2	After "You welcher, etc."
16.	Agitato	"A. B. C. Dramatic Set No. 13"—C3	Man killed by master crook.
17.	Desc. (H. Path.)	"A. B. C. Dramatic Set No. 14"—A1 (Jos. W. Stern & Co.)	"The next morning."
18.	Waltz (Leg.)	"Destiny" (G. Schirmer, Inc.)	Connects 4 and 5.
		PART 5.	
			"On the river."
19.	Desc. (H.)	"Romance in F" by Tschaikowski (G. Schirmer, Inc.)	
20.	Desc. (H.)	"Boreas" (M. Witmark)	After detective finds satchel and shoes.
21.	Hurry	"A. B. C. Dramatic Set No. 13"—A1 (Jos. W. Stern & Co.)	Crook falls down.
22.	H. Dr. Andante	"A. B. C. Dramatic Set No. 13"—B2	Crook shoots at detective.
23.	Hurry	"A. B. C. Dramatic Set No. 13"—C3	Detective has crook on dock floor.
24.	H. Dr. Andante	"A. B. C. Dramatic Set No. 13"—B2	"And before Dawn, etc."
25.	Waltz (Len. Leg.)	"Cupid's Caress" (M. Witmark)	To end.

Music Notes: This picture is very dramatic throughout. Special care should be taken in selecting numbers of strictly dramatic appeal. Remember that heavy effects are better obtained with numbers written in minor keys.

The picture should open with a canary bird imitation, which is designated as No. 1 in the plot. No. 2 should be a semi-slow number; No. 3, a slow waltz; No. 4 should be a strictly dramatic number; No. 5 should be a 2/4 number with a minor key predominant; Nos. 6, 13, 19 and 20 should be all slow numbers of positive dramatic effect.

Number seven should be a waltz lento in minor key, played slow and legato; Nos. 18 and 25 should be slow waltzes in major key; No. 9 should be a concert waltz with a short introduction; No. 11, a 2/4 intermezzo in major key; No. 12, an ordinary waltz; No. 17 should be a slow number having a pathetic appeal as well as a dramatic effect.

Nos. 8, 14, 15, 16, 21, 22, 23 and 24 are all melodramatic numbers as suggested in plot. Melodramatic effects in this picture are not well suited for the organ, nevertheless the heavy dramatic appeals can be appropriately accompanied on the organ.

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Building and Furnishings

Edited by Nathan Myers

Stage Settings Transform Theatre Into Fairy Land

Well Designed Sets Help Keep Up Illusion of Delightful Unreality, Making the House and Its Entertainment More Attractive for Patrons—Far-Seeing Exhibitors Who Are Anxious to Make Their Places Additionally Alluring to Public Are Installing Scenic Art Effects

By P. L. LANDIS

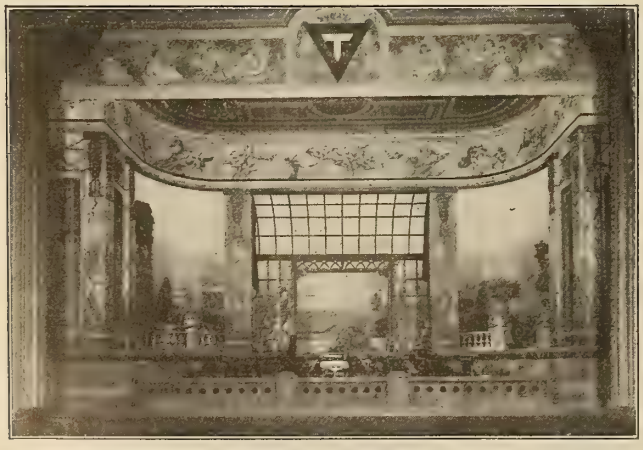
S. L. ROTHAPFEL, the exhibitor genius, considers that three things are absolutely essential for a high-class photoplay house—good pictures, good music, and a good stage-setting. Everyone concedes the necessity of the first two, but there are many who have not realized the tremendous possibilities of a well-designed setting.

In the opinion of the writer, the time is not far distant when a picture theatre with a bare stage will be as uncommon as one without music. Whenever one theatre in a town has installed an artistic set, the people have flocked to that house, have given it an incalculable amount of word-of-mouth advertising; and the money expended for the improvement has come back a hundred-fold to the box-office.

This success is caused not simply by the novelty of the device, but its popularity continues because the setting actually increases the audience's enjoyment of the films. There is a scientific reason for this.

Imagine that you have on your stage a scene showing a portion of a Roman villa. Through the solid pillars you see a lake in the background, with mountains on either side. Even though the stage is only forty feet wide and fifteen deep, the illusion of vast space is created in your mind.

Now the lights are dimmed gradually and the twilight effect fades into total darkness. The screen, which has been out of sight, is lowered, and the film is projected onto it. Instead of



STAGES OF PICTURE THEATRES TODAY MUST ATTRACT BY IMPRESSIVE SCENIC EFFECTS

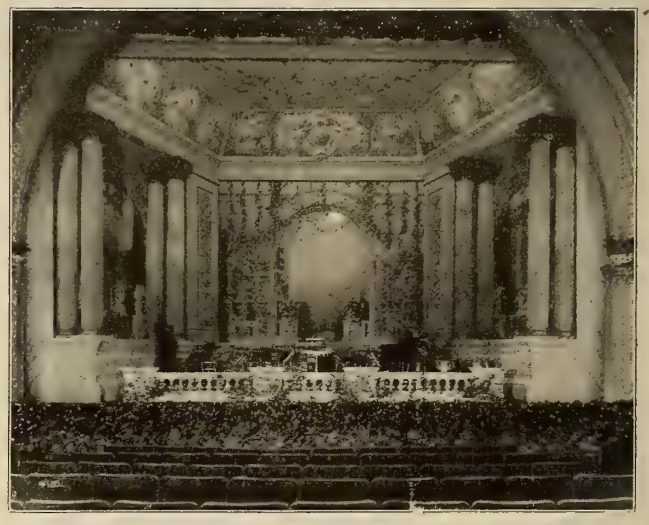
looking at a picture of 15 x 11 feet, for instance, you think you see a vast panorama in which the shadow characters seem living people unhampered by the limitations of a small area—the optical illusion of great space has been created.

Bare Whiteness of Screen Is Concealed

After the picture is finished, the screen is raised, unseen by the audience, and almost imperceptibly the lights on the stage grow brighter. Instead of seeing a mocking, ugly square of white, the audience sees once more the idealistic beauty of pastoral scenery.

The eyes have not been strained by a quick change from darkness to light, and the imagination has not been jolted from the romance of the screen to the uncouth reality of an unlovely stage.

If these statements do not seem possible, you can easily verify them by visiting a theatre where a set is used, or better still, see the same picture in a house not equipped with a stage-setting, and then view it in a theatre that has one.



STAGE SETTING LIKE THIS PUTS AUDIENCE IN PLEASANT AND RECEPTIVE STATE OF MIND BEFORE PICTURE IS FLASHED ON SCREEN

Of course the scenic requirements of a cinema tneatre are different from those of the legitimate theatre. In the latter, the settings must be constructed so that they may be removed in a few minutes, but the picture house set is permanent and need not be moved. This fact permits the builder of sets for the photoplay theatre to make his work far more substantial and effective.

Instead of flimsy "wings," solid pillars and real pergolas can be used, and a scientifically constructed cyclorama takes the place of the "back drop." The best scenic artists and lighting engineers, realizing that this new outlet for their efforts gives their work more permanency and greater possibilities, are now contributing their original ideas to perfect the picture sets.

Can Duplicate All Lighting Effects in Nature

There is absolutely no lighting phenomenon in nature that cannot be faithfully reproduced on a modern picture theatre setting. The curved, neutral-tinted background can be made to reflect any color by means of the improved lighting methods these sets have introduced. The weirdly beautiful effects originated by Bakst, Granville Barker and Urban can be infinitely better carried out on one of these settings than in the ordinary theatre. If your orchestra or organist plays an overture, every mood of the music can be reflected in the lighting of the set. No expert electrician is needed to operate the switches, for the simplicity of the mechanism allows any usher to do it easily.

The real showmen among the exhibitors, the men with a vision,

are eager to make their theatres just as good as they can. These men, who want to be the first to reap the benefit of a revolutionary improvement, have investigated the stage-setting, have found it worth-while, and are now installing them.

CRESCENT THEATRE IN NEW ORLEANS CLOSES AFTER 28-WEEK SEASON.

Special to MOTION PICTURE NEWS

New Orleans, April 1.

AFTER operating on a twenty-five-cent policy for eight weeks, the Crescent theatre, a local K. and E. legitimate house converted to the screen and the Paramount program two months ago, was summarily closed by Klaw and Erlanger on Sunday, March 19, despite efforts on the part of the Paramount representatives and manager of the theatre, W. Fred Bossner, to keep the house open.

The Paramount Company was the pioneer in the New Orleans field in spending thousands of dollars in converting the Crescent into a film house, and, despite the fact that hundreds of Orleanians waxed enthusiastic over the splendid program, opened at a loss, so far as the Crescent was concerned, in which Klaw and Erlanger shared. The Crescent was being operated on a partnership basis, the Paramount Company supplying the films, and Klaw and Erlanger the house. It was a fifty-fifty arrangement, each to share equally in profits or loss.

A few weeks ago, Klaw and Erlanger, unwilling to continue the agreement in face of the financial loss that the theatre was registering weekly, notified the Paramount Company to that effect. On Friday, Tom Campbell, local representative of K. and E., received a telegram from New York advising him to close the house. Mr. Bossner got a telegram altogether different, in that it instructed him to keep the house running until March 24.

From then on it became a matter of wits and injunctions—principaly the latter.

CHATTANOOGA LABOR UNION GOES ON RECORD IN FAVOR OF SUNDAY OPENING

AT the regular meeting of the Central Labor Union, Chattanooga, Tenn., that body went on record as favoring the operation of motion picture shows on Sunday. Resolutions to this effect were adopted.

In these Gov. Rye was requested to "indorse and approve the enactment of such a law as will permit the operation of motion picture shows on Sunday."

The resolutions had previously been unanimously adopted by the unions of moving picture machine operators and musicians there and came up to the Central body from the two unions.

The signers of the resolutions were Elbert Lowry, president of the Moving Picture Machine Operators' Union; J. O. Bachtel, president of the Musicians Union, and J. Cohen, president of the Central Labor Union. W. T. Powell, president of the Central Labor Union, Memphis, Tenn., spoke in favor of Sunday motion pictures.

The Supreme Court of Tennessee recently decided that motion picture theatres cannot be operated on Sunday.

SAMUELS RETURNS FROM TRIP FOR FOTO PLAYER COMPANY

B. L. SAMUELS, special representative of the American Foto Player Company, 62 West Forty-fifth street, New York, has just returned from a five weeks' trip through New York state.

He says he found business conditions excellent everywhere. He was especially successful during this trip in getting in touch with many of the largest exhibitors who are contemplating installing Foto Players in their theatres.

KATHOL MANUFACTURING COMPANY, INC., WILL MAKE DR. THATCHER'S PRODUCT

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QUEEN THEATRE, SEATING TWO THOUSAND, OPENS IN WILMINGTON

(*Continued from page 2254.*)

The theatre is controlled by the Wilmington Amusement Company and is managed by Joseph N. Ginns. The house was designed by the Hoffman Company, Philadelphia architects. The building is a substantial structure of concrete and steel.

Arrangements for heating and ventilating are the most complete, comprising three exhaust fans, six ventilators in the roof and a very large exhaust fan for the middle of the house. The structure is thoroughly heated by steam and an elaborate electric light system has been installed.

A Power's 6-B machine is in use and the length of the throw is 150 feet. The pictures are projected on a Mirroroid screen. The Haywood company furnished the seats, designed for wide aisles and the comfort of the patrons. The musical equipment consists of a Mueller organ and a ten-piece orchestra. An electric four-part automatic ticket seller is installed in the cashier's booth.

The Queen is located in the business section of Wilmington and uses Triangle service at admission prices varying from five cents to twenty-five cents.

KRAUS MAKES CUTOUTS OF PRIZE FIGHT FILMS

WORKING in conjunction with the Champion Sports Exposition Company who had the picture privilege at the recent Willard-Moran heavyweight championship fight, the Kraus Manufacturing Company has prepared a series of slides made from cutouts of the film taken at the ringside.

These slides consist of very clear effective pictures of the interesting action and incidents during the fight.

The Champion Exports Exposition Company purchased the picture rights to this fight at considerable cost. The company equipped the ringside with Cooper-Hewitt lights and had five cameras at work from different points of vantage about the ring. As a consequence the scenes from which these slides were made are full of action and show the most interesting parts of the fight.

These slides can be purchased from the Champion Sports Exposition Company or the Kraus Manufacturing Company.

There is a ruling of the Interstate Commerce Commission, which prevents the transportation of motion pictures of a prize fight from one state to another; also prevents the importation of a prize fight motion picture into any state of the Union.

Slides give the exhibitor in any state, except New York, the only opportunity of projecting pictures of this prize fight.

CARD ISSUED BY BRADY TO EXHIBITORS IS PUNCHED FOR POSTERS ON RENTAL

THE Dick Brady Poster Rental Company, 126 West Forty-sixth street, New York City, has devised a new plan for dealing with the exhibitor. The company is now using a card which is sold to the theatre owner and when he uses the posters on a rental basis, the amount of each sale is punched out. This method has simplified the firm's bookeeping and has done away with the necessary handling of hundreds of accounts. Mr. Brady claims his new system is very successful.

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RADIUM GOLD FIBRE SCREENS have made good for others along this line and will make good for you. *We Stand Squarely Behind Every Individual Screen We Sell!*

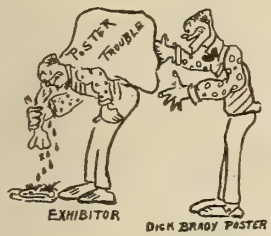
BETTER PICTURES - - - - AT LEAST COST

Radium Gold Fibre Screens, Inc., 220 W. 42d St., New York City

Write Us Today for Further Details

LET—DICK BRADY POSTER RENTAL CO.—*Assume your poster trouble*

Mounted Posters Rented on all Feature Releases



OUT OF TOWN EXHIBITORS:

We are now in a position to ship mounted posters to any point outside of New York City a week in advance.

Blue Steel Cut-outs of CHARLES CHAPLIN, 8 feet and 6 feet high, also Blue Steel 8 foot Cut-outs of JESS WILLARD—World's Champion.

Full line of 7 x 11 Photos on all popular Screen Stars. Boost your matinees and dull evenings. Special Price in Quantity.



FAST AUTO SERVICE—For Pick-up and Delivery

MOTION PICTURE SUPPLIES—SIGNS—BANNERS—SHOW CARDS

DICK BRADY POSTER RENTAL CO., Inc. 126 W. 46th St., N. Y. City 'Phone 5193 Bryant



LIGHT ON LUBRICATION

THERE ARE MANY GOOD OILS, THAT ARE NOT INTENDED FOR AND NOT GOOD FOR PICTURE MACHINES.

FULCO FULCO FULCO

Our special oils cost no more than unsuitable oils. By using them your machines will do their best work—will run with noiseless ease and last longest.

FULCO

E. E. FULTON CO.
156 W. LAKE ST.
CHICAGO

DISTRIBUTERS OF PICTURE THEATRE EQUIPMENT AND SUPPLIES

	Qt.	Gal.
Fulco Okay	75c	$2.00
P. M. S.	75c	2.00
Power's Special	75c	2.00
Simplex Special	60c	1.25

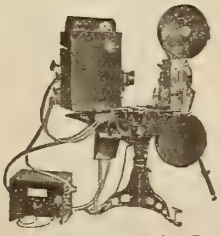
ASK FOR CIRCULAR



THE KEY TO PERFECT PROJECTION

THE

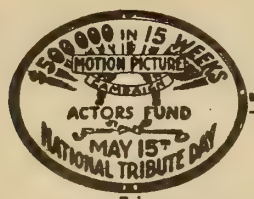
MASTER MODEL

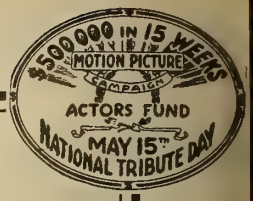


PROJECTOR

116 W. 40TH STREET NEW YORK CITY.

AMERICAN STANDARD MOTION PICTURE MACHINE CO.





EXHIBITORS!!!

United States of America

The Motion Picture Campaign for the Actors' Fund—to raise $500,000 by May 16th—NEEDS YOUR HELP!!!!!

Only seven weeks remain. Please be generous and do your part toward raising this fund.

Many of our peaceful profession are in need of assistance in their later years and we who have health and strength and are making progress should help them. It is our duty to do so. The money we donate will endow the Home and Fund and make comfortable those of this kindly profession who are not so fortunate.

Every Exhibitor in Every City, Town and Hamlet in America

The actor helps everyone—every community in times of disaster—Who helps the actor?

Announce at once that we will contribute 10% or more of the receipts on Motion Picture Tribute Day, Monday, May 15th.

Many have already agreed to do this—won't you write in at once and say that you will also?

Set the public a good example and the public will help us all to endow the Actors' Home and the Actors' Fund of America.

SAMUEL GOLDFISH,
Chairman Executive Committee,
30 East 42nd St., New York.



Motion Picture Campaign for the Actors' Fund. J. Stuart Blackton, treasurer. Locust Ave., Brooklyn, New York.

MUTUAL MASTERPICTURES
DELUXE EDITION

Edwin Thanhouser Presents

The TRAFFIC COP

5 REELS
Released April 6th.
Staged by H.M.MITCHELL
FROM
LLOYD LONERGAN'S Story

A DRAMA OF CIVIC IMPORT
MADE WITH THE CO-OPERATION
OF THE N.Y. POLICE DEPARTMENT



WITH

GLADYS HULETTE

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

AUTHORS FILM CO. INC.

Presents

MME. REJANE

Renowned as a star of supreme accomplishments and international fame, in

The intensely inspiring, patriotic drama

"ALSACE"

In Five Parts



Exhibitors are cordially invited to a Trade View of "ALSACE," which will be held at our Projection Room, 67 Madison Avenue, between 27th and 28th Streets, New York City, on Wednesday, April 12th, at 11:00 A. M.

WATCH FOR THE TRADE SHOW IN YOUR TERRITORY

Trade Shows will be scheduled in Philadelphia, Washington, Baltimore, Pittsburgh, Buffalo, Chicago, Minneapolis and Montreal, Canada.

AUTHORS FILM CO. INC.

1432 Broadway **New York City**

The AUTHORS FILM CO. INC., invites correspondence from film distributors in every State. Only those of the highest financial and business responsibility need respond.

APRIL 22, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



LIBRARY OF CONGRESS
APR 14 1916
PERIODICAL DIVISION

VOL. XIII. NO. 16.

PRICE 10 CTS.

RED FEATHER PHOTOPLAYS

Present

The Distinguished Actor

HOBART BOSWORTH

with Dorothy Davenport
In a timely and unusual
Problem Play

"Dr. Neighbor"

Dealing with the right of a Physician
to take life for mercy's sake.

directed by Lloyd Carleton

BOOK THROUGH ANY
UNIVERSAL
EXCHANGE



...mention "MOTION PICTURE ..."

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS

MARY PICKFORD

IN A
PHOTO-DRAMA
OF HUMANITY,



"THE ETERNAL GRIND"

BY WILLIAM H. CLIFFORD

IN FIVE PARTS, RELEASED APRIL 10TH ON THE

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS-FAMOUS PLAYERS FILM SERVICE LTD.

Paramount Pictures

are the productions of

Famous Players Film Company, Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

Link Up With Paramount

Opposite appears, in reduced size, an advertisement which has been published in the Saturday Evening Post, American Sunday Magazine, American Club Woman, and Woman's Home Companion.

Occupying large space, it will appear

APRIL 27TH

in 35 of the greatest and most influential of America's daily newspapers. By National Advertising, 55,000,000 know that Paramount Pictures are the best pictures; that's one of the reasons why you should—

Link Up With Paramount



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



What This Trade-Mark Means To You

—it stands for worth-while photoplays—featuring celebrated stars—it is a guarantee of consistently high quality fifty-two weeks in the year—it stands for

Paramount Pictures

THE PRODUCTIONS OF

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

Every Theatre Manager showing this trade-mark on the screen in animated form; on billboards, in the lobby, or in other advertisements—is doing his best to give his patrons the best obtainable. He has discarded the nickelodeon type of pictures for real photoplays—therefore he deserves your support.

If your neighborhood theatre does not show Paramount Pictures—ask the manager to get them.

Send for this Motion Picture Magazine

Send 10c. for a three months' trial offer of **Picture Progress,** a magazine filled with stories, photos, questions and answers and articles by and about your favorite Motion Picture players. Address your letter to Department F-2.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Send me your trial offer of *Picture Progress.* Enclosed find 10 cents.

_____

_____

_____

.760 F-2

Paramount Pictures

are the productions of

Famous Players Film Company, Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

Link Up With Paramount

To the public the Paramount Trademark means Quality and Cleanliness; to you it means Fairness and Co-operation. Tie up with this Trademark of the Four Qualities. On

APRIL 27TH

begin displaying this Trademark in your newspaper advertising; on your billboards; in your lobby; and, in animated form, on your screen. Take your stand on the side of the exhibitors who believe in better pictures for the public and a better public for the pictures.

Link Up With Paramount



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Are You
SATISFIED
with Your Program?

Released This Week:

Daniel Frohman presents
MARY PICKFORD in THE ETERNAL GRIND
produced by the
Famous Players Film Co.

Jesse L. Lasky presents
WALLACE REID and CLEO RIDGELY in THE LOVE MASK
produced by
The Jesse L. Lasky Feature Play Co.

PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES No. 10
Bilibid, The "Sing Sing" of the Philippines

PARAMOUNT PICTOGRAPHS No. 10
Preparedness—Caring for the Wounded
From Candles to Electric Lights
The Hair They Wear
Trickids
Testing Your Mind—Munsterberg
Cartoon—"The Long Arm" by J. R. Bray Studios

PARAMOUNT BRAY CARTOONS No. 15
The Stone Age Roost-Robber

WRITE OUR EXCHANGE

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



WILLIAM A MODERN THELMA

WITH

VIVIAN MARTIN

AND

HARRY HILLIARD

One of the World's Greatest Love Stories Made into Photodrama

DIRECTED BY JOHN G. ADOLFI

FOX FILM

FOX Presents

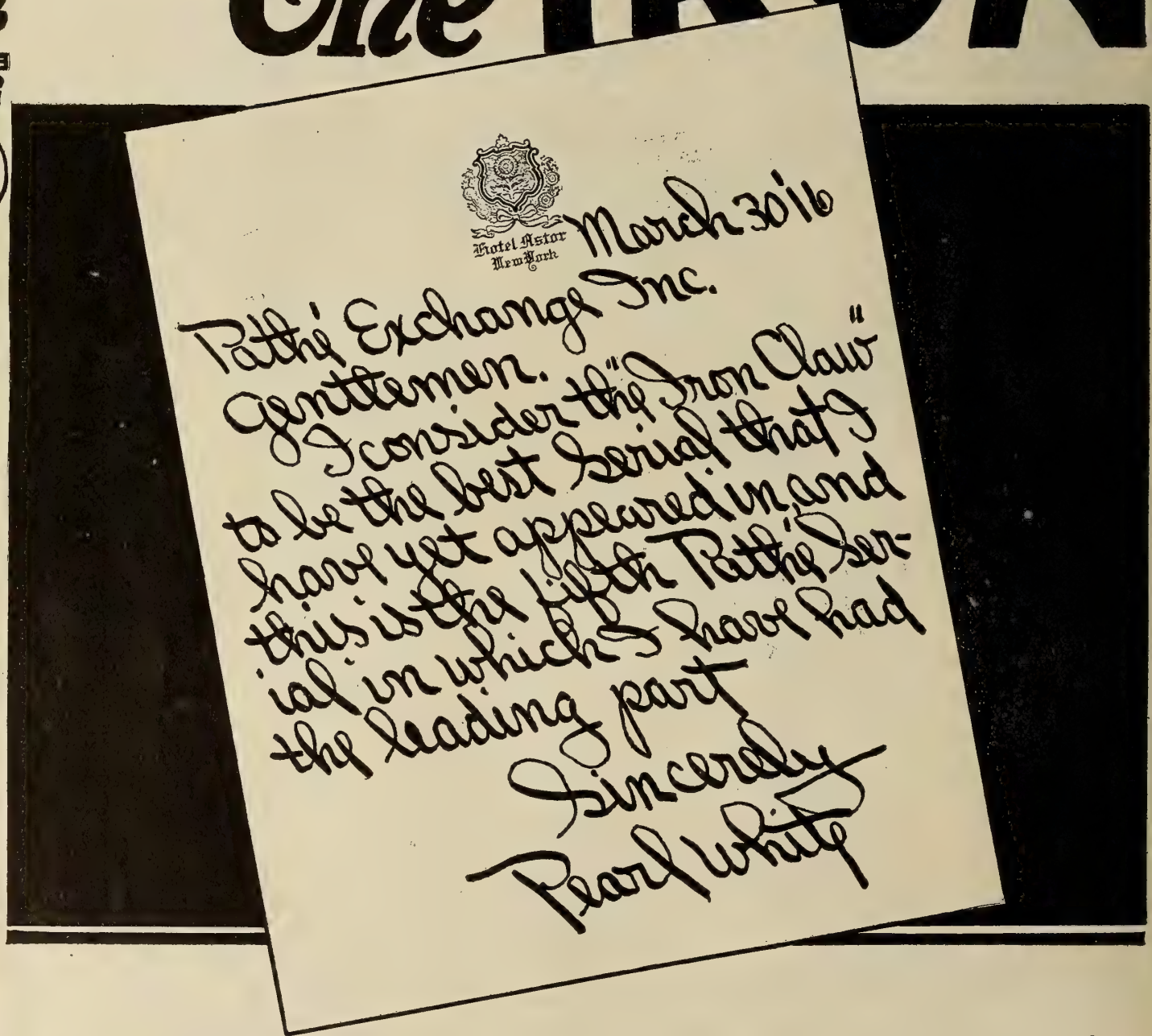


CORPORATION

How can an advertiser continue advertising? By giving YOU value.

What PATHÉ'S Peerless-

The IRON



She ought to know for she has featured in more serials and more successful serials than any player on the screen

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

Fearless Girl says of

CLAW



PEARL WHITE

Produced by
Feature Film Corp'n.
Edward José
Managing Director

How can an advertiser continue advertising? By giving YOU value.

A.H. Woods

BIG JIM

PATHÉ { GOLD ROOSTER play in five parts

Featuring ROBERT EDESON

Supported by ELEANOR WOODRUFF
LYSTER CHAMBERS and CARL HARBAUGH

A strong drama adapted from the stage success of the same name

RELEASED APRIL 18th

PRODUCED BY GEORGE FITZMAURICE

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Presents

GARRITY



YOU are wasting your opportunities if YOU ignore advertising



If you see the crowd coming from a theatre with a broad grin upon every face - ten to one they've seen a

LONESOME LUKE COMEDY

made by the

ROLIN FILM CO.

and released through

PATHÉ

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

GOING UP!

The Business on PATHÉ'S serial success

The RED CIRCLE



Produced by BALBOA

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THE MOST IMPORTANT ANNOUNCE WILL APPEAR IN THIS

The gigantic Hearst organizations have entered the motion picture field. In the publishing business editors look to the Hearst organizations for their news. In the motion picture business exhibitors will look to the INTERNATIONAL FILM SERVICE for their films.

The concentrated effort of all the Hearst newspapers, magazines and periodicals will promote for the exhibitors benefit a gigantic campaign of a magnitude undreamed of in film circles.

INTERNATIONAL FILM SERVICE, Inc., EXCHANGES

International Film Service, Inc., 729 Seventh Ave., New York City,—Joe Engel

International Film Service, Inc., 207 So. Wabash Ave., Chicago, Ill.—J. F. Bowman.

International Film Service, Inc., 69 Carver Street, Boston, Mass.—F. H. Vine.

International Film Service, Inc., 146 Marietta Street, Atlanta, Ga.—G. R. Allison.

International Film Service, Inc., 912 So. Olive St., Los Angeles, Cal.—G. H. Atwood.

International Film Service, Inc., 280 Golden Gate Ave., San Francisco, Cal.—H. L. Knappen.

International Film Service, Inc., 1237 Vine Street, Philadelphia, Pa.—E. W. Sweigert.

International Film Service, Inc., 712 11th St. N. W., Washington, D. C.—F. B. Wathne.

International Film Service, Inc., 804 Penn Ave., Pittsburgh, Pa.—B. F. Lyon.

International Film Service, Inc., 3313 Olive St., St. Louis, Mo.—E. W. Dustin.

International

INTERNATIONAL FILM SERVICE INC.

Twenty Million

MENT EVER MADE TO EXHIBITORS
PAPER NEXT WEEK

APRIL 24th is the first release date of

Mysteries of Myra



¶ This two-part *feature series* is the most revolutionary advancement ever made in motion pictures. It is the development of a new plot—a new theme—a new promotion idea.

¶ In keeping with the gigantic plans outlined by the International Film Service this feature series will open up a new era in motion pictures.



¶ Exhibitors are advised not to book any serial or series of pictures until they have received particulars regarding the feature series to be released by the International Film Service.

¶ The following exchanges are in a position to furnish particulars:

INTERNATIONAL FILM SERVICE, Inc., EXCHANGES

International Film Service, Inc., 729 Seventh Ave., New York City—Joe Engel

International Film Service, Inc., 207 So. Wabash Ave., Chicago, Ill.—J. F. Bowman.

International Film Service, Inc., 69 Carver Street, Boston, Mass.—F. H. Vine.

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International Film Service, Inc., 804 Penn Ave., Pittsburgh, Pa.—B. F. Lyon.

International Film Service, Inc., 3313 Olive St., St. Louis, Mo.—E. W. Dustin.

WATCH FOR NEXT WEEK'S ANNOUNCEMENTS

Film Service

INTERNATIONAL FILM SERVICE INC.

People Daily

VITAGRAPH



Many of the world's greatest statesmen, authors, artists, actors, publishers and business men witnessed the premier showing of

"SALVATION JOAN"

at the Fulton Theatre, New York City, on Sunday evening, April 9th. This special Vitagraph Blue Ribbon Feature presents

MISS EDNA MAY

supported by an all star Vitagraph cast. It was received with an ovation which a New York audience seldom gives.

It is now playing to capacity at every performance and even the most blase Broadwayite enthuses over

"SALVATION JOAN"

This feature was produced under the personal supervision of Mr. Albert E. Smith and Mr. J. Stuart Blackton. They believed it would be popular, but its reception has gone even beyond their expectations.

This SPECIAL Blue Ribbon Feature Released Monday, April 10th, Through the V. L. S. E.



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

LEADING THE WAY

* * * * The next resolution passed unanimously. It read as follows:—*"The Motion Picture Exhibitors' League is opposed to the program system now enforced by a majority of producers and we favor a system of open booking."*

From the Moving Picture World's report of the Motion Picture Exhibitors' League Convention at Albany.

Open-Booking

* * * "The only remedy for such obviously inequitable conditions is the 'open-booking' method of renting films, and the 'box office value' price system—two policies instituted by the Big Four, which combine to market every film of every manufacturer independently of every film of every other manufacturer, at a price based on the actual drawing power of each production.

"These policies were adopted by the V. L. S. E. at its very inception. In fact, it is entirely within the bounds of conservatism to say that this company was formed for the purpose of overcoming the reactionary conditions which almost universally existed in the moving picture industry.

"We determined at the start to be an exception to the rule—to institute the keenest possible competition between the associated manufacturers making up this company, a competition in which each would be bound to try and outdo the other in the size of their investment and the consequent merit of their product. To this end we inaugurated the 'open-booking' and 'box office value' methods in marketing our productions.

Penalty on Poor Pictures

"The 'open-booking' policy as operated by the Big Four places a penalty upon poor pictures and rewards the good ones, for each manufacturer obtains the proceeds solely from his own pictures and those can only be consistent with the merits of their output. The hope of the film industry lies in merit being the sole measure of reward.

"But until the Big Four established the 'open-booking' and 'box office value' policies, films were always sold on the basis that they were of equal merit and co-ordinate drawing power, and every exhibitor was tied by a contract under which he was compelled to take the entire output of a feature distributing company, whether or not a part of it lacked merit or was unsuitable to his audience.

"How much fairer it is - how much more common business sense, to have a man come in and see a picture on the screen before he buys it—to let him judge of a picture's value for his particular patronage for himself—to let him take what he wants—to use it when he wants it and for as long as he wants it."

From an interview in The Morning Telegraph with Walter W. Irwin, General Manager, V. L. S. E.

V. L. S. E. Inc.

Edna May

"The Belle of New York"

In a seven part drama of intense heart interest and dramatic action

"SALVATION JOAN"

A story of the nobility of a good woman—of the courage of a strong man—of the triumph of love over the forces of evil which seek to ravage the heart of the woman and the honor of her country





THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

Nance O'Neil

An artist of whom The New York Evening Sun recently said, "ennobles all that she does—a player of power and force, who of all American actresses is best equipped to portray such intensely emotional roles as 'Lady Macbeth', for instance"

in

"THE FIRES OF ST. JOHN"

By Herman Sudermann

Directed by
Edgar Lewis

A modern day adaptation of the old legend of "The Fires of St. John"—

"When in our hearts awake those wild desires which our fates have dared not fulfill—

When in the tongues of fire, shooting out toward the heavens, are seen the spirits of our dead and perished wishes—the red plumage of the desires we have petted throughout our entire lives."



LUBIN FEATURE
Released through V.L.S.E. *Inc.*



'THE CYCLE OF FATE"

Featuring **Bessie Eyton,** Filmland's Prettiest and Most Winsome Actress, Supported by Edith Johnson, Al. W. Filson and Co-stars.

A tender story of the City and the Sea, written and produced as a Selig Red Seal Play by Marshal Neilan.

SELIG

Released through **V.L.S.E.** *Inc.*

TRADE MARK REG.
U.S. PAT. OFF.

ESSANAY

presents

William
Gillette

in

"SHERLOCK
HOLMES"



Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V. L. S. E. *Inc.*

BRANCH OFFICES

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Av.

New York City
1600 Broadway

BIG FOUR FEATURE PLAY

LUBIN

SUCCESS

SELIG POLYSCOPE

BRANCH OFFICES

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Av.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St. Louis
3630 Olive St.

Seattle
415 Olive St.

Washington D. C.
811 E. Street N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
204 St. Catherine St.

THE SECRET OF A FULL TILL

An Advertisement From the Pen of one of America's Most Successful Exhibitors

By A. W. Walker

The H. L. Walker Circuit of Theatres
Aberdeen, South Dakota

In these days of keen and aggressive competition among exhibitors as well as the producers of the photoplays, we, who have studied the situation, are beginning to wonder what the outcome will be of the chaotic state of affairs that apparently exists throughout the moving picture industry.

Co-operation is, and will be, the secret of success. A sort of partnership should exist between the producer and exhibitor. Each needs the other's good will and assistance in order to make the business of each a success.

The producer who is willing to meet the exhibitor half way, to extend to him every legitimate courtesy possible, to assist him in properly and judiciously advertising his theatre and the films shown therein, and to comply with his wishes in so far as is possible, will be busy hiring more clerks, bookkeepers and treasurers, and clipping coupons from gilt-edged bonds, while the sheriff is turning the key in the other fellow's door.

In all of our dealings with "The Big Four" we have found them to be "The Successful Producer."

We have received hearty co-operation. Our advertising is always sent to us sufficiently in advance to enable us to use it to the best advantage. When we ask a reasonable favor, they grant it, freely and willingly. We have received a square deal. And, last, but not least, V. L. S. E. productions, in my opinion, are second to none. Let the good work go on, and with it, the good will and friendship of every "Big Four" exhibitor.

A. W. Walker

ORPHEUM THEATRE,
Aberdeen, S. D.

Dict. A.W.W.

"I know not how to govern our own course save by the proven experience of others."

RED SEAL SELIG PLAYS

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

VITAGRAPH



Millions of readers of Hearst newspapers "hystericalize" themselves every morning at

"THE ESCAPADES OF MR. JACK"

Every patron of a successful exhibitor does the same thing every evening

Because

THE VITAGRAPH COMPANY and THE HEARST SYNDICATE

Offer

FRANK DANIELS

The Greatest of them all

in

"THE ESCAPADES OF MR. JACK"

ONE A WEEK—EVERY MONDAY

The Perils of this week

"MR. JACK'S ARTISTIC SENSE"

Mr. Jack has Admiral Peary beat to death. Peary discovered a lot of ice—Mr. Jack discovered Dotty. Dotty posed for Pazzini. Mr. Jack would have posed for Dotty the rest of his natural life, but his nose was red and the ruby roses left their mark on Dotty's face after the death of a kiss.

Another slippery, sliding sketch with sixty silver smiles for every sixty seconds.

Released Monday, April 17th
Through the V. L. S. E.



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH



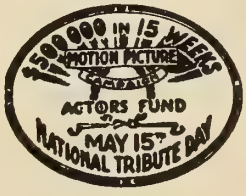
THE REGULAR
VITAGRAPH PROGRAM
For the week
Commencing April 17th
Consists of
A One-part Educational
Subject,
On Monday
Which pictures the life of our
Jolly tars ashore and afloat.

* * *

William Dangman in
A single reel Comedy
On Friday

* * *

And a Three-part
Broadway Star Feature
On Saturday



REGULAR RELEASES

"LIFE AND TRAINING IN THE U. S. N."

One-part Educational Subject,
Monday, April 17th.

* * *

"HIS LUCKY DAY"

One-part Comedy—Friday—April 21st.
Presenting:—
William Dangman, William Lytell, Jr.,
George O'Donnell, Harry Mayo,
Lucille Crane and Florence Natol.

* * *

"A CALIPH OF THE NEW BAGDAD"

Three-part Comedy-Drama—Saturday—
April 22nd
BROADWAY STAR FEATURE
Presenting:—
Van Dyke Brooke, Leah Baird,
Emmanuel A. Turner, Templar Saxe
and Edward Elkas.

* * *

Released through the
General Film Company



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

MUTUAL PICTURES



A FLICKERING LIGHT

A two-part "Mustang" drama, portraying the lonesome life of a cowboy bachelor, brightened by a true woman's tender love. Anna Little, Frank Borzage and Jack Richardson appear in the principal roles.

Directed by Frank Borzage. Released April 14th.

His Masterpiece

Lizette Thorne, Edward Coxen and George Field are featured in this compelling two-part "Flying A" drama.

Directed by Thomas Ricketts. Released April 17th.

"Number, Please?"

Carol Halloway and John Sheehan in a rollicking "Beauty" comedy based on crossed telephone wires. A jealous wife and a comely telephone operator cause a jumble of fun.

Directed by Archer McMackin. Released April 19th.

Realization

A strong three-reel "Flying A" drama with Winnifred Greenwood and Edward Coxen in the stellar parts.

Directed by Thomas Ricketts. Released April 22nd.

The Bookworm's Blessed Blunders

The inimitable character comedian, Orral Humphrey, assisted by Lucille Ward, builds a thousand feet of laughs in this mirthful "Beauty" comedy.

Directed by Phil Walsh. Released April 23rd.

Every one of these subjects is the standard of excellence that means BIG BOX OFFICE RECEIPTS. BOOK THEM TODAY.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM COMPANY, INC.,

SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.



J. P. McGOWAN
Director

A Box

MUTUAL SPE

An



George A. McDaniel J. L. Farley Helen Holmes Leo D. Maloney

Book This Thrilling Business Booster

"I just want to let you know with what success I have been running The Girl and The Game. I've been exhibiting long enough to know that big advertising in the trade journals doesn't always make the picture or satisfy an audience; but in the instance of The Girl and The Game all boosting the manufacturers have given it has been backed up with honest goods.

"The picture has been a money getter and a boost to the house right from the start. The standard the producers set at the start they have kept up throughout, and, as I am on the 12th chapter, I am confident the excellent quality of production will continue to the end."

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This Great Railroad Novel by Frank H. Spearman, featuring

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Fifteen Weeks of Packed Houses

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"The Girl and The Game has met with an unqualified success at our theatre, as our business is satisfying to the extreme. Even wind storms and inclement weather in general do not keep away our patrons when they want to see the intrepid Helen Holmes in her thrilling deeds of The Girl and The Game."
C. W. Wonderly, Wonderly Theater, La Junta, Calif.

"— The Girl and the Game is a humdinger of a serial. It is beating all my previous records for attendance; my patrons like it, and each week shows an advance over the previous attendance. It's the best crowd getter we have ever shown."
D. C. Lung, Tulane Theatre, Oakdale, La.

"I have shown The Girl and The Game to a capacity house each and every night I have run same, and I will recommend it to any exhibitor who wants a big drawing card."
Henry Burge, Collinsville, Ill.

"We have played three chapters of 'The Girl and The Game' and have had a record business on it. This is the best business getter we have ever had in our house. We have had an increase in receipts with each chapter, and expect it to bring them to the box office the entire fifteen chapters."
Geo. W. Brown, Hippodrome Theatre
Williamson, W. Va.



"It is with great pleasure that I take this opportunity to congratulate you on the greatest of all serial stories in The Girl and The Game. It is the first continued film that has shown a pronounced punch in every chapter. The artistic acting of Miss Helen Holmes will go down in history, as her daring feats are the talk of the neighborhood. Mr. McGowan is, in my judgment, the most wonderful producer we have yet seen."
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Ellen Terry and
Marlowe Theatres
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RELEASED APRIL 22.
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Miss

Billie Burke

in

GLORIA'S ROMANCE

A MOTION PICTURE NOVEL
BY MR. & MRS. RUPERT HUGHES

For Complete Details
See Next Pages—



Miss Billie Burke.

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THE INTERNATIONAL FAVORITE

Miss Billie Burke

in

GLORIA'S ROMANCE

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THIS ANNOUNCEMENT heralds the coming of a work of photographic literature that strikes a new note in artistic attainment.

We announce for release throughout the United States, beginning Monday, May Twenty-Second, a novel by Mr. and Mrs. Rupert Hughes, which will be presented in twenty chapters in motion picture form through the leading theatres and in novelized form through the leading newspapers. A new, two-reel chapter will be released each week through the Kleine Exchanges.

The factors that make this the year's most distinctive achievement in the art of filmcraft are:

The Star: Miss Billie Burke
The Supporting Cast headed by Mr. Henry Kolker
The Authors: Mr. and Mrs. Rupert Hughes
The Producer: George Kleine

This production offers exhibitors an exceptional opportunity for tremendous box-office receipts for twenty weeks. Never before has such a remarkable cast been assembled for a serial production. Never before has such a costly and magnificent subject been presented. Never before has such a powerful work of literature been screened. Leading exhibitors are now invited to apply for this attraction.

See Next Page for Further Data

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THE INTERNATIONAL FAVORITE

Miss

Billie Burke

in

GLORIA'S ROMANCE

APPLICATIONS FOR THIS STUPENDOUS ATTRACTION ARE NOW BEING RECEIVED

The method of offering this remarkable feature production to exhibitors will be through application. If you are seeking a box-office attraction of exceptional magnitude—one that means large attendance regularly—*steadily*—make your application for this subject immediately.

The Star, Billie Burke—the supporting cast headed by Henry Kolker—the authors, Mr. and Mrs. Rupert Hughes—the producer, George Kleine—stamp this a work of extraordinary merit—a motion picture novel of incomparable value.

Mail This At Once!

The application card is set here for the convenience of exhibitors. If you wish to be considered for this feature, mail your application at once.

This application does not mean that we will allot this feature to you—it does not obligate you or us. It will merely enable us to get full booking information to you quickly. Fill out and mail this application card immediately to the home office.

George Kleine

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Exchanges Everywhere

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Manager .....

Street Address .....

City ..... State .....

Seating Capacity ..... Admission Price .....

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EVERY WOMAN WANTS TO SEE IT.
EVERY MAN SHOULD SEE IT.

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PAINLESS CHILDBIRTH—A BOON to MOTHERHOOD

THE ORIGINAL AND AUTHENTIC PICTURES TAKEN UNDER THE PERSONAL DIRECTION OF DR. SCHLOSSINGK, ASSOCIATE OF DRS. KRONIG AND GAUSS, FRAUENLINIK, GREIBURG, GERMANY, WHERE "TWILIGHT SLEEP" WAS DISCOVERED.

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SIXTEEN MILLION WOMEN HAVE READ ABOUT IT
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Publicity Made "The Birth of a Nation"
"TWILIGHT SLEEP" HAS GOT IT TOO



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The more YOU read these advertisements the more useful to YOU we can make the "News."

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The Social

Stories by George Bronson Howard

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Featuring Marin Sais and Ollie Kirkby

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Mona and Mary cross swords with the unscrupulous Dr. Hyoscine in a gripping adventure that matches woman's keen wits against the scheming trickery of a clever hypocrite. Suspense that holds with a vise-like grip through every scene.

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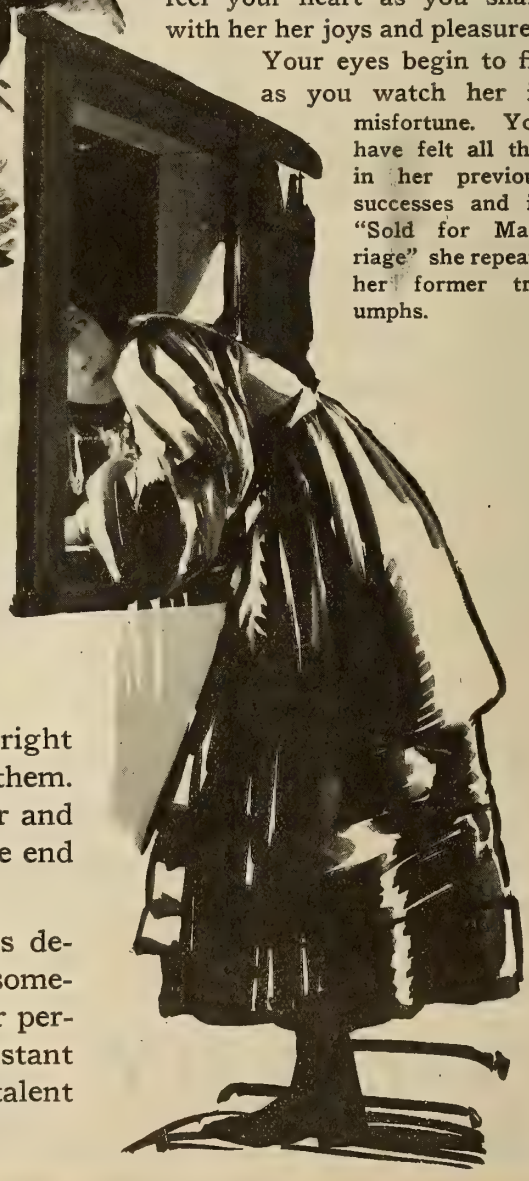
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Lillian Gish *in* Sold *for* Marriage



Lillian Gish possesses a certain charm that makes you love her. You can feel your heart as you share with her her joys and pleasures. Your eyes begin to fill as you watch her in misfortune. You have felt all this in her previous successes and in "Sold for Marriage" she repeats her former triumphs.



Do you believe in the sale of girls for marriage?

Do you think the young people should be permitted to pick out their own mates, or should they be required to accept the selection of their parents? When your patrons have seen this picture they will be ready to answer the questions and discuss them with great interest.

For the week of April 16th the TRIANGLE Fine-Arts Play will be Lillian Gish in "Sold for Marriage"—a picture which is sure to reach right down to the hearts of your patrons and "get" them. Never for a moment does their interests falter and at the end of the fifth reel they only regret the end has arrived.

The success of an actress is dependent on that indefinable something that strikes the spot, her personality that commands instant approval. It is a matter of talent and charm.

"Sold for Marriage"

presents American immigrants in a rarely sympathetic light and for this reason will carry home a valuable lesson to all those who witness it.

Lillian Gish takes the part of Marfa, a beautiful young Russian girl adored by all the young men of the Village, but especially by Jan. Marfa and her uncle depart for America and are greatly pleased to find Jan on board. Arriving in America they are met by the uncle's brother who has completed arrangements for the sale of Marfa. By physical force Jan tries to rescue the girl but is unsuccessful. The final outcome of the story takes one through much thrilling action.







"The Stepping Stone"

The TRIANGLE-Ince picture to be released this same week is one that is bound to strike a responsive cord in the heart of every woman.

How many loving wives struggle from morning until night, scrimp and save for the sake of an unappreciative husband who in the end when success has arrived is likely to cast her aside for some pretty wallflower. These questions and many others of vital interest form the keynote of this play.

Then there are two Keystones that are bound to furnish reams of laughter for every audience.

If you are an Exhibitor and are not running TRIANGLE Pictures why not send in the enclosed coupon for information.

Triangle Film Corporation
1457 Broadway, New York City

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Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name.....
Theatre.....
Address.....
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THE COME-BACK

Five acts of romance and vital action. By special arrangement with Fred J. Balshofer

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PICTURES

Released on the Metro Program

April 24th



In answer to the published rumors that Mary Miles Minter is to leave Metro, we call attention to the fact that Metro has a two years' contract with Miss Minter and her mother.

Metro Pictures Corporation

to mention "MOTION PICTURE

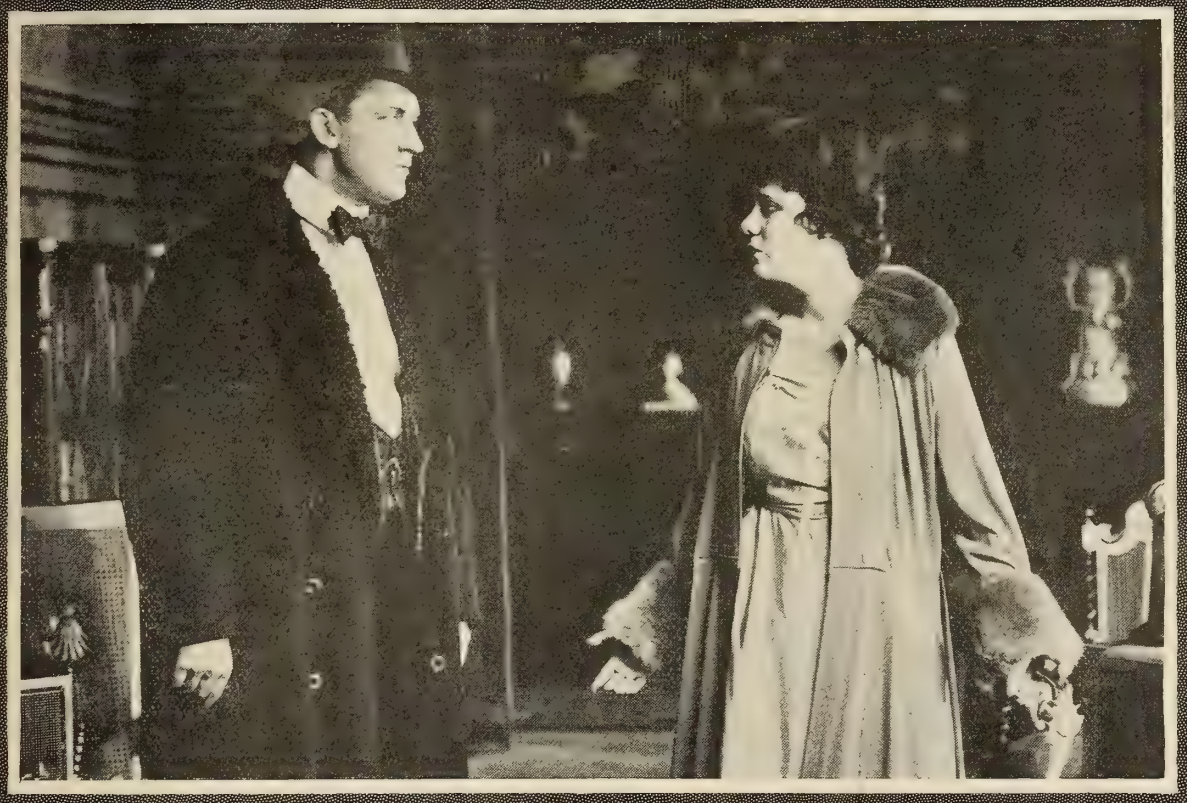
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depends on steady patronage, not a crowded house one night and a scattered few the next.

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ESSANAY takes pride in seeing that every play is up to the standard—all good.

Book Essanay plays and keep your house filled.



HER NAKED SOUL

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DARWIN KARR and NELL CRAIG

The story of a girl persecuted until she yields to temptation, when her seared soul is laid bare to public gaze. Through love she wins to redemption. 3 act drama—April 22.

THE ELDER BROTHER
Presenting FRANCIS X. BUSHMAN
2 Act Drama—Reissued April 18

CANIMATED NOOZ PICTORIAL NO. 9
by Wallace A. Carlson
Cartoon & Scenic—April 19

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BIG FOUR FEATURE PLAY V L S E

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"When You See it in 'The News' It's NEWS"

Motion Picture News

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"The Exhibitors' Medium of Communication"

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SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII APRIL 22, 1916. No. 16

Starving the Screen

"HOW did you like it?" asked the manager of a Broadway neighborhood house the other evening, referring to his evening's feature.

"I could hardly sit through it," I answered.

"I didn't," he replied, "I'd rather look at the lobby."

"Well," he went on, resignedly, "It's on the program. I am confronted by this sort of thing right along. I get all my pictures in advance and half of those I take I wonder how an audience can stand them."

* * *

THE day following I met the owner of one of the biggest picture theatre interests in the country. His statement demands the most serious consideration.

Said he: "I look for only two years more of the present popularity of motion pictures."

My own opinion is that his judgment is wholly wrong. But there's only one thing that stands in the way of the calamity he foretells—and that is better pictures, and there's only *one* factor who can prevent this crash—and that he is the producer.

* * *

DOES he sense the fact?

I seriously doubt it. There's not a producer today who will agree with you on the necessity of better pictures. He'll tell you of this necessity before you can tell him.

He'll emphasize the great fundamental value of the story, etc., etc.; and then in most instances, and for some reason—to catch a release, or because he really doesn't believe in his heart what he says, or because his organization is not sincere or able—he'll turn and—just footage, just the same poor kind of pictures that through consistent and overwhelming production have done most to bring about the one and acute condition in this industry.

And just the kind of footage that, if obstinately continued, will hurt the future, the great future of the photoplay and the vast possibilities of motion photography.

* * *

WHAT on earth is the matter? Haven't we enough capable producers to furnish a few thousand theatres with good pictures? Or is the whole scheme of showing motion pictures wrong? I mean, is the system of distribution and exhibition so radically wrong that we can't produce enough good pictures to meet its faults?

We'll have to answer the question pretty soon—some way.

* * *

WE have spoken often of the close similarity between pictures and publications—emphasizing the fact that pictures must be as good as popular magazines and books.

Today they are not; *within two years they must be, if they are to exist.*

I, for one, would rather spend my evenings reading than at picture shows—this despite my charitable and intense interest in the latter. The good pictures are a delight; and facing any audience today anywhere is the deadly percentage of mere footage.

* * *

FOR the least effect of this is upon the writer—the photodramatist of the future, the factor we *must* have to make pictures hold the great public.

He regards the motion picture as "movies." He has little inspiration to put forth his best. No money offered will attract him, but the medium of expression as he sees it, he'll give his poorest effort, assuming that it doesn't want his best. He thinks that pictures rely most upon the mechanics of the camera, upon lavish sets, great mob scenes, high-salaried stars, and author's names.

Of course, he's 'way wrong; but the general run of pictures he sees don't tell him so.

* * *

THE fact of the matter is that the best pictures, pictures, too, that are the best box office successes and that get rebookings, are pictures with "something in them," something that strikes a chord in the heart and mind of the average audience, pictures with a broad and true emotional appeal, pictures that make and leave an impression.

That "something" doesn't come from the producers' bag of tricks, nor from astounding settings, nor the names of stars and authors. It comes first from the story and its capable visualization by the director and the cast.

* * *

IT is the very "something" that makes a story or a book widely read and long-lived. It is the "something" that "best sellers" and big magazine circulation. It is the "something" that makes millions of people today gamble on picture theatre tickets—and often go away disappointed.

How long will they continue to gamble?

We are overdoing the objective side of pictures. In an effort to make them popular we crowd them with stupendous effects, with "thrills," close-ups, striking photography, big scenes—forgetting that the whole is an undigestible bulk with no lasting nourishment in it.

Such pictures cost fortunes; yet I have known a picture with but a man, a woman and a dog in the cast which in its reissues—it is still booking—will have been viewed by fifty times as many people.

It had "something" in it.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

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VOL. XIII April 22, 1916. No. 16

The High Cost of Fresh Air

THE improperly ventilated motion picture theatre is once more receiving its merited share of attention from the health experts of various cities, notably New York and Detroit.

Some of the figures and conditions specified, particularly in New York City, are astonishing. Out of a total of 518 theatres in Manhattan, Brooklyn and the Bronx, 334 were found to be so poorly ventilated as to be "a menace to public health," in the words of the official report.

Only seventy-seven houses in the three boroughs were found to be ventilated properly.

* * *

A PECULIAR result of the investigation was the discovery by the Board of Health's inspectors that *almost all the theatres had the facilities with which to comply with the law, but did not operate them on account of the cost!*

Fresh air was too expensive, these exhibitors (if they must be called such for purposes of identification) reasoned.

Fresh air meant cold air, and cold air meant that it had to be heated, which in turn meant good money spent for coal. That would never do.

So instead they shut off their ventilating fans, kept entrances and exits tightly closed, and used disinfectants to disguise the odor of the stale air within.

* * *

TO tell an exhibitor of this type that such unsanitary practices are really "bad business" is only to bewilder him. He does not know what you mean, because all his business methods are bad.

No exhibitor who has not the common decency to present his patrons with a clean, fresh, airy house has any right to be identified with this business.

Not only is he a virtual enemy of his patrons, but he is a traitor to the trade, because he causes it to be brought into disrepute with the better elements of the community by such uncleanliness.

* * *

DR. DE KLEINE, the head of the anti-tuberculosis movement in Michigan, though not specifically so severe upon the motion picture theatres that have come under his observation, declares, nevertheless, that many of them are unsafe for persons of weak constitution. "Their patrons are starved for air," is the way he puts the case.

In justice to the Michigan exhibitor, Dr. De Kleine asserts that the motion picture theatres of that state are constantly improving their ventilating facilities, but he points out that much remains to be done in this regard.

The implication is—and it is a just one—that too much cannot be done.

* * *

IT is the duty of every exhibitor to see to it that no patron of his, through any act or omission of the management, takes harm in any way from an evening spent at his theatre.

The primary safeguards against bodily injury, it need hardly be said, are fire prevention and ventilation. These are as important as a clean, broad, artistic program.

No self-respecting exhibitor would knowingly offer his audience an inferior or an immoral picture. He should be just as solicitous of the air they breathe as he is of the pictures they see.

One is quite as important as the other in the ultimate success of his house.

A Regrettable Misunderstanding

THE evidences this week are that we are to have two trade shows. From every one's standpoint—exhibitor, producer, dealer, manufacturer, distributor, public, this is exceedingly regrettable. Everything is against the unfortunate situation; nothing at all is in its favor. The very principle for which the Board of Trade was organized, the very fundamental of its existence,—namely unity of organization of all branches of the industry is, for the moment at least, set at naught. It is a sad showing for the fifth industry to make to the public and still more so to its own component parts.

* * *

THE situation is purely the result of misunderstandings—which should not exist, which ought to be dispelled with little trouble. But one single possible good can result from the present obstinate division and that is a clearer future understanding and a closer future co-operation.

* * *

IN the meantime it is to be hoped that the exhibitors of the country will not take the situation at all overseriously and that every man will exercise his own good sense, his loyalty to his calling and to the industry at large and will accept the statement made until he knows his facts.

* * *

MOTION PICTURE NEWS knows pretty clearly all elements involved and knowing these believes as ever and, equally in the greater possibilities of the Exhibitor's League and of the Board of Trade and in their close affiliation and perfect harmony at no late date.

Space for Exposition Snapped Up by Companies

Manufacturing Concerns and Film Producers Come Forward in a Body and Contract for Large Booths—Orders Sent in from All Over the Country—Madison Square Garden Will Be Decorated Inside and Out in a Color Scheme of Green, White and Gold—Daily Film Paper Will Supply 200,000 Visitors with News

FILM producers and large manufacturing companies in the accessory field have come forward in a body to contract for space at the First National Motion Picture Exposition, under the direction of the Motion Picture Board of Trade at Madison Square Garden, May 6-14, inclusive. Approximately 20,000 square feet have already been signed for.

These orders have come from all over the country and include the Chamber of Commerce of Los Angeles and the Board of Trade of St. Petersburg, Fla.

The Mutual Film Company has taken 1,500 square feet and the Paramount Pictures Corporation, with the Famous Players, Jesse L. Lasky Pictures Company, Oliver Morosco Photoplay Company and the Pallas Pictures, has taken a like amount.

Others who have contracted for exhibiting space at the Garden are: Eastman Kodak Company, 400 square feet; Universal Film Manufacturing Company, 520 square feet; Bluebird Films, 500 square feet; Vitagraph Company of America, 500 square feet; Fox Film Corporation, 500 square feet; International Film Service, 500 square feet; Nicholas Power Company, 500 square feet; J. H. Hallberg, 500 square feet; Cooper Hewitt Comapny, 100 square feet; Bell and Howell, 140 square feet; Novelty Slide Company, 100 square feet; Typhoon Fan Company, 100 square feet: Motion Picture Apparatus Company, 100 square feet; Searchlight Library, 140 square feet; Motion Picture Directory Company, 200 square feet; *Morning Telegraph,* 336 square feet; MOTION PICTURE NEWS, 336 square feet; *Motion Picture World,* 140 square feet; *Motion Picture Magazine,* 100 square feet; *Motography,* 140 square feet; National Cash Register Company, 270 square feet; Estey Organ Company, 800 square feet; Los Angeles Chamber of Commerce, 640 square feet; St. Petersburg (Fla.) Board of Trade, 300 square feet.

Binder in Active Charge

The active management of the exposition is in the hands of J. W. Binder, executive secretary of the Motion Picture Board of Trade of America. Harry Cochrane, general manager of the Madison Square Garden, is associated with Mr. Binder, which fact guarantees the affair will have the full facilities of the best known show place in the world.

An extensive program has been arranged by the officers and members of the Board with the object of making the exposition a profitable and instructive one and also highly entertaining.

S. L. Rothapfel, well known for his original ideas in decorations and for his orchestration arrangements for motion picture playhouses, will be in control of the artistic work for the Garden show.

The principal colors which will gladden the eyes of the 200,000 or so visitors present during the eight days of the exposition will be green, white and gold. These colors, it is expected will unite to become the national and international banner of the motion picture industry for all time. These colors in streamers and pennants will be hung both inside and outside the Garden.

The ceiling of the building will be covered with the beautiful Tiffany glass and the walls done in harmonious colors. The show booths are placed around the sides and each exibitor has promised to do his best in the way of decorating.

Heretofore one of the great troubles to be encountered in holding an exposition at Madison Square Garden is the lighting system. Naturally some of the exibits will be of small articles and the visitor will want to see them closely. To meet this difficulty an arrangement has been entered into with the Cooper Hewitt Company for them to supply the lights. These lights were used for the Willard-Moran fight and the interior of the Garden was as bright as a sunny day.

A large stage with a depth of 100 feet will be constructed at the Fourth avenue end of the building. At the rear of this will be built the largest motion picture screen in the world. In front there will be 2,000 comfortable opera chairs. Here when one tires of the exhibits and other attractions they may find a motion picture show with the latest feature plays and comedies.

Producing Studio a Feature for Public

What will probably be the most enthralling entertainment feature of the exposition will take place on the large platform. A typical producing studio will be assembled and the general public will be shown the mysteries of the cameraizing of the picture play.

Stars drawn from many companies have offered their services and under the supervision of able directors of the first rank they will enact a scenario each day. Then as soon as possible the pictures will be placed on the screen without editing or making over. This will be the first time in the history of the industry that the layman has been invited to see the action of the players before the camera.

Dancing is to be another big attraction. It is well known that no affair of any magnitude is successful nowadays without it, so with that point in mind the management will allot the center of the Garden for that purpose. Three thousand couples will be able to dance at the same time. Dancing will be from opening until closing.

Each day of the exposition will have a designated name, such as Bankers' Day, Exhibitors' Day, Board of Trade Day, Fire Insurance Day, Distributors' Day, Projection Day, and Fashion Day. Each will have its own set of features. For instance on Bankers' Day leading members of the American Bankers' Association will deliver addresses on the relation of capital to the industry, while on Fire Insurance Day the exhibitor will be spoken to on fire, its cause and prevention.

Fashion Day means that all the well known gown, hat and shoe shops will have their mannikins in attendance to show the latest fads of the day. This will be especially attractive, as New York has set the world's fashions in women's wear for the last year.

A reception committee composed of motion picture actors and actresses prominent to the public will be present at the Garden each day.

Array of Screen Favorites

This committee will include practically every screen favorite, and while many important additions are to be made before the opening of the exposition, as now constituted the Vitagraph Company will be represented by Anita Stewart, Leah Baird, Naomi Childers, Jewell Hunt, Billy Billings, Rose Tapley, Dorothy Kelly, Arline Pretty, Anne Schaefer, Mary Anderson, Eulalie Jensen, Louise Beaudet, Betty Howe, Virginia Norden, Robert Edeson, Adele Degarde, Julia Swayne Gordon, Mary Maurice, Belle Bruce, Frank Daniels, Ralph Ince, Joseph Kilgour, William Shea, William Duncan, John T. Kelly, Anders Randolf, Charles Kent, Denton Vane, Evart Overton, L. Rogers, Lytton, Wally Van, Webster Campbell, Charles Wellesley, Antonio Moreno, Arthur Cozine, James Morrison, Van Dyke Brooke, Donald Hall, Robert Gaillord, Harry Northrup, Paul Scardon, Harry Morey, Ned Finley and William R. Dunn.

Pathé representatives, among others, will be Pearl White, Florence Reed, Jackie Saunders and Ruth Roland.

Geraldine Farrar, Blanche Sweet, Marie Doro, Mae Murray, Anita King, Violet Malone, Florence Dagamar, Fannie Ward, Cleo Ridgely, Marjorie Daw, Charlotte Walker, Camille Astor, Theodore Roberts, Wallace Reid; Victor Moore and Thomas Meighan are among the representatives of the Lasky Company.

From the Horsley and Cub Comedy Studios will be Margaret Gibson, Crane Wilbur, William Clifford and George Ovey.

Mary Pickford herself will head the delegation from the Famous Players with Hazel Dawn, Marguerite Clark, John Barrymore and Pauline Frederick.

The Mutual will have Charlie Chaplin, Louise Owen, Helen Rosson, F. Forest Taylor, Harry V. Meter, William Clifford, Brooklyn Keller, Nan Christy, Margaret Gibson, Winifred Greenwood, Dick La Reno, Vivian Rich, Anna Little, Frances Keyes, Walter Hiers, Gladys Dore, Riley Chamberlain, Helen Holmes and Iva Shepard.

A big galaxy of stars will represent the Universal, including Grace Cunard, Cleo Madison, Marie Walcamp, Helen Ware, Sarah Bernhardt, Mary Fuller, Ida Schnall, Violet Mersereau, Little Zoe Beck, Gretchen Lederer, Lewis Waller, Francis Ford, Hobart Bosworth, Master Antrim Short, Billie Ritchie, Richard Stanton, Stanley Walpole, Ben Wilson, Dorothy Phillips, Lena Baskette, Billie Rhodes, Rupert Julian, Myrtle Gonzalez, William C. Dow-

MEMBERS OF THE DISTRIBUTING FORCE OF THE INTERNATIONAL FILM SERVICE



(Top, left to right) MESSRS. ATWOOD, DUSTIN, KNAPPEN, ENGEL, BOWMAN, AND VINE

(Below, left to right) MESSRS. BURGES, SWEIGERT, LYON, WATHNE, AND ALLISON

lan, Gloria Fonda, Lee Moran, Eddie Lyons, Paul Panzer, Betty Gray, Elsie Jane Wilson, King Baggott, Edna Hunter, Murdock MacQuarrie, Cyril Scott.

From the Fox Film Corporation will come Theda Bara, Annette Kellerman, William Farnum, Virginia Pearson, Violet Horner, George Walsh, Stuart Holmes, Dorothy Bernard, Vivian Martin, Bertha Kalich, Doris Pawn.

Metro pictures will be represented by Francis X. Bushman, Beverly Bayne, Martha Hedman, Edmund Breese, Valli Valli, Mme. Olga Petrova, William Davidson, Mr. and Mrs. Sidney Drew, William Nigh, Orrin Johnson, Adelaide Thurston, Howard Estabrook, Emily Stevens, Florence Reed, Albert Chevalier, Mary Miles Winter, Lionel Barrymore, Jane Grey, William Faversham, Marguerite Snow, Ann Murdock, Dorothy Donnelly, Gail Kane, Lois Meredith, Ethel Barrymore, Julius Steger, Grace Valentine and George LeGuere.

Morosco stars present will include Leonore Ulrich, Dustin Farnum, George Beban.

Daily Paper for Eight Days

A new daily newspaper will make its appearance for the eight days of the exposition's run.

It will be of standard size and will be composed of eight pages, each of which will be filled with motion picture news. The name will be the *Motion Picture Daily Trade Show Bulletin.*

Thomas A. Edison will write a signed editorial for the issue of May 7.

Cartoonists, headed by Hy Mayer and Winsor McCay, of national reputation, will have drawings on both humorous and serious subjects. The news department will be looked after by an editorial board composed of men who write about pictures and nothing else.

Fashion and society will not be forgotten, as a page will be devoted to the gowns of the day and the women who wear them.

The Motion Picture Daily Trade Show Bulletin will be sent broadcast throughout the country.

Arrow Film Corporation Elects Two Officers

John F. Shallenberger, Brother of W. E. Shallenberger, President Since Inception of the Company, Is Made Vice-President, and Warren H. Small, Secretary

AT THE semi-annual meeting of the directors of the Arrow Film Corporation, which releases through the Pathé exchanges, held last week, two new officers were elected to fill vacancies. John F. Schallenberger, of Chicago, a brother of W. E. Shallenberger—who has been the president of the Arrow company since its organization and is one of the big figures in the motion picture industry—was elected vice-president. Warren H. Small was elected secretary. Both Messrs. Shallenberger and Small became, ex officio, members of the board of directors.

John F. Shallenberger is one of the three brothers whose money financed the late Charles J. Hite in the acquisition of the Thanhouser Film Corporation. He is also financially interested, as is W. E. Shallenberger, in the Mutual, American, North American and other motion picture organizations. He never has been as active as W. E. Shallenbreger in the industry, but he intends to devote more of his time to the supervision of his already large holdings.

Warren H. Small is a member of the law firm of Prindle, Wright and Small, of 111 Broadway, New York. They are counsel to the DuPont Powder Company and other large manufacturing concerns. Mr. Small was for several years the legal representative of the Motion Picture Patents Company and had charge of the preparation of its organization and general business affairs from its inception. He also was attorney of the General Film Company during the presidency of Frank L. Dyer.

Owing to the growth of the Arrow Film Corporation new office space became necessary, and the directors voted to move the offices uptown. Accordingly, the Arrow Film Corporation now is quartered in a suite in the Times Building, where all the executive departments are grouped. At the same time, Albert S. LeVino, who was secretary and treasurer of the Arrow Film Corporation from its organization and has been closely associated with W. E. Shallenberger for some time, was appointed assistant to the president.

President Shallenberger now divides his time between the Arrow studios in Yonkers and the New York office. He has taken personal charge of all Arrow productions, including "The Woman's Law," in which Florence Reed is starred and which recently was released through the Pathé exchanges, and the new "Who's Guilty?" series for Pathé.

At the directors' meeting it was determined to continue President Shallenberger's policy of original scenarios for Arrow productions, except in the rare cases where good picture material may be found in a novel or play. Edfrid A. Bingham, who is in charge of the Arrow scenario departments, co-operating with Mr. LeVino in the creation and arrangement of Arrow scripts.

The publicity and advertising departments were placed under the direct supervision of Mr. LeVino, who is charged also with the Arrow's editing of all its productions through the Pathé exchanges.

With the completion of the tenth "Who's Guilty?" chapter, the Arrow will resume its production of five-reel Gold Rooster features for Pathé. Mr. Shallenberger now has four completed scenarios ahead for these Arrow-Pathé features.

LAST "MUSTY SUFFER" RELEASE FROM KLEINE READY

The tenth and concluding reel of George Kleine's serial comedy featuring Harry Watson, Jr., entitled "The Mishaps of Musty Suffer," will be released next week.

Atlanta Exposition Makes History in Filmland

Mayor Delivers Opening Address—Managers of Picture Theatres in the City Prominent Figures in Success of the Event—Beauty Contest Is Decided with Much Perplexity by Judges, So Many Pretty Women Among the Entrants—Banquet Held at Hotel Ansley with Billy Oldnow Toastmaster

Special to Motion Picture News

Atlanta, Ga., April 8.

THE first motion picture trades exposition the south has ever had came to a close Saturday night, April 1, following a grand ball held in the auditorium, at which Louise Desverges Everett was selected as the winner of the Universal Beauty Contest. Mrs. Everett will leave shortly for New York, where she will be given a "try-out."

The ball on Saturday night was a fitting climax to the exposition, which was pronounced as being one of the most successful affairs ever held in Atlanta. From the opening of the exposition on Thursday afternoon, March 30, until its close everything moved with perfect harmony, and the film men returned to their homes proud of the fact that they are in the motion picture business. They declared that they would most certainly be on hand at the exposition of 1917.

Hazel Dawn, Irving Cummings and Director Frederick Thompson, of the Famous Players Company, who are now in Georgia for the purpose of taking a picture of the "moonshiners" in the northern part of the state, were in Atlanta during the time the exposition was in session and contributed much to the gayety and importance of the occasion.

Atlanta had been looking forward to the coming of the film men for many weeks and the day the exposition opened everything was in readiness to greet them. Fred Young, of Atlanta, secretary of the exposition, was largely responsible for its success.

Mayor Opens with an Address

Mayor James G. Woodward made the opening address on Thursday. He welcomed the film men most heartily, telling them Atlanta was indeed glad to have them in her midst and hoped they would return next year.

Thursday night the auditorium was beautifully decorated and great crowds poured in and out all the evening. The booths of the different exchanges were the cause of much favorable comment.

Those having booths were as follows: Motion Picture News, Motiograph, S. B. Blakely, representative; Minusa Cine Products, St. Louis; Consolidated Film and Supply Company, Walter Price, representative; Southern Theater Equipment Company, Atlanta, Dallas and New Orleans; Peerless Projectors, Atlanta Poster and Mounting Company, Pathé exchange; Bluebird photoplays, in charge of U. T. Koch; Automatic Player Piano Company, Baird Projectors, Mutual exchange, Lucas Theater Supply Company, World Film exchange, Universal exchange and United Progress Film Service.

The managers of the Atlanta picture theaters were prominent figures in the success of the exposition, proving themselves invaluable assistants to Mr. Young, the secretary.

The banquet given the visitors at the Hotel Ansley, Friday night, was one of the most enjoyable features of the exposition. Representatives of the picture business in as many as fifteen Southern cities were called upon to talk of film work.



A GROUP OF FILM MEN AT THE ATLANTA EXPOSITION. NAT BROWN, OF THE MINUSA COMPANY, IN THE CENTER OF THE GROUP

Oldknow Is Toastmaster

In attendance at the banquet were many notables. Billy Oldknow, local film man, was the toastmaster, while R. M. Sivini, manager of the United Program Film service, was the principal laugh-getter of the evening.

Lillian Rubenstein, scenario-writer, whose lessons in scenario writing appear weekly in one of the local papers, and who came to Atlanta expressly for the purpose of attending the exposition, was a guest at the banquet.

She made an excellent little speech, in spite of the fact that she insisted she was no speech-maker.

Scores of pretty girls were entered in the Beauty Contest, and it was a matter of great difficulty to select the winner. On Saturday night—the closing night of the exposition—the Atlanta auditorium was jammed.

The judges in the Beauty Contest were: Colonel Joe Brown, Major John S. Cohen, managing editor of the Atlanta *Journal;* H. M. Atkinson, business manager; J. D. Gortatowsky, managing editor of the Atlanta *Constitution,* and Archibald Lee, of the Atlanta *Georgian.*

Out of the great number of contestants the judges selected Mrs. Louise Desverges Everett, wife of Clarence Elliott, of Atlanta. Mrs. Elliott is a brunette and is nineteen years old. She is from Bainbridge, Ga.

The committee of judges who selected Mrs. Everett have faith in her, and expect that some day she will blossom into one of filmland's stars.

Stars from Jacksonville There

Hazel Dawn, Irving Cummings, Frederick Thompson, Louise Lovely and Gertrude Robinson, from the Gaumont studios in



NICHOLAS POWER EXHIBIT AT THE SOUTHERN MOTION TRADES EXPOSITION, ATLANTA, GA.



ENTERPRISE AND SIMPLEX EXHIBITS AT SOUTHERN MOTION PICTURE TRADES EXPOSITION

Jacksonville, were among the screen players in attendance at the ball.

"The success of this year's exposition will not begin to compare with that of 1917," said Fred Young when Saturday night's festivities came to a close. "Atlanta has long been recognized as the center of Southern film activities, and will continue to exert herself in the future.

"The Southern Motion Picture Trades Exposition has now become an institution in Atlanta and the South. It will be staged on a larger scale next year, and I only hope that I'm here to take an active hand in it.

"I want to see the day when it will no longer be the southern exposition, but the national exposition.

"The national convention of moving picture men can be brought to Atlanta as readily as to Chicago or New York, and I am one of those willing to do everything in my power to bring it here." L. K. STARR.

Thomas Persons Resigns from Selig Polyscope

General Manager of the Organization Is One of the Pioneers of the "Fifth Estate" and Knows All Details of Production—A. A. Davison Is His Successor

Special to MOTION PICTURE NEWS.

Los Angeles, April 8.

THOMAS PERSONS, who has been connected with the Selig Polyscope Company since its organization, and prior to that time was associated with Col. W. H. Selig in various enterprises, has tendered his resignation as general manager of the Selig interests and studios in Los Angeles, which he has held for the past four years or more—since the death of Frank Boggs, who brought the first permanent Selig organization and founded the studio here.

The resignation was tendered more than a month ago, to become effective about the middle of March, but Mr. Persons remained with the Selig company until matters could be arranged here and a successor named. A. A. Davison, who has served the Selig company as auditor, has been sent to Los Angeles to succeed Mr. Persons.

Mr. Persons has not made a statement concerning his intentions, not even to his most intimate friends, but by all it is expected that he will remain in some way connected with the motion picture industry. He is one of the genuine pioneers of the Fifth Estate, and was with the first company that came to Los Angeles to make pictures. The first subject was "Carmen," which was filmed on a downtown roof at a cost of less than three hundred dollars. It was a few feet less than one reel.

Mr. Persons throughout his long career in fildom has mastered every department of photoplay-making, and is one of the very few men who can look after all details of production successfully.

J. C. JESSEN.

Seelye, Sales Expert, Joins Pathe Company

Special Survey Will Be Made by Him of the Exchange and Exhibitor Fields with View to Putting into Effect Advanced Ideas of Distribution of Vice-President Berst

J. A. BERST, vice-president and general manager of the Pathé Company, announces the engagement of C. R. Seelye as sales expert. Mr. Seelye will make a special survey of the exchange and exhibitor field, with a view to putting into effect, if possible, certain advanced ideas of distribution suggested by Mr. Berst.

Commenting on Pathé's acquisition of Mr. Seelye, Mr. Berst said: "We have engaged Mr. Seelye because Pathé wants that quality of talent that will mutually benefit the exhibitor and ourselves. Mr. Seelye is a scientist, a sales scientist, who has studied the situation from the logical standpoint of adequate revenue from legitimate source. He has plotted out the country much as a general plots out a battlefield.

"Mr. Seelye will visit our exchanges and make a careful study of conditions in the various territories. He will secure the cooperation of the local newspapers with our exhibitors, advise the branch managers of ideas that will increase box-office receipts and suggest such changes as will benefit the service."

Mr. Seelye first came into prominence in film circles when he introduced modern merchandising methods into the World Film Corporation. Later at the V-L-S-E, Inc., he applied his policies with successful results. Mr. Berst was general manager for the Selig Company when Mr. Seelye was with V-L-S-E.

"CIVILIZATION" WILL BE SHOWN IN LOS ANGELES APRIL 17

Special to MOTION PICTURE NEWS.

Los Angeles, April 8.

Los Angeles theatre patrons are to see the Thomas H. Ince war spectacle "Civilization," weeks before it is shown in any other city, the date for the premier having been fixed for April 17 at the Majestic theatre, Los Angeles, the home of the Triangle program.

Preparations for this are now being made, the plans calling for several atmosphere-creating scenes which are being made under the direction of Dave Hartford, well known stage director now with Ince, and Robert Brunton, art expert of the Ince forces. The scenes shown prior to the picture will depict an atmosphere of peace, plenty and contentment in the imaginary country in which the scenes of the picture are laid, and following the picture will be an allegorical scene showing the angel of peace standing over the crushed body of the war god.

Music for the subject, which is being prepared by Victor L. Schertzinger, will be much longer than an ordinary opera, and contains about forty different melodies. An orchestra of thirty-two pieces will play the incidental music. There will be two performances daily, afternoon and evening.

SALLIE FISHER IS CAST FOR "LITTLE SHEPHERD OF BARGAIN ROW"

Sallie Fisher, Dillingham star, has been obtained by Essanay to play the big part in "The Little Shepherd of Bargain Row," a five-act visualization of Howard McKent Barnes' novel and drama.

With Miss Fisher in the piece are Richard C. Travers and John Junior, two stars known to picture followers the world over.

"The Little Shepherd of Bargain Row" would have been highly inconsistent a quarter of a century ago, but now it is literally a page out of today. There is not a situation in it that is not true to life in the business section of a great city, and the subject lends itself admirably to filming.

There are many opportunities in it for Miss Fisher to exercise her talent for light comedy.



SALLIE FISHER

"Who's Guilty?" Series Will Come From Pathe May 8

Titles Thus Far Selected for a Few of the Photo-Novels, in Every Case Complete in Themselves, Yet Based on the Major Theme in the General Characterization of the Group of Picture Units, Are "The Stroke of the Scalpel," "Sowing the Wind," "The Tight Rein" and "The Tangled Web"

ON May 8 the Pathe Exchange will release throughout the country the first of the fourteen two-reel photo-novels which comprise Pathe's newest series, "Who's Guilty?" These photo-novels are, in every case, complete in themselves. They have no plot connection with each other, yet all are based on the one major theme of "Who's Guilty?"

"Who's Guilty?" series is produced by the Arrow Film Corporation for Pathe. Under the personal guidance of W. E. Shallenberger, president of the Arrow Company, no item of plot, acting, direction, setting or other detail of successful motion picture production has been overlooked, it is said.

Co-starred in the "Who's Guilty?" series are Anna Q. Nilsson and Tom Moore, both of whom have long been favorites of American motion picture patrons. Four years ago Miss Nilsson, seen until then only in one and two-reel pictures, leaped into fame by her performance in "Shenandoah." Since then she has been starred in a great number of Kalem and Equitable features and proved one of the greatest drawing-cards of the General and World programs. Mr. Moore comes of the talented Moore trio; he is a brother of Owen Moore, Mary Pickford's husband, and of Matt Moore, a Universal star.

Fourteen Gowns for Miss Nilsson

All of Miss Nilsson's gowns in the "Who's Guilty?" series were made especially for her by Hickson, the Fifth avenue modiste. The striking blonde beauty that is one of Miss Nilsson's chiefest charms is admirably set off by the queenly sweep of the frocks that Hickson has furnished for her. There seldom are fewer than four Hickson gowns to each "Who's Guilty?" photo-novel, but in one Miss Nilsson is seen in fourteen of the smartest costumes that Hickson could turn out.

Staging and directing these fourteen photo-novels are Howell Hansel and Lawrence B. McGill. Mr. Hansel made a name for himself as the director of "The Million Dollar Mystery," "The Twenty Million Dollar Mystery," and a number of other Thanhouser photo-plays. For several years he was the presiding genius over the Castle Square Stock Company in Boston. Later he became a drawing-card in several David Belasco productions, wherein he appeared with Blanche Bates.

Lawrence B. McGill is one of the small number of directors who made good pictures in the early days of the screen play and still is a highly successful producer. Some of his many features are "Pierre of the Plains," "Arizona" and "The Greyhound," made for All-Star; "The Sealed Valley" for Metro and "How Molly Made Good." His latest feature success is "The Woman's Law," the Pathe-Arrow feature in which Florence Reed is starred and which has proved to be one of the real sensations of the year.



STARS, DIRECTORS AND AUTHOR OF PATHE'S "WHO'S GUILTY?" DISCUSSING A SCENE. (Left to Right) ANNA NILSSON, HOWARD HANSELL, MRS. WILSON WOODROW, TOM MOORE, AND LAWRENCE B. McGILL

One of the few great women writers of our day is turning each "Who's Guilty?" photo-novel into a fiction story that will appear in a large number of newspapers throughout the country simultaneously with the release of each two-reel screen play.

Mrs. Woodrow Supplied Six Plots

She is Mrs. Wilson Woodrow, a relative of President Wilson and a magazine writer of great note. But Mrs. Woodrow has not confined herself merely to fictionizing the "Who's Guilty?" plays. She has supplied six of the plots herself, and those who have read her brilliant stories in the *Saturday Evening Post*, the *Cosmopolitan*, *McClure's*, the *American Magazine*, *Scribner's* and a host of others, will realize instantly the rich literary and dramatic flavor of her photoplays.

The actual scenarios of the "Who's Guilty?" series have been written in their entirety, or else re-edited by E. A. Bingham, long the head of the Metro scenario department, and for many years editor of the Paris edition of the New York *Herald*. Mr. Bingham is the author of several dramatic and literary successes. His newest book is "The Heart of Thunder Mountain." Collaborating with Mr. Bingham on the "Who's Guilty?" scenarios is Albert S. LeVino, of the Arrow Company, who dramatized "The Woman's Law."

Distribution of the "Who's Guilty?" series is under the direct supervision of George A. Smith, serial director of Pathe Exchange, Incorporated.

He has had charge of the newspaper arrangements for the appearance of the "Who's Guilty?" series, which will be published simultaneously in the Detroit *Times*, Providence *Tribune*, Buffalo *Evening News*, Indianapolis *Star*, Altoona *Tribune*, Philadelphia *North American*, Pittsburgh *Press*, New York *Evening World*, Cincinnati *Times-Star*, Cleveland *Plain Dealer*, Dallas *News*, Los Angeles *Record*, San Francisco *Call*, Atlanta *Journal*, Chicago *Herald*, New Orleans *Item*, St. Louis *Times*, Omaha *World-Herald*, Salt Lake *Tribune* and Kansas City *Star*.

The titles thus far selected for some of the photo-novels of the "Who's Guilty?" series are: "The Stroke of the Scalpel," "Sowing the Wind," "The Tight Rein," "The Tangled Web," "The Second Offense," "The Silent Shame," "The Moral Coward" and "Sold Out." The exact order in which they will appear has not yet been determined.

Prior to the release of the first of the "Who's Guilty?" series the Arrow Film Corporation will have turned over to Pathe eight completed two-reel plays.

POPPE RESIGNS FROM CENTAUR COMPANY

Harry Poppe has resigned as press agent of David Horsley's Centaur Feature Company. Mr. Poppe has made no announcement of his future plans. He was connected with the Centaur company for nearly a year, during which time he managed the publicity department of the company.

Mr. Poppe has been in the picture business for many years. Serving in an editorial position on the *Billboard* he was one of the first reviewers and newsgatherers the business has seen. A little over a year ago, Mr. Poppe, in association with Edward Morrison, organized the Morrison and Poppe Film Report Service.

Shortly after the inauguration of this company, Mr. Poppe left to join the Centaur company.



TWO VIEWS OF THE ORIENTAL CITY WHICH WILLIAM FOX CONSTRUCTED IN JAMAICA FOR THE KELLERMANN FILM, PRODUCTION OF WHICH HAS JUST BEEN COMPLETED BY DIRECTOR-GENERAL HERBERT BRENON

E. AND R. JUNGLE'S NAPOLEON IS NOT IN VAUDEVILLE; HE WORKS ONLY IN PICTURES

Special to Motion Picture News

Los Angeles, April 8.

Messrs. Edward and Rounan, owners of the E. & R. Jungle Film Company, have sent out announcements to all exchanges handling their animal comedies, denying that their chimpanzee Napoleon is now in vaudeville with the elephant Little Hip, as many have been led to believe.

A few years ago Napoleon was featured over several of the big time vaudeville circuits in an act with an elephant of this name, and later went on a trip through Australia.

It was while on this trip that Hip died, and since that time the chimpanzee has been appearing in pictures only. The cause of this announcement by the E. & R. people is that an act entitled "Napoleon the Great and Little Hip" is appearing in vaudeville. The management of the act represented this to be the original team, causing the film producing company to receive scores of inquiries regarding the same.

Sometimes Forty a Day Wounded in Brenon Fights

Army of the Cross and Army of the Crescent, Numbering 10,000 Natives, Battle Realistically in Jamaica for Kellermann Picture

TEN thousand, four hundred and forty-seven persons represent the largest number employed on any one day in the making of the William Fox Annette Kellermann picture in Jamaica. This great army does not represent all who were used in the picture, but is the high peak of any one day. Throughout the making of the picture 7,600 persons was the average number employed.

In addition to the direction of the picture, Director General Herbert Brenon had the additional task of harmonizing the idiosyncrasies of practically every race on the globe. Of course the majority of the people used were whites, Hindus, Jamaicans and maroons, who, although all living on the island, do not fraternize to any great extent.

The Hindu insisted upon the strictest observance of caste; his drinking water and cup must not be contaminated; his food had to be handled differently, and finally he would ride only in boats provided for his especial use. The Jamaican is a happy-go-lucky soul, primitive and emotional, but possessing a wonderful sense of humer and mimicry.

The maroon is a person apart from all others. He is the descendant of runaway slaves who inhabit the almost inaccessible interior of the island. For years these negroes were most formidable opponents of the early colonists and for years sustained a brave resistance against any encroachment by the whites.

So strong were they that to this day they have privileges wrested from the British Government as a condition to their observance of the white man's law. The British Government succeeded in subduing them only by the importation of thousands of the fiercest bloodhounds from the Island of Cuba by which the individual maroon was tracked down and often horribly mutilated before the dogs could be caught and leashed.

This combination of races was used largely in the battle scenes in this great picture. These battle scenes were usually preceded by a speech by Director Brenon, in which the warriors were told that the picture when completed would be shown all over the world, and that it depended upon them whether or not the beauties of Jamaica should become known throughout the universe.

The two armies were known respectively as the Army of the Cross and the Army of the Crescent. The soldiers themselves called themselves "Kellermann Man" or "Shay Man," depending upon which was their leader. Exceptional tact was necessary in the handling of the two armies, as too marked praise for one inevitably resulted in a determination by the other to "even up scores" in the next battle.

Casualties were not as great as might be expected with 10,000 natives fighting like furies with battle axes, spears, swords and other weapons. The average number per day was twenty, but during the first two days of the battle scenes the wounded numbered forty on the first day and twenty-seven on the second day. The reduction in injuries after the first two days is attributed to the proficiency gained in the use of the shield.

Cohen Joins Lewis J. Selznick Productions, Inc.

He Believes That the Clara Kimball Young Features and His Chief's Distribution Plans Offer Opportunities for Wide Outlet for His Abilities

BEN S. COHEN, east central district manager of the World Film Corporation, resigned from that post this week to join the forces of the Lewis J. Selznick Productions, Inc., which will distribute the Clara Kimball Young Film Corporation features and those of other noted stars. Mr. Cohen's resignation took effect immediately and he has already launched his preliminary sales campaign.

From coast to coast Mr. Cohen is known personally to every exhibitor of prominence. He entered the film industry in Omaha, Neb., where he had been practising law. Within a few months he became the Pacific Coast district manager of the Thanhouser Syndicate Corporation. After a year with that company he accepted an offer from the World Film Corporation to take charge of its East Central District. His duties with the Thanhouser and World Film corporations brought him in close touch with all the big exhibitors of the west, an acquaintance that was extended to the Atlantic states when he came east to take charge of the New York World Film Exchange for several months.

In speaking of his resignation from the World and the prospects of the new Selznick organizations, Mr. Cohen said:

"I left the World Film because I am absolutely convinced that Mr. Selznick has in the Clara Kimball Young features and his new ideas of distribution the greatest proposition in the film business.

"Aside from my enthusiasm for the new company, I should like my many friends in the business to know that in severing my connection with World Film and rejoining Mr. Selznick, I was also guided by a spirit of loyalty to the man to whom I owed my chance to make good for World Film."

"Secret of the Submarine" a Patriotic Picture

Accident to U. S. Undersea Craft in Honolulu Harbor Suggested Serial to American Film Company—Need for Some Inventive Genius of the Country to Perfect Apparatus Designed to Give Unfailing Supply of Fresh Air to Crews Beneath the Surface Is Theme of Hutchinson Subject

"THE Secret of the Submarine," a chaptered photoplay produced by the American Film Company, will be released as a Mutual special feature on May 8. The story is woven around the life of a young girl, whose father is the inventor of an apparatus enabling sub-sea craft to reach a great depth without peril to the crews. The specifications of this invention are sought by foreign powers as well as the American government. The picture makes possible the direct introduction of the question of national defense in a manner at once logical and thrilling.

The fact that the United States are in search for the specifications lends a patriotic novelty to the drama of the story. The dramatic suspense is well sustained from the beginning, being carried through adventure after adventure, to a big climax at the close of each chapter.

Thomas Chatterton as Lieut. Hope, U. S. N., and Juanita Hansen as Cleo Burke, modern young Americans, awaken immediate interest in the love affairs of the chief characters. Mr. Chatterton is a virile type of hero and Miss Hansen the possessor of captivating winsomeness.

The "heavy" roles have been given to Lamar Johnstone, Hykda Hollis and William Tedmarsh, whose characterization of Quabba in "The Diamond From the Sky" is remembered.

George Clancy as "Hook" Barnacle, an old salt, who has gained his sobriquet because of a hook in place of nis right hand, is afforded an opportunity for character work, as is George Webb in his role of Mahlin.

Responsibility on Producers

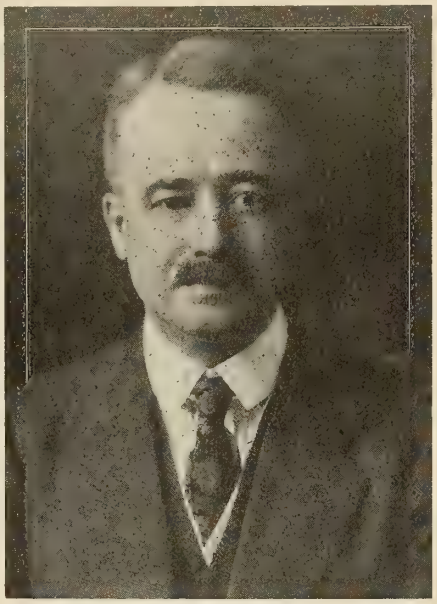
"Indisputable evidence of the progress of the motion picture industry is seen in the constant demand by theatre patrons for something new," said President S. S. Hutchinson, of the American, discussing the new serial. "The responsibility to meet this demand is naturally upon the producer.

"In the making of pictures, and particularly the chaptered pictures, or serials, as they are commonly called, this adherence to the popular demand must be absolute.

"There must be selected some big, dominant theme capable of lending itself to the spirit of adventure and romance in a manner that commands belief, and which finds answering note in the human heart, for the present day motion picture is not for the eye alone. It is often easier to find such a theme than to picturize it.

"When I undertake for my companies the production of a so-called serial photoplay I ask myself this question: 'What are people talking about and in what are they interested?'

"The answer can almost be picked out of the air. Surely the daily press carries the answer in black and white. That which is news in the press is news in the film, so I do not feel I am stretching my imagination greatly when I compare the newspaper editor to a picture producer or perhaps it should be the other way about since newspapers were here first.



S. S. HUTCHINSON

News Served Quick, Off the Bat

"The editor must enable his readers to learn the latest news about the latest happenings. That is the reason people buy the newspapers. It is an up-to-the-minute business and the progressive producer must be actuated by the same motives as the editor. He must be governed by the same mental mechanics and be guided by the same viewpoint of the public taste.

"It seems only yesterday that the daily press carried accounts of the loss of a United States submarine in Honolulu harbor with its entire crew of gallant men. The records show 'something went wrong with the batteries and the crew died from bad air.'

"Why bad air?

"Editorials in the press of the country asked this question daily, and it will remain unanswered until a positive safeguard comes from the realms of science.

"Now here is where the psychology of picture production comes in. A photoplay built upon a theme in which the entire nation is interested must retain the pent-up interest. The thought struck me as a producer just as the first report of the disaster must have startled the news instinct of the country's editors.

"I immediately issued instructions to the Santa Barbara studios of the American Film Company, Inc., to prepare to produce a chaptered photoplay to be called 'The Secret of the Submarine.'

"A photoplay with such a storied basis must naturally carry the thought of preparedness; also a psychological subject. Thus we have a theme of genuine national interest, with opportunity for educational propaganda that might result in the performance of a national service.

"I recalled this statement, credited to Thomas A. Edison, chairman of the national defense board:

"'To my mind there is no reason why an under-sea boat should not be supplied with a fish-gill-like apparatus, so that it can draw its supply of air directly from the water. Thus the lives of the crew will not be dependent upon the compressed air supply or on the ability of the boat to reach the surface. When this invention is perfected submarine navigation will be perfectly safe and secretive.'

"Could I portray in 'The Secret of the Submarine' sufficient dread of 'the waters under the sea' and the sacrifices written into their exploration to interest men of science, to urge them on in the search for a safeguard against the 'bad air' peril?

"If the picture arouses the latent genius of but one man I will feel I could write down an entry in the book of deeds well done.

"Of one thing I am certain, 'The Secret of the Submarine' will tell the people of this nation of the unmentioned heroism displayed by un-named men, that a bulwark of defense may ever be raised along our miles of sea coast.

"And these deeds will be told, not in a manner inspiring a dread of things, but woven into the life story of a beautiful girl, replete with all the thrills that might logically be expected in her battle against constant and unscrupulous enemies.

"The production well on its way I looked about for an author qualified to write a novelization for the newspapers which will publish the story.

"I had met E. Alexander Powell, F.R.G.S., the famous war correspondent, and much to my surprise learned he is in this country recuperating from his editorial activities 'somewhere in France.' I explained to him what I intended to do, and he became enthusiastic. We drew up the contract which gives to the film world one of the foremost writers of fact of the present day.

"In the production of 'The Secret of the Submarine,' which will be in fifteen chapters of two reels each, we will be accorded every opportunity to give to our scenes the acme of realism through the co-operation of the navy department, permission having been granted us to use both men and boats at the naval base of San Diego."

BATTERY OF CAMERA EYES TO SEE THAT ESSANAY PICTURES ARE ALL RIGHT

To insure the best photography possible Essanay has more than one camera working on all feature photoplays. The best negative of the scene is selected. It is only on the smaller scenes that one camera alone is used. On the larger two machines are trained on the set and for the massive spectacles now possible in Essanay's great studio three cameras are frequently used.

RIALTO, NEW YORK, OPENS ON APRIL 21

The new Rialto theatre, under construction at Forty-second street and Seventh avenue, will not have its premier April 15 as scheduled. It will be impossible to complete the structure in time—hence the opening has been deferred until the following Friday, April 21, which will permit of six additional days of preparation.

According to Managing Director S. L. Rothapfel, this is just about the period lost through the activities of Oscar Hammerstein, which represents the direct loss sustained by the Rialto Theatre Company through the interference that led to court proceedings last Wednesday.

The opening performance will be an invitation affair, with attendance limited to 2,000 guests. Many of the latter, big factors in the moving picture world, are expected to come from remote distances to attend the dedication of what is expected to prove the greatest, as well as the most modern, theatre devoted to that form of entertainment.

Few details have been disclosed concerning the theatre or its policies. A significant announcement has been made by Managing Director Rothapfel in which he declares that the Rialto theatre will be absolutely free from the control or domination of any motion picture producing institutions.

EDISON READY TO RELEASE AGAIN ON GENERAL PROGRAM

The General Film Company announces that beginning April 25, Edison will again start releasing through the Regular Service of the General Film Company.

Edison, confirming this, says:

"The elapsed time since we discontinued releasing through the General Film Company has given us a long-hoped-for opportunity to 'get our breath,' so to speak, to make certain necessary changes in our producing organization; to secure a new and better line of stories; to improve our mechanical facilities—in short, to 'clean house' and prepare for a fresh start. Of the results of our period of apparent idleness we are justifiably proud."

Arthur Spiegel, Equitable Head, Dies in New York

Deceased Was Only Thirty-One and Had Become Known as an Executive of Rare Ability—Genius for Organization Made Him Power in Industry

ARTHUR H. SPIEGEL, president of the Equitable Motion Pictures Corporation and general manager of the World Film Corporation, died Friday morning, April 7, in his apartments at the Hotel Plaza, New York. His wife and two children and older brother, Sidney M. Spiegel, were at the bedside. From a slight cold Mr. Spiegel contracted pneumonia, and after a courageous battle against the disease passed away at five o'clock. His office at the film organization has been assumed by William A. Brady.



THE LATE ARTHUR H. SPIEGEL

Mr. Spiegel, although but a few days over thirty-one years of age, was one of the country's great business men. A few years ago in the back room of his father's furniture store at 126 South Wabash avenue, Chicago, he began selling furniture and housefurnishings by mail order.

He conceived the advantage of selling by mail order and allowing for payment on the period plan. His success is best seen in immense plants of the Spiegel May Stern Company, Martha Lane Adams Company, the Clement Company and American Ladies' Tailoring Company, located at 1061 West Thirty-fifth street, Chicago, where the various enterprises are located. The plants occupy six city blocks and employ permanently three thousand people.

His genius for organization and his grasp on the immensities of great businesses established him as a commercial figure in the western metropolis and his grasp upon the new industry—motion pictures—was being recognized in the industry.

The merchandising power of the Spiegel enterprises can be understood when it is known that they have over two million customers a year on their books.

The burial of Mr. Spiegel will take place in Chicago.

BEAL TO WORK ON 12 REELER BY TARKINGTON AND ADE FOR SELIG

Special to MOTION PICTURE NEWS

Los Angeles, April 8.

Director Frank Beal, who has been producing at the Selig Los Angeles studios for the past year or more, has been called to Chicago by Colonel W. N. Selig, and will in all probability have charge of the production of a ten or twelve reel subject, story for which is now being prepared by Booth Tarkington and George Ade, working in collaboration.

This, it is understood, is to be one of the big coming offerings of the Selig company, and it is going to great expense in the preparation for filming the story. Most of the scenes will be made at the Chicago studios of the Selig company, while the exteriors will be filmed in Canada and other places which give the desired atmosphere to the production.

Mr. Beal has produced several of Selig's greatest successes released on the V-L-S-E program, and is considered a most competent producer.

J. C. JESSEN.

Company to Make Films with and for Children

Babyland Is Cleveland Concern Launched for Picturization of Tales Found in the Tomes of Messrs. Anderson, Grimm and That Fabling Gent, Aesop

Special to MOTION PICTURE NEWS

Cleveland, O., April 8.

THE Babyland Film Company is the latest motion picture company to get started in Cleveland. The new enterprise, which owes its inception to the remarkable success of children's performances in and around Cleveland, is financed by a number of Cleveland men interested in motion picture development.

Preliminary announcements state that 500 Cleveland children will be used in making real fairy tales suitable for children's performances, and that a studio will be ready for operation about May 3. Either R. H. Burnside, of the New York Hippodrome, or L. D. Mitchell will direct the dramatic work, and M. F. Trostler, a well-known Cleveland dancing master, will design and direct the ballets and also supervise the training of the children for the dances.

The idea of the Babyland Film Company is to erect a miniature fairyland country and to people it with the familiar characters of the tales of Anderson, Grimm and Aesop.

JAMESON IN CHARGE OF FAMOUS PLAYERS IN INDIANAPOLIS

J. D. Jameson, formerly manager of the Famous Players Film Service, Pittsburgh exchange, has become manager of the Indianapolis office of that company.

Mr. Jameson, before becoming manager of the Pittsburgh office was manager of one of the western offices of the company.

He succeeds P. S. Allison, who probably will become a roadman, out of the Indianapolis office.

BOOKINGS OF AMERICAN CORRESPONDENT MADE DIRECT WITH NEW YORK OFFICE

The American Correspondent Film Company, Inc., announces that all bookings and leasing of state rights in connection with "The Battles of a Nation" are now being handled direct through its office, 220 West Forty-second street, New York.

Indications of the popularity of "The Battles of a Nation" as a war feature are evident in the reports from different parts of the country where the feature has been shown.

"The Best We Can Make" Is Brady Picture Slogan

In First Interview Granted by Him on Subject of Motion Pictures, William A. Brady, Noted Theatrical Manager, Who Has Just Taken Charge of Dramatic Production End of World Film Corporation, Plans to Bring Out Stage and Screen Plays Simultaneously

IN the first interview he has ever granted on the subject of motion pictures, William A. Brady, noted theatrical manager, this week told MOTION PICTURE NEWS of his attitude toward pictures, of the outlook for the industry, and of his idea of the future of the picture itself. Mr. Brady has just taken charge of the dramatic production end of the World Film Corporation's activities, and will devote his personal attention to the selection of plays, and the casts who are to present them.

"The slogan of this company is to be: 'No bad pictures,'" said Mr. Brady. "I do not mean that everything we produce will be a great picture, but we are now in a position to guarantee the exhibitor and the public absolutely that we will never put out a bad picture. We are going to select our photoplays with the same care that spoken plays are selected, and whatever I have learned in my thirty years' experience along this line will be brought to bear to this end.

"We will conduct no freakish campaign for the exploitation of any particular star; we will have a staff of reliable, sure-fire artists, and will screen our subjects with them alone; we will carefully avoid all 'smutty' and sensational plays; we will try to lead the way, if possible, to better things on the screen.

"The success of 'The Birth of a Nation' should convince every producer that the public wants and will support the better class of screen offerings. Its success is due to the fact that it is built upon the greatest dramatic moment in the history of the United States, and I believe there are many subjects in United States history which can be used to draw the public away from the eternal triangle, and away from restaurants and seductions, and all that.

No Conflict with Censors

"It will be our policy to avoid all conflict with the censors. The manufacturers can do away with censorship entirely, and end the eternal fight, if they will simply get together, possibly organize their own board, and make censorship unnecessary. When we find anyone among us who endangers the whole industry by truckling to dirt and 'smut' the rest of us should go to him and show him just what he is doing."

Mr. Brady outlined to MOTION PICTURE NEWS his scheme for co-operating with the theatre, and his plans for using the film to supplement and work hand in hand with the productions of the spoken stage. He announced that he has completed arrangements for embarking on a program of film versions of the great Broadway successes, within the year. This plan also contemplates distribution over the entire country.

"The greatest field for the motion picture in the future is to be found in the picture man and the theatrical producer to work hand in hand, and not attempt to fight each other," said Mr. Brady. As Mr. Brady himself has long been one of the most prominent and successful theatrical producers in the world, often suspected of looking with an unfriendly eye on the growth of the picture, this statement from him is regarded as of unusual significance.



WILLIAM A. BRADY

"The point is just this," he continued. "Only about six of the larger cities of the country can see the Broadway successes with their original casts. The big stars simply refuse to visit the smaller places. Consequently the play gets to those places with an inferior company, and maybe a year later, when the public will not have it. They have become interested in the newer productions which they read of, and will not go to see the success of last season.

Screen Version and Play Together

"Now, if these plays are filmed the moment they become established successes, with the original stars, and immediately sent out, to be exhibited all over the country while the play is still running, what an advantage it will be to all concerned. We can say to the public: 'In this form you can see the latest success, with its original cast—and this is the only way you can see it.' To the exhibitor we can point out the immense advertising value to be derived from the fact that the play is at the very moment drawing great crowds on Broadway.

"To take one case as an example: If Leo Deitrichstein in 'The Great Lover' had been filmed early in January, it would have visited every city, village and hamlet in the country by this time, and would have had the weight of the play's long Broadway run as an advertising factor.

"At this stage of the picture business a man must have a good sense of the dramatic, and of drama generally; I think I have this sense, and I think I have demonstrated it. My energies will be directed along that line in pictures.

"I think the motion picture producers have about eaten up all the dramatic situations that anyone can conceive. Our chief trouble is that we have arrived at a point where so many situations have been eliminated that things have fallen into a rut, and we must have new ideas and new situations.

"Like everything theatrical, the public taste in pictures is apt to take a sudden shift at any moment. Personally I believe the turn now is going to be toward even longer and more pretentious pictures than the present five-reeler.

"A great many of the stage stars have failed on the screen, while others have made good in a remarkable fashion. But the public has been educated up to the big names and demands them; consequently if the producer attempts to go back to the short pictures, with comparatively unknown people, he will find that the public will have none of them.

Screen Stars Versus Stage Stars

"Some of the screen stars can never be supplanted by the stars from the spoken drama. There are a number of these theatrical celebrities however, who are not only holding their own, but are undermining the popularity of the regular screen star; Douglas Fairbanks, Marguerite Clarke, Alice Brady, Robert Warwick and several others are certainly among these.

"I trust nothing I have said will be taken as spoken in a spirit of egotism. I am here as a schoolboy, willing to learn what I can. I am bringing the results of long experience in the theatrical field, but I have everything to learn regarding this end of it. If I knew as much about pictures as D. W. Griffith and one or two others do I might have some reason to talk about myself. I have no intention of 'revolutionizing' any business, and don't imagine I could do it if I wanted to."

BERT ENNIS TAKES OVER MANAGER'S SCREEN REPORTS

Well known as former publicity manager and sales representative for Keystone, Eclair Film Company, Inc., Eastern Film Corporation, of Providence, R. I., and with six years' experience in all branches of the film industry, Bert Ennis is now established for himself.

He has purchased the business of Manager's Screen Reports from E. V. Morrison.

Under his personal direction the Bert Ennis Publicity Bureau, with offices in the Times Building, has the exclusive representation of several photoplay and legitimate artists.

GILL REPORTS HEAVY "MUTT AND JEFF" BOOKINGS

Special to Motion Picture News.

Kansas City, Mo., April 8.

H. G. Gill, of the Associated Film Service, reports that the advance inquiries of the Bud Fisher "Mutt and Jeff" cartoons is far ahead of any similar set, and he believes that it will be a record-breaker in all ways. He already has contracts dating into June, and is confident of getting more.

The announcement of the change from 300 feet to 500 feet has been of help in increasing the demand. A new feature that Mr. Gill has adopted is that of using five- and six-reel features in his service, instead of the shorter runs, which he has heretofore handled. He reports business in his office as very fine.

Tip-Toe Expectancy in Mill City Over Exposition

Minneapolis Citizens in Other Lines Enter Into Carnival Spirit with Exhibitors and Begin Boosting for the Event, Set for First Week in May

Special to Motion Picture News

Minneapolis, April 8.

NOT since the days of the old expositions and carnivals in Minneapolis has there been such interest shown over the Northwest in a celebration as there is this year in the motion picture convention and exposition which will be held in the National Guard armory in the Mill City the first week in May.

Not only are the twenty-four big film exchanges in the Twin Cities and the Minneapolis Civic and Commerce Association boosting the event, but the railroads even have entered into the spirit of the thing and are advertising it in their depots and through their agents in the twelve great Northwest states.

Exhibitors from Sault Ste. Marie to Seattle have sent word that they are coming to Minneapolis for the fifth annual show, and arrangements are being made to entertain 6,000 visitors during the four-day jubilee.

The executive committee of the Northwest association, of which James Gilosky, of St. Paul, is the president, and Dan W. Chamberlain, of Minneapolis, is the secretary, is handling the convention in a big way. Headquarters have been opened at 740 Temple Court, Minneapolis, where Treasurer C. E. Van Duzee and a large clerical force is kept on the jump.

A special publicity department has been organized by Charles G. Branham, editor of *Amusements*, the Northwest trade paper, and newspapers for a thousand miles in every direction are carrying stories of the exposition.

The best newspaper talent in the Northwest has been enlisted by Mr. Branham. Special stories are being sent out regarding every phase of the industry. Attractive paper has been prepared for the jubilee, which will be billed like a circus.

More than half of the space at the armory has been sold for booth displays, and arrangements are being made to place some of the exhibits in the balcony. One of the largest manufacturers of supplies in the country has announced that his concern will bring an entire exhibit to Minneapolis from San Francisco, where it was a feature of the exposition last summer.

Governor J. A. A. Burnquist, of Minnesota, has accepted an invitation to open the exposition on the night of May 2. He will be accompanied from St. Paul to the Minneapolis line by the entire state house family.

The parade through the business district of Minneapolis will be a big feature of the opening night. There will be numerous Charley Chaplin bands, elaborate floats, several marching clubs, and it is rumored a Ku Klux Klan, whose riders will be members of a popular Minneapolis saddle and bridle club. Motion pictures will be made as the parade passes along Nicollet avenue.

Feature pictures will be exhibited at the armory in two model theatres. A studio will be erected in the center of the floor.

The exposition will be open to the public four days and will close with a grand ball, in which several film celebrities will participate.

Maryland May Be Saddled with Censorship Burden

Contrary to Everybody's Expectations, Senate Passes the Obnoxious Measure—Bill Would Have Died in Committee If Not Favored by Governor Harrington

Special to Motion Picture News.

Baltimore, April 8.

MARYLAND is to have motion picture censorship.

A decided surprise was sprung on the motion picture interests of Maryland early Tuesday morning when the Senate passed the censorship bill, already passed by the House of Delegates of the Maryland Legislature at Annapolis. The measure passed its final reading in the Senate by a vote of 18 to 6, and will become a law as soon as Governor Harrington signs the paper.

It had been expected up until the last minute that the censorship bill would die in the committee room of the Senate. On Monday President Guy L. Wonders, of the Maryland Branch Motion Picture Exhibitors' League of America, received a tip that the bill would be reported favorably by the committee. Mr. Wonders immediately organized a delegation of Baltimore exhibitors and film men, made a hurried trip to Annapolis and spent the entire day and night working against the bill.

It is understood, however, that the governor favored the bill, and for this reason it was put through. The fact that Governor Harrington is thought to feel so kindly toward the measure, it is hardly probable that he will consent to veto it—the only chance remaining for eliminating censorship in this state.

The censorship bill provides for three censors, each of whom is to receive $2,400 a year salary. The state is to appropriate $12,000 for equipping an office, projecting room and screen room for the viewing of the film. The salaries of the office and the expenses are to be met by fees charged on the film. There will be a charge of two dollars per reel for each picture censored and one dollar per reel for every reprint.

There are also charges of twenty-five cents each for posters and slides to be used in advertising film. The next matter of importance from the motion picture men's standpoint is the personnel of the board of censors. There is no intimation up to the present time as to whom the governor will appoint, but applications from a number of Baltimoreans have already been filed in the governor's office, asking for recognition on the board.

A. F. Gillaspey.

Liberty Plant, in Philadelphia, Wiped Out by Fire

Chemicals Make Spectacular Blaze—Loss Estimated at $125,000—Films, Valued at $25,000, Are Found Intact in Vault After Flames Sweep Through Structure

Philadelphia, April 8.

FOUR bare walls standing in grim desolation are all that remains of the erstwhile fully-equipped plant of the Liberty Motion Picture Company, at 20 East Herman street, Germantown.

Early on Sunday last a disastrous fire of unknown origin completely destroyed the interior of the building which housed, besides the Liberty company, the Franklin Film Corporation's studio and the School de Luxe, a school of photoplay acting.

The fire, on account of the many chemicals stored in the building, made a spectacular blaze.

No one was injured, although many of the actors who lived in nearby boarding houses escaped in their night clothes. Slight damage was done to adjoining buildings.

All of the aniline dyes, precious on account of the scarcity induced by the war, were lost. Explosion after explosion shook the building and threatened the neighboring houses. The loss is estimated at $125,000.

The film vault in the yard withstood the flames. Films valued at $25,000, which were in the vault, remained intact. These and $200 worth of wigs and make-up, the property of W. M. Cone, a character actor, are all that were saved.

Mr. Cone, in spite of protests, broke through fire and police lines at the height of the blaze, rushed into the fiery furnace and managed to return unharmed with his property in his arms.

The Liberty company went into the hands of a receiver about a week ago. J. B. Mustin is treasurer and general manager of the company. Freeman Bernstein, president of the Franklin Film Company, with his wife and leading woman, May Ward, were in New York when the fire occurred.

DAY SYSTEMATIZES DEPARTMENTS

A. Dresner, formerly of Universal, has been added to the Metro forces of the Washington, D. C., office, in charge of the booking department. Mr. Dresner has served as roadman and exchange manager and knows his territory thoroughly.

President Lawrence Day has entirely made over the Metro exchange, instituting a series of offices, so that each department can better look after its own business and be in closer touch with its individual head.



VIEWS OF THE HEADQUARTERS OF STARFILMS, LTD., IN MONTREAL, SHOWING THE PROJECTION ROOM, EXTERIOR OF THE BUILDING, AND OFFICES

YOUNG TO DIRECT BLANCHE SWEET FOR LASKY

Special to MOTION PICTURE NEWS

Los Angeles, April 8.

Director James Young has been assigned to the production of a subject with Blanche Sweet as star, and the actual filming of this will be commenced within a few days.

The mammoth new stage at the Lasky studio is nearing completion and plans are being made by the producing force for a dance to be given on it at an early date.

The stage will almost double the capacity of the space for sets. Later it is proposed that this is to be wholly enclosed so that it may be used in all kinds of weather.

The other improvements in progress at the Lasky studio including the increasing of the number of dressing rooms to twice the former number, are proceeding rapidly, and these will be ready for occupancy by the end of the present week.

Fannie Ward has begun rehearsals under the direction of George Melford for a photoplay founded on a story by Willard Mack. A cast composed of Jack Dean, James Neil, Gertrude Keller and other members of the Lasky stock company have been selected to support Miss Ward.

J. C. JESSEN.

MAE CLOY AND TODD JOIN ROLIN

Special to MOTION PICTURE NEWS

Los Angeles, April 8.

The Rolin Film Company since moving into the new studio at 5813-27 Santa Monica boulevard, has made a number of additions to its producing staff. Mae Cloy has been engaged to play ingenue parts assisting Miss Bebe Daniels. Harry Todd, who is known the country over as "Mustang Pete," as the result of creating that role in Essanay Snakeville comedies, has also been engaged, as has Bud Jamison, formerly with the Niles Essanay forces. Harold Lloyd is to continue in the name part of the Rolin "Lonesome Luke" comedies for Pathé.

As this studio is quite a distance from the business district of Los Angeles, several members have become afflicted with the gasoline fever, and President Hal. Roach, Manager Dwight Whiting and Harold Lloyd have during the past week purchased new machines.

Starfilms, Ltd., Show Progressive Methods

Company Exploiting Metro Pictures in Canada Gets Attention of Press and Public—Group of Stars Presented at Once in Each City

IN exploiting Metro pictures in Canada, Starfilms, Ltd., of Montreal, have attracted wide attention from the public and the press by their progressive marketing methods and by the personal presentation in principal cities of several Metro stars. Following Valli Valli's successful appearance last fall, Madame Petrova and Mary Miles Minter have also been introduced personally to the Canadian theatregoers.

The latest novelty of Starfilms, Ltd., has been to bring a group of stars for one appearance in each city. This group includes Francis X. Bushman and Beverly Bayne. The personal appearance of stars was an innovation in Canada and has caused much favorable comment. The *Standard,* one of Montreal's leading papers, under the heading, "An Epoch Made in Motion Pictures," said:

"The Starfilms, Ltd., have undoubtedly established an epoch in the motion picture industry in Canada. They have shown us how pictures should be marketed; they have shown us stars of the very highest artistic worth, and over and above that they have been the means of introducing to the Canadian public several of these actors and actresses in person.

"We have, therefore, not only from an artistic but from a commercial point of view, to congratulate the Starfilms, Ltd., on the way they have made a record in the moving picture industry."

A large measure of credit for the successful development of the company is assigned to A. H. Sawyer, who has been general manager for the past three months. Branch offices will be opened May 1 in Winnipeg, St. Johns, N. B., Toronto, Vancouver, and Calgary.

Lasky and Famous Enter Picture Market in Africa

Productions of Both Concerns Will Be Handled by the African Film Trust, Ltd., Forerunner of Plan to Girdle the Globe with Distributing Outlets for Their Subjects

PURSUING the policy of international expansion which prompted the sending of E. M. Porter to South America for the purpose of making a survey of conditions, the Famous Players Film Company and Jesse L. Lasky Feature Play Company have just completed arrangements with the African Film Trust, Ltd., whereby the productions of these concerns will be handled in South Africa by the latter company.

By the terms of this agreement, in which the African company was represented by Max Schlesinger, attorney, of 10 Wall street, New York, all productions of the Famous Players and Lasky companies made since the formation of these feature concerns will be marketed through the African organization.

It is interesting to know that Mary Pickford in "Rags" and Geraldine Farrar in "Carmen," which were presented on the Dark Continent by the respective producers, made as great a hit there as they did in this country.

As the recent thorough study of South America indicated, Famous Players and Lasky are taking active steps to perfect a great international system of distribution by which every corner of the globe will be methodically reached on a basis that will provide the greatest aggregate following for the productions of these concerns.

With the completion of the arrangements for the distribution of the Famous Players and Lasky productions in Africa, a world-wide distribution system as affecting these two important producing companies has been concluded with the exception of the continent of Asia and a few of the warring European countries.

Famous Players and Lasky films are distributed in England through J. D. Walker World's Films, Ltd., in the United States through Paramount Pictures Corporation.

DAYTON IS BACK AT ESSANAY STUDIO

Frank Dayton, veteran actor and one of the first members of the Essanay stock company, is back at the studio after an illness of some weeks.

MARIE DORO WILL MAKE LASKY DEBUT IN "HEART OF NORA FLYNN"

Marie Doro, who has gone to the studios of the Jesse L. Lasky Feature Play Company at Hollywood, Cal., under contract for a period of years, will make her debut as a Lasky star on April 24 in a photoplay entitled "The Heart of Nora Flynn," which is being directed by Cecil B. De Mille.

As Nora Flynn she will play an Irish nurse maid in a house of turbulent domesticity, and the role is said to give her exceptional opportunities for the display of her sympathetic powers.

Elliott Dexter will play the principal role in support of Miss Doro, and the cast also includes Lola May, Ernest Joy, Charles H. West and other members of the Lasky company.

"FRIDAY, THE THIRTEENTH," LAWSON NOVEL, FOR WORLD

"Friday, the Thirteenth," the Thomas W. Lawson novel of high finance which created a sensation a few years ago, is to be picturized by the World Film Corporation, with Holbrook Blinn in the stellar role. The original story, as secured from Mr. Lawson by William A. Brady, the new art director of the World Film, has been strengthened by a series of situations written by Harvey F. Thew.

Mr. Blinn is completing "The Way of the World" at Baltimore, and as soon as it is finished work will begin with a strong cast on "Friday, the Thirteenth."

Los Angeles Confronted by Unusual Civic Problem

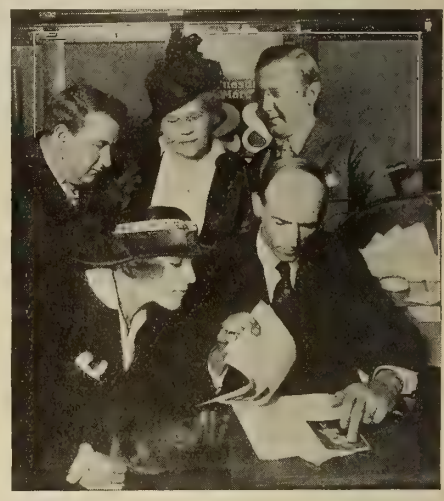
Judge White of Municipal Women's Court Recommends Appointment of "City Mother of Motion Picture Actresses" to Look After Shoals of Screen-Struck Girls

SCORES of screen struck girls coming to Los Angeles weekly to secure employment at motion picture studios, has caused Judge Thomas P. White of the Municipal Women's Court, Chief of Police Claire Snively and City Mother Anna Gilbert to recommend the creation of a new municipal officer to be known as City Mother of Motion Picture Actresses, and asked Mayor Charles Sebastian to appoint Anita King, the Paramount Lasky girl, as the first incumbent of this office.

This action on the part of the Los Angeles officials is the direct result of a local minister delivering a tirade from his pulpit in January. He charged that the motion picture "camps" were hot beds of immorality.

Investigations that followed showed that the minister could not substantiate his charges, as in all cases, the so-called "movie" actresses whose stories he had listened to were mere extra girls who had appeared in but few scenes, and did not have sufficient means to support themselves until they could work into permanent positions, and sought other means of livelihood. When brought to the attention of the police, they gave their vocations as motion picture actresses, and were spoken of as such by newspapers.

Judge Thomas P. White has followed the matter closely since these charges were made, and his investigations have proven to him conclusively that a repetition of such a scandal in motion picture circles could be prevented by stopping young girls who in many cases run away from home attempting to secure work at the studios.



ANITA KING, LASKY STAR, EXPLAINS TO LOS ANGELES OFFICIALS HER PLAN TO PROTECT SCREEN STRUCK GIRLS. (STANDING, LEFT TO RIGHT) JUDGE THOMAS P. WHITE, MRS. ALETHEN GILBERT, JESSE L. LASKY; (SEATED) MISS KING, CHIEF OF POLICE SNIVELY

Several weeks ago Judge White secured the aid of Miss King because she had talked to thousands of girls in her recent automobile trip across the continent, and since on other trips to attend openings of new theatres. Later Kenneth McGaffey, acting for the California Committee of the Motion Picture Board of Trade, was added to the investigating board.

The three, aided by City Mother Anna Gilbert, have called upon a large number of girls and held two weekly meetings, attended by those who wished to become screen actresses. The investigation brought out that complaints regarding conditions were made only by girls from foreign cities, and not by those who reside with their parents.

Employment departments of all studios will be requested by the officials to refer all applicants to the City Mothers. Investigations will be made to learn whether the girls have run away from home, and as to whether they have sufficient funds for their support until they can secure steady employment.

Weekly meetings will be held at the Civic Normal School center, where Miss King is to explain to the aspirants the difficulties that confront them in becoming screen players. They will be encouraged to accept employment in keeping with their talents.

The new department, brought about wholly by Judge White and Chief of Police Snively, because of their personal kindly interest in the major portion of the producing industry which is located here, shows that the civic authorities wish to make conditions here as pleasant as possible for people of the motion picture fraternity.

J. C. JESSEN.

Judges Pass Favorably on a Censored Lubin

"Dollars and the Woman" Taken to Philadelphia Court, Contains Nothing to Offend a Legal Mind Though Censor Intellects Imagine There's Something Naughty in Film

WHEN the members of the Pennsylvania Board of Censors saw fit recently to place an embargo on the showing of "Dollars and the Women," a Lubin release through V-L-S-E, an appeal to the courts against their decision, was instantly taken.

The case came up in Philadelphia on March 31 before Judges Audenreid, Carr and Findletter, in the Court of Common Pleas. It being the first time that a trial of the kind had been held in this court, the justices resolved to visit the Lubin studio and gain first-hand knowledge of the subject by viewing the picture.

This was done, and it was apparent that the members of the distinguished audience were favorably impressed with the film, Judge Audenreid remarking that it was a beautiful picture. Decision was reserved, and the censor brigade, evidently somewhat wary of the outlook, made advances toward peace with the producers.

"We think," said one of them soothingly, "that you people were a trifle too hasty in rushing this matter into the courts. There is every likelihood that a compromise could be reached if it were talked over in detail."

"That" rejoined the Lubin legal representative, "is just where we differ in opinion. There can be no compromise where there is nothing to compromise, which is our contention in this case."

The praise accorded the film by Judge Audenreid found an echo in another quarter very far removed in social, if not business distance, from the judicial bench. For some time past, George Balsdon, manager of the V-L-S-E Boston branch office, has injected a little gaiety into the gloom of the Rhode Island penitentiary by exhibiting Big Four pictures to the inmates once a week. An enthusiastic reception was given to "Dollars and the Woman," by the prison patrons.

PART OF RECEIPTS FROM "WAR-TORN POLAND" FOR CHARITY

"War-Torn Poland," the exclusive feature production in six reels, prepared by the Selig company, was exhibited recently to Chicago newspapermen and delegations representing Polish Relief societies.

The films were universally praised for they were found to present the latest scenes from foreign battlefields and from unfortunate Poland.

There is a demand for State rights on "War-torn Poland," and the Selig Company has decided to place this feature on the market in this manner.

In response to demands of Polish Relief associations in almost every city of any size in this country, the Selig Company will see that state rights buyers co-operate with these associations and contribute a percentage from the showing of the pictures to the Polish Relief Fund.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City.

EXHIBITORS IN MANY CITIES FIND CHILDREN'S PERFORMANCES SUCCESSFUL

THE movement for children's performances is gaining momentum not only in the United States, but in Canada also. We have already published in this department a number of stories showing how exhibitors in many cities and towns have taken up the idea successfully.

In a majority of cases, exhibitors have found it wise to link up their children's shows with women's clubs, schools, or charitable organizations. For instance, in Cleveland, many isolated efforts to popularize the children's matinees failed until the interest of women's clubs and mothers' organizations were enlisted. Now, the Alhambra, Lakewood and Wind-a-Meer theatres can pack the house each time a children's matinee is announced.

The Lakewood now runs a continuous Saturday morning children's performance from 10 a. m. until 1 p. m. The Alhambra gives two shows each afternoon with special features for children Saturdays and during school vacations. The Wind-a-Meer runs specially advertisel children's performances two afternoons a week, Wednesdays and Saturdays.

The Kindergarten society gave a number of entertainments at Cleveland theatres during vacation week. The Knickerbocker theatre gave up one afternoon to the organization. The feature shown by the Kindergarten society was "Cinderella," featuring Mary Pickford and Owen Moore.

In the South, the idea is also gaining ground. The Majestic, Memphis, inaugurated a Saturday morning program for children on April 1. The Comus, Tupelo, Miss., and the Majestic, Grenada, Miss., have set aside Saturday matinees for children. The Wigwam theatre, Muskogee, Okla., and the Pastime, Carbon Hill, Ala., show children's programs on Friday. Two of these theatres, the Comus and the Majestic at Grenada, report to the United Film Service at Memphis that their special children's matinees are proving more successful than they had anticipated.

At Nanaimo, British Columbia, Manager George Beattie, of the Dominion theatre, ran the Universal's semi-educational feature, "The Nature Man," a short time ago, and on an afternoon during the engagement had a special complimentary performance for the children. Over 850 attended the performance, and were allowed to make all the noise they wanted to. Principal Manser of the high school made a little speech, thanking the management.

The fact that almost every child in the city went home talking about "The Nature Man" had an appreciable effect on business, and Manager Beattie intends to repeat the stunt when other suitable pictures are being shown.

MORRISON OF MEAFORD PULLS CLEVER IDEA ON SERIAL

Manager Morrison, of Medford, Ont., while running the Universal Serial "Master Key," had a small booklet printed, containing a short story of each episode of the film.

This was given to the patrons, so that they could follow with greater interest the coming reels. Mr. Morrison says the idea was entirely successful.

THE WEEK'S BEST LIVE WIRE STUNT

William Moore Patch, Managing Director of the Pitt Theatre, Pittsburgh, who has earned a reputation for staging spectacular effects in connection with the exhibition of leading screen subjects, may be said to have established a new record for himself in the elaborate framing he provided for "The Ne'er Do Well," the ten reel Selig-V-L-S-E production.

This consisted of a set portraying the Pacific end of the Panama Canal, which plays a prominent part in the scenic beauty of the story. The introduction of a tropical storm in this set proved a forceful innovation. The foreground of the stage presented a view of a dense jungle, ablaze with brilliant flowers and plants of gorgeous hue. In the swaying branches of numerous small trees, live monkeys, parrots, cockatoos, and other birds and beasts indigenous to the soil of Panama, disported themselves in true native fashion. It was a quaint Zoo on a miniature scale.

Particular attention was paid to the obtaining of effective musical accompaniment for the film. In addition to a twenty-five piece orchestra, an organ crew of ten men were employed back stage, producing delicately shaded voice and sound waves, while a further sensation was provided in the appearance of an octette of colored singers and dancers, whose gambols and tunefully rendered ballads scored a distinct hit.

RUNS "DAMAGED GOODS" FROM 8 A. M. TO MIDNIGHT

For the first time in the history of suburban houses in New Orleans, or big houses either, as far as it can be learned, an exhibitor opened at eight o'clock in the morning and ran until midnight, running a double shift of employees to handle the crowd.

This unusual number of performances was put on by P. O. Blankenship, owner of the Isis Theatre, in Dryades street, one of the largest and best equipped houses in the city.

"Damaged Goods" was the attraction. It played on Sunday, April 2, on double shift, and so successfully did the picture bring out the crowds in what is a densely populated section of the Crescent City, that Mr. Blankenship held it over for another day. On Monday the theatre opened at eight o'clock a. m., sharp, at which time there were several hundred people on hand.

"Damaged Goods" has been shown on three occasions before in New Orleans, so this stunt seems to show what an exhibitor can do with a second or third run picture.

TOPEKA THEATRE INVITES POLICEMEN AND FIRE FIGHTERS AS GUESTS

The Orpheum Theatre, Topeka, Kan., recent showed the Keystone comedy, "Cinders of Love," wherein the Keystone fire and police departments participate. The Orpheum invites every policeman and fireman in Topeka to attend as their guests, adding —"No extra charge of admission."

The Iris Theatre in the same city in one of its daily advertisements had this as a footnote: "N. B.—Answer to numerous telephone inquiries: NO. The 'biggest and best amusement enterprise in Topeka,' advertised for sale on 'account dissolution of stockholders,' is NOT the Iris Theatre."

AFTER-MATINEE TEAS STARTED BY LOS ANGELES MANAGER

After-matinee teas have been introduced by Manager Sam Rock of the Majestic theatre, Los Angeles, where Triangle plays are shown. Every lady entering the theatre between the hours of 11 a. m. and 4 p. m. was presented with an invitation to the tea served in the cafe of a department store in an adjoining building.

Norma Talmadge and Seena Owen, who are featured in the current week's subject, "Martha's Vindication," at the theatre, were hostesses.



ILLUSTRATING THREE COMEDIES FROM THE KEYSTONE STUDIOS FOR TRIANGLE PATRONS

STRIKING SCENES IN "THE SNOW CURE," "THE LOVE RIOT," AND "BY STORK DELIVERY"

TRIANGLE EXHIBITORS LEARN VALUE OF CO-OPERATION

"With the evolution of other things in the motion picture industry, there has developed a progressive tendency toward genuine co-operation among exhibitors," says the current "Triangle," issued by the Triangle Film Corporation. "While Exhibitors' Leagues and Societies have been in existence for years and while they have achieved many triumphs in several departments of their work, not until recently have they shown an inclination to co-operate on matters pertaining to 'collective' advertising and general acceleration, for the promotion, not only of their own interests, but also the popularity of their pictures.

"Reports are current to the effect that in many sections Triangle customers have organized 'district' advertising clubs. The entire scheme has resulted in a concentration of ideas and a crystallization of all loose ends into an effective unit.

"With a common and general working fund exhibitors could increase their daily results by a hundred per cent. Big results today are not obtained through individual effort—but through co-operation of big numbers of individuals. There is no reason why theatres should be conducted along lines of each man for himself. A theatre can be run like any other legitimate enterprise—on sound and dignified business principles."

INVITES CANADIAN RECRUITS TO SEE "BATTLE CRY"

A large amount of desirable publicity was obtained on a recent evening by the Globe theatre, Vancouver, B. C., during the run of "The Battle Cry of Peace." The officers and men of the 158th Overseas Battalion (Duke of Connaught's Own) were invited to attend the performance, and nearly four hundred men, all of those recruited so far, responded.

Headed by their brass band, they marched through Hastings and Granville streets, the two main thoroughfares of the city, countermarched in front of the theatre, and splitting the columns in front of the house, entered by twos through both doors. The officers of the battalion occupied the boxes, and the balance of the house was quickly filled by friends of the soldiers.

This picture was shown the following week at the Royal Victoria theatre in Victoria, and Manager Clifford Denham admitted soldiers in uniform for half price. Fifty cents and a dollar were the prices obtained in both cities, with matinees at twenty-five and fifty cents.

COMEDIAN ASHER VISITS ST. LOUIS THEATRES

Max Asher, Joker-Universal comedian, appeared in several St. Louis theaters recently and made little lectures on the way Joker comedies are made, besides acting out scenes in which he appeared in a film shown at the theatres he visited, while the film was being screened.

The Best, the Chippewa, and other theaters were visited by Mr. Asher.

BRIEF HINTS FOR BUSY EXHIBITORS

"Don't be afraid of the snake—the Ohio Board of Nonsensors cut out his fangs."

This appeared in a throwaway issued by Sam Bullock, of the Boulevard Theatre, Cleveland, advertising some animal pictures he was showing. It is in line with what we were talking about in this column last week: fighting the censors in your advertising.

Mr. Bullock is a militant exhibitor. He never loses an opportunity to attack censorship by ridicule, sarcasm, or any other method at his command.

He does not submit tamely to the injustice of censorship. Instead he lets the public know where he stands. He fights the censors with publicity.

It is inconceivable that the great mass of exhibitors can much longer remain silent on the single supreme menace to their business. Sooner or later, they will realize that in the house organ, on the screen, or in any other effective way they must combat the menace.

If the public, as a whole, is indifferent to the danger of censorship, it is because the public has never been systematically aroused against it. It is the exhibitor's duty to do his share in arousing the public.

ELECTION NIGHT CROWD SEES "THE YAQUI" ON STREET SCREEN

While a number of theatre owners in Kansas City, Mo., were content with announcing the result of the recent spring election from the stages of their houses, which was very good, it remained for George Bowles, who is the publicity man for the Blue Bird Photoplay Co., to make the big hit.

Mr. Bowles and an evening newspaper went into partnership the night of the election and he was allowed to stretch a screen above the place where the bulletins were posted.

This newspaper office is situated in the heart of the city and the streets were packed that night with observers. It was estimated that over twenty thousand people stood and watched Mr. Bowles's screen show slides telling of the Blue Bird's qualities and viewing a public showing of "The Yaqui," which was the picture that he exhibited there.

OMAHA EXHIBITOR STARTS STREET CAR ADVERTISING

Manager Shirley of the Muse theatre, Twenty-fourth and Farnam streets, Omaha, Neb., is one of the first exhibitors in the Middle West to begin advertising in the street cars. On a neat card with plenty of blank space and big enough letters to allow reading from quite a distance away, he brings out the following features:

"Exhaust open air ventilation—Fireproof construction throughout—Omaha's newest and best equipped playhouse. Designed and built for the convenience and safety of our patrons—THE MUSE—Shows only the best Photo plays—Farnam and Twenty-fourth streets."

DECORATES THEATRE WALLS WITH OIL PAINTINGS

A. D. Pappas celebrated his first year's business in the Majestic Theatre, 10th and Franklin avenue, St. Louis, by decorating the house with eight handsome oil paintings, which he has had framed and hung on the side walls of the theatre. The paintings are excellent copies of the old masters, and occasion much admiration and comment from the many patrons of the house.

Looking Ahead With The Producers

"ARTIE, MILLIONAIRE KID" WILL APPEAR ON 17th TO BRING DOLLARS TO EXHIBITOR COFFERS

ERNEST TRUEX and Dorothy Kelly in "Artie, the Millionaire Kid," a five-part rollicking comedy of the Blue Ribbon Feature brand, listed for release on Monday, April 17, starts off the program for that week.

Mr. Truex as Artie, expelled from college with the degree of "N.G.," decides, after his father disowns him, to "make good." He turns book agent and in his wanderings meets Annabelle, played by Dorothy Kelly, with whom he falls in love. The proceeds made on selling books enable him to buy the only paper in that section from a "down and out" editor.

When he learns that his father, a railroad magnate, intends running a branch of his road through Byways, Artie makes Updike, the owner of the land wanted for the "right-of-way," believe that his property is not the location desired.

Artie's friend, Jack, masquerading in female attire, further wins Updike over to the cause and induces him to sell out to a syndicate formed by Artie. They arrange for Updike to purchase land on which they have an option, telling him it is the property wanted. Updike in turn tells the members of Artie's syndicate that they have been cheated and a mad rush for the *Bee* office follows.

When they demand the return of their money, Artie pays them off with Updike's cash. He refuses to return the amount invested by Annabelle's pa, which greatly peeves that gentleman. Things look bad for Artie with Annabelle, since she has discovered him in the arms of the "widow," but everything ends happily when Pa comes to make the purchase and is greatly surprised when he learns he has to do business with his own son, whom he has not seen in months. The climax comes when Artie claims Annabelle and the identity of the "widow" is made known.

Mr. Truex and Miss Kelly are supported by John T. Kelly, Albert Roccardi, William R. Dunn and Girardot.

Frank Daniels in another adventure, "Mr. Jack's Artistic Sense," of "The Escapades of Mr. Jack," listed on the V-L-S-E program for Monday, April 17, has many funny experiences with an artist model in an art studio while inspecting the painting of his son's portrait.

Rose Tapley is seen as Daniels' wife and Arthur Cozine plays the part of the son. C. Jay Williams supervised the filming of this photoplay.

Monday, April 17, is also the day on which "Life and Training in the U. S. N." will be ready for exhibition. It is a single reel subject depicting the life of Uncle Sam's "jack tars," from the recruit at the Newport training school to the highest officials in Navy matters. Scenes at Annapolis and other well-known points are shown. It was taken by special permission and in co-operation with the United States Navy.

"His Lucky Day" is the title of the one-part comedy on April 21, in which Freddy gets arrested, but manages to escape and succeeds in locking up the constable. William Dangman plays the part of Freddy, and is supported by William Lytell, Jr., George O'Donnell, Harry Mayo, Lucille Crane, Florence Natol. Scenario by James A. Stiles and produced by Frank Currier.

"A Caliph of the New Bagdad," a three-part Broadway Star Feature by William Addison Lathrop, on the General Film Program for Saturday, April 22, presents Van Dyke Brooke, Leah Baird, Templar Saxe, Edward Elkas, Emmanuel A. Turner, Harry Fisher and Charles Edwards, and is a picture telling of a romance in a boarding house, and gives us an insight into the ways of the people of the "painted world." Besides playing an important part in the production, Van Dyke Brooke also produced the photoplay.

"WOMAN WHO DID NOT CARE" FROM SELIG ON APRIL 24

The Selig company announces two productions for release through General Film service. On Monday, April 24, "The Woman Who Did Not Care," a multiple reel feature drama, will be presented.

This drama features Eugenie Besserer, Edith Johnson and Harry Mestayer. The story has to do with the remorse that comes to a woman who, under a nom de plume conducts a spicy column of society gossip in a newspaper.

On Saturday, April 29, "Badgered" will be released through General Film service. Harry Mestayer takes the leading role and is ably supported by Edith Johnson, Al W. Filson and James Bradbury. A year ago, William N. Selig stated in an authorized interview: "There will always be a market for picture-plays in one, two and three reels."

Since that time, the policy of the Selig company has been to make every production better than the previous one.

"ESCAPADES OF ESTELLE" FROM GAUMONT ON NINETEENTH

For release as a split-reel with "See America First," the Gaumont scenic, Cartoonist Harry Palmer has invented as his Kartoon Komic of April 19 "The Escapades of Estelle."

Estelle is a portly "cul'ed" lady. Mr. Palmer sees to it that her vanity is frequently fractured. On the same reel are views of the Continental Divide and Cripple Creek, Col.



ILLUSTRATING "ARTIE, THE MILLIONAIRE KID," "THE OTHER WAY," AND "MR. JACK'S HAT AND THE CAT" (Vitagraph)



ILLUSTRATING EPISODES 4, 5 AND 6 OF "THE SOCIAL PIRATES," KALEM'S SERIAL WITH MARIN SAIS AND OLLIE KIRKBY

"APRIL" HEADS HORSLEY-MUTUAL MASTERPICTURES FOR WEEK OF 10TH

HEADING the list of Mutual releases for the week of April 10 are the Masterpictures De Luxe, "April," produced by American, and "The Leopard's Bride," produced by David Horsley.

"April" is a mountain romance of the heart interest type enacted by a selected cast in which Helene Rosson and E. Forrest Taylor are the principals. The Horsley offering is a drama of the Orient, featuring Margaret Gibson, supported by William Clifford and a large cast, assisted by the Bostock animals.

The list for the week also includes two three-part dramas, "Silent Selby," from the American studios, with Anna Little, Tom Chatterton, Jack Richardson, Dick La Reno and others; and another American, "The Wayfarers," featuring Alfred Vosburgh and Vivian Rich. The first is a Western drama, while the second is a psychological study of a weak man's character.

Varied in subject are the three two-part dramas on the program. The first is the American drama of society, "The Pendulum of Chance," featuring Edward Coxen and Lizette Thorne. The Thanhouser subject is a fantasy, "The Romance of the Hollow Tree," with Wayne Arey and Kathryn Adams in the chief roles. "The Flickering Light" is a Mustang Western, with Frank Borzage and Anna Little in the leads.

The comedy releases include "Sapville's Stalwart Son" and "The Overworked Oversea Overseer," issued under the Falstaff brand.

The Vogue offerings are "Rube's Hotel Tangel," with fun-maker Rube Miller, and "A Mix-up in Photos," in which Rena Rogers shatters the blues. "Peanuts and Powder," with Carol Halloway and John Sheehan, and "The Improbable Yarn of McQuirk," with Orral Humphrey, are the Beauty comedies.

Billy Armstrong will again chase away the glooms in a Cub offering "Almost Right."

The Mutual Weekly and the Gaumont special feature, "See America First," are other releases of the same week.

"TWILIGHT SLEEP" DRUG BASIS OF KALEM'S "WAR OF WITS"

WITH "The Social Pirates" off to a flying start, according to reports from exchanges throughout the country, interest is now aroused in the coming episodes of this Kalem series by George Bronson-Howard.

"A War of Wits," "The Millionaire Plunger," and "The Master Swindlers," are three of the two reel episodes which are promised for release during the next few weeks.

Marin Sais and Ollie Kirkby are continuing their crusading career, aiding those who have suffered wrongs by watching wits with the unscrupulous schemers who prey on the helpless.

"A War of Wits" finds the girls crossing swords with a character known as Dr. Hyoscine, from the fact that he uses that insidious drug to aid him in extorting money from his wealthy patients. Hyoscine is the drug used in the famous "twilight sleep" operation, and its faculty of completely effacing from the memory all occurrences while under its influence is used by the crafty schemer.

"The Millionaire Plunger" shows the fascinating heroines teaching a lesson to Tomlinson Gerry, a wealthy idler, who was brought to the girls' attention by his heartless refusal to aid the poverty-stricken victim of his father's stock-jobbing manipulations.

Another theme of timely import is the basis of the plot of "The Master Swindlers," which is scheduled for release May 1.

George Bronson-Howard has really in this story built his action around the disappearance of the famous Mona Lisa from the Paris Louvre.

In this picture Marin Sais and Ollie Kirkby face a desperate struggle in combating the clever crooks of the art world who find easy victims among millionaire art-lovers.

BLUEBIRDS INTRODUCE KERRIGAN ON APRIL 24 IN "GAY LORD WARING"

Bluebird Photoplays introduce J. Warren Kerrigan with the release for April 24, and present Lois Wilson, the Alabama prize beauty, as his leading lady in "The Gay Lord Waring," a screen version by F. McGrew of Houghton Townley's story, in which Otis Turner has directed the Bluebird camera actors.

"The Gay Lord Waring" is a feature dealing with the idle rich in association with English nobility. Mr. Kerrigan impersonates a lordling who spends bank notes as though they were cigarette papers, lives on borrowed money, and finally must settle accounts.



J. WARREN KERRIGAN AND LOIS WILSON IN "THE GAY LORD WARING" (Bluebird)

In the process of "paying the fiddler" Lord Waring participates in no end of exciting incidents and ultimately works out his own salvation, effectually assisted by a brace of opportune and fatal accidents.

Maude George plays an adventuress role with artistic effect. Bertram Grassby is the villain in the piece; J. H. Holland plays the role of a get-rich-certainly money lender, and Duke Worne has a character role of importance to the plot.



SCENES FROM "THE MAN OF SORROW," WILLIAM FARNUM'S NEXT PHOTOPLAY FOR WILLIAM FOX, WITH DOROTHY BERNARD

"LOVE RIOT," "AN OILY SCOUNDREL" AND "BATHHOUSE BLUNDER" ARE COMING KEYSTONES

Recent Triangle-Keystone shipments from the coast to New York include the Charles Murray film, "A Love Riot"; Fred Mace's "An Oily Scoundrel"; "A Bathhouse Blunder," with Mae Busch, and Mack Swain in "By Stork Delivery." Mack Sennett has speeded up production all along the line, and his recent addition of three new companies is already showing results.

New comedies to be released this month have as stars Harry Gribbon, Ford Sterling and Chester Conklin.

Ford Sterling's comedy will probably be called "The Show Cure." The star has the role of a physician with a remedy for anything that ails the patient. Snow appears to be a prominent ingredient of this cure and a large and hungry grizzly bear is active in the supporting cast.

"Bucking Society" is the present title of Conklin's picture. A lawyer, induced by the leaden inspiration of a pair of forty-fours, joins a band of cowboys. Louella Maxam, "Shorty" Hamilton, Dora Rogers and Jack Henderson have the important roles.

Gribbon is rounding out a role of gang leader, and it is predicted that his gang will be established securely in the various groups of Keystone funmakers. Gloria Swanson, Wallace Berry, Guy Woodward and William Mason are members of the gay gang.

"THE FIRE OF ST. JOHN" CHANGED TO "THE FLAMES OF JOHANNIS"

The five-act photoplay feature from the Sudermann drama, set for release through the V-L-S-E by the Lubin Company as "The Fire of St. John," has been renamed. The new feature, in which Nance O'Neil is starred, is to be issued under the title of "The Flames of Johannis." The change is illustrative of frequent complications arising in photoplay nomenclature.

The scenario from which Edgar Lewis prepared the photoplay for the Lubin Company was taken from the Sudermann drama as originally published. Some years ago a stage adaptation was made, in which Nance O'Neil starred, under the title of "The Fires of St. John."

It is to avoid identification with this stage version that the Lubin Company has changed the title of its pretentious photoplay feature to "The Flames of Johannis." With this change the feature is now ready for release.

WOMAN WRITES "LAW DECIDES" AND HELPS IN ITS DIRECTION FOR "V"

"The Law Decides" is the title of a new Vitagraph Blue Ribbon Feature, scheduled for release April 24. It is a seven-reeler and said to have all the dramatic situations common to its theme, love, marriage, divorce and distribution of a large estate. It is a typical screen story and was written by Marguerite Bertsch, a Vitagraph staff author.

In the cast are Harry T. Morey, Dorothy Kelly, Donald Hall, Bobby Connelly, Louise Beaudet and Adele Kelly, all shown to advantage.

In collaboration with Director William P. S. Earle, Miss Bertsch produced the picture. This was her first attempt at the other phase of the art, and she succeeded so well that she will, in the future, not only direct her own work but that of others as well.



CRANE WILBUR IN A SCENE FROM "THE CONSCIENCE OF JOHN DAVID" (Horsley-Mutual)

MacQUARRIE FINISHES "NANCY'S BIRTHRIGHT"

After prolonged fights with unfavorable weather conditions, Director Murdock J. MacQuarrie, of the Signal Film Corporation, and his company of players, have completed the production of a five-reel picture entitled "Nancy's Birthright."

Edythe Sterling is featured in the dual role of mother and daughter in the two periods of the story. Opposite her is Norbert A. Myles. Millard K. Wilson makes a despised heavy, while V. T. Henderson and Francis MacDonald aid him in his nefarious business. It is in this picture that Director MacQuarrie, for the first time since joining the Signal staff, has played one of the leading roles.

THIS TRIANGLE PLAY "HAS FOUR CORNERS"

The "eternal triangle" gives way to a four-cornered love affair in "The Secret Mating," a five-reel American Mutual Masterpicture, by J. Edward Hungerford.

William Russell is directing the production and has the lead in the play. Two mismated couples are thrown together and, while the husband of one woman and the wife of one man are too honorable to allow their mutual attractions to become apparent, their respective mates are not so particular.

As a result one husband tries to teach the other a lesson. Russell, Hylda Holliss, Charlotte Burton and Harry Keenan have the principal roles.

O'BRIEN DIRECTS MARY PICKFORD IN "ETERNAL GRIND"

Mary Pickford makes her first appearance on the screen since her triumph as "Poor Little Peppina" in the Famous Players production, "The Eternal Grind," which is scheduled for release on the Paramount Program April 10. It is a story of the hardships endured by a factory girl, upon whom there rests the responsibility of caring for her two younger sisters.

"The Eternal Grind" was directed by John B. O'Brien, who produced "The Foundling."

In support of the star there appear several well-known players, among them John Bowers, Robert Cain, Loretta Blake, Dorothy West and J. Albert Hall.

THE EASTERN STUDIOS

THE threatened curtailment of production has already made its mark on the activities of the studios in the eastern section. Although there is plenty doing, many of the studios which have been bustling with life all winter are either housing a lone company, or are for rent, and in others there is a marked thinning in the ranks of the regular and extra workers.

To offset this a number of the companies which have been south and west for the winter months are now on their way back, or will be back within the next two weeks. Among these is the Fox Company, under Oscar Apfel, which has been at work in Los Angeles since November. This company, which includes among its players William Farnum and Dorothy Bernard, is due in the east within a week. Then there are the Gaumont and Thanhouser companies in Jacksonville, which will re-establish themselves in Flushing and New Rochelle, respectively.

George Irving will begin work on a new picture for the Frohman Amusement Company, to be released through World Film, this week. The scenario has just been completed by Anthony P. Kelly, and actual work will begin at the Fifty-second street studio in a few days.

Marshal Farnum is to produce a picture for Jesse Goldburg. Work will begin this week. The picture, when completed, will be released through the Popular Pictures Corporation.

President Samuel S. Hutchinson, of the American Film Company, Inc., is in New York on a business trip, having arrived from Chicago several days ago. Mr. Hutchinson reported everything moving smoothly at the American, Signal and Mustang studios, where a number of important productions are now under way. He expects to remain in New York for some days, during which he will participate in a series of important conferences with President Freuler, of the Mutual.

Lawrence Swinburne, of the Thanhouser studios, who portrays the Bard of Avon in the forthcoming Mutual Masterpicture, De Luxe, "Master Shakespeare, Strolling Player," in order to get the proper touch to his makeup spent many hours studying the oils of the famous William hanging in the Museum of Art. By means of a card of introduction he was also permitted to study a Shakespeare painting by a famous artist, decorating the wall of one of New York's wealthiest men who is noted for his wonderful art collection.

Preparations are under way at the Gaumont-Mutual studios in Flushing for the reception of the great army of players who have been working during the past five months at the winter studios in Jacksonville. Among the newcomers to Flushing after the closing of the Southern studios will be Gertrude McCoy, Iva Shepard, Alexander Gaden, Marguerite Courtot and several other stars, all of whom have been engaged since the opening of the Jacksonville plant.

Kittens Reichert, the six-year-old William Fox player, has recovered from her attack of measles and gone back to work in a new picture with Stuart Holmes and Dorothy Bernard. Unlike Little Jane Lee, who believes that all of Holmes screen villainies are all too true and terrible, and dislikes his accordingy, Kittens likes the Fox villain and begged to work in the picture with him.

William Fox announces that he has found a new child actress. She is just a little three and a half year old mite from sunny Italy with eyes that will haunt you like the smile of the Mona Lisa. Her name is Miriam Batista, and she will appear in "Blazing Love" with Virginia Pearson.

After viewing and personally editing her first Fox picture, "Slander," with William Fox, Madame Bertha Kalich has gone to Atlantic City, N. J., for an outing, taking along with her a party of friends. The tragedienne is now reading the manuscripts of new productions, preliminary to reaching a decision with Mr. Fox as to a second picture.

Army of Modistes for Miss Clayton

Marguerite Clayton, pretty Essanay leading woman, is surrounded by a corps of trained modistes who are making up a score of gowns of the civil war period, which she will wear in her next feature production, "According to the Code," a five-act drama written by Charles Michelson. Miss Clayton takes the leading feminine part, playing with Lewis S. Stone, the masculine lead.

Warda Howard, Essanay leading woman, is regarded as exceptionally well fitted for her part in Essanay's forthcoming feature, "That Sort." The play takes her all through the European watering places, including the Riviera and Monte Carlo. Miss Howard has visited all of these places and has made a close study of the life of the habitues.

The play is taken from the celebrated stage production of the same title written by Basil McDonald Hastings and will be released shortly on the V-L-S-E program.

Lewis S. Stone, who appeared with Gladys Hanson and Bryant Washburn in "The Havoc," a recent Essanay feature, will shortly take the leading part in "According to the Code," soon to be constructed by Essanay. Those who have seen him in "The Havoc" and know the story of the other piece, will readily appreciate how well cast is this leading man.

It is expected that the Hickson gowns worn by Anna Nilsson in Pathé's "Who's Guilty?" series will make much food for conversation among the women who view the film throughout the country. The well-known firm of modistes has gone to the limit of their resources in making these



GAIL KANE, THE WORLD-EQUITABLE STAR, "UNDER FIRE"

creations for the star and they are the very last word of what's what in style. In each episode she appears in a new set of frocks, all of which will set the feminine heart aflutter.

"Have a Heart, George"

"Have a heart, George," was the way Pearl White, starring in Pathé's "The Iron Claw," expressed her idea of the scenarios for the serial. She was talking to George Brackett Seitz, the scenario editor, who is responsible for her "Perils," "Exploits," and her encounters with the villainous Legar. Mr. Seitz had thought of some new stunts which were of such a degree of daring that even "peerless, fearless Pearl" had to ask for a little consideration.

Some demon statistician with a natural bent for figures has figured out just how many times Pearl White has endangered her life and limb in the pursuit of her calling. He makes it twenty-six times in Pauline, fourteen times in Elaine, and several times already in "The Iron Claw." Miss White has thus far escaped very serious injury.

Hugh Ford characterizes as gross calumniators those individuals who attempted to find any connection between his total loss of voice last week and the Willard-Moran "boxing contest." His detractors claim that Ford absentmindedly attempted to direct the bout when it got too slow to suit his artistic temperament. They also point to the loss of the Famous Players' director-general's voice as another instance of the brutality of prize fighting.

There was an indignation meeting held at the Famous Players studio when J. Searle Dawley and Sidney Olcott met on



BILLY BURKE, GEORGE KLEINE STAR, ABOUT TO START BACK FROM PALM BEACH, FLA., TO NEW YORK

the day that the latter returned from Bermuda where he went for the purpose of staging "The Innocent Lie" with Valentine Grant.

Olcott button-holed Dawley and started to recite the difficulties which he had encountered with the weather on his trip, which had in fact forced him to prolong an intended four-day stay on the island to fourteen days.

But Dawley promptly countered with the recital of the troubles which he had in finding deep snow for Marguerite Clark's "Out of the Drifts" and the bout was called a draw by Studio Manager Albert Kaufman.

Having served her term behind the ribbon counter for "The Saleslady," Hazel Dawn is now in the Georgia mountains cavorting about in her bare tootsies in the interests of her next Famous Players-Paramount picture, "The Feud Girl." But after one has been a film star for a time, these sudden transitions, for professional reasons, become a part of one's routine, and are not in the least alarming.

"Moment Before" for Miss Frederick

Having enjoyed her "wild, bare-footed existence" in "Audrey," Pauline Frederick was enthusiastic when told that she was to play a Gypsy in her next Famous Players production on the Paramount Program, "The Moment Before," which is based on Israel Zangwill's play of that name. But, remembering the beach nettles which she encountered in Jacksonville while there on her last trip, she sighed with relief when



VALENTINE GRANT (Famous Players)

informed that her particular gypsy was not of the bare-footed variety.

Immediately after finishing "Elusive Isabel" and "Spring Time and Tillie Tod" for the Universal, Florence Lawrence, the old Imp star, resigned. She has announced no reason for leaving, but as she had no written or verbal contract with the Universal. President Laemmle had no means of making her stay at the big new Fort Lee studios.

King Baggot in his Universal-Imp Company under the direction of Henry Otto, has returned from Savannah where the finishing scenes of "Half a Rogue" were taken. "Half a Rogue" is the first five-reel picture in which King Baggot has ever appeared.

At the present time this company is working on a real unique production which will be called "A Borrowed Identity." In this picture Mr. Baggot plays two parts, but the parts are not of the usual double identity kind where one man plays his own twin brother. Each character is a totally different person with natures varying to the two extremes of goodness and badness.

This picture will be a two-reel screen adaptation of one of Robert Thomas Hardy's short stories which appeared recently in *Snappy Stories* magazine. Edna Hunter, regular leading lady for Mr. Baggot, will play opposite him.

Mary Fuller, who won fame first in one and two-reel subjects but has been playing in five-reel pictures altogether of late, is back at work in a two-reel. Mrs. Catherine Carr was the author, and the story, which is



HAROLD LOCKWOOD, MAY ALLISON AND THEIR COMPANY IN NORTHERN MAINE WHERE SCENES FOR "THE COME-BACK" (Metro) WERE FILMED

called "The Mystery of the Limousine," is of the surprise-ending kind.

Miss Fuller is shown done to death at the opening of the picture and then the action switches to the story of her life. William Welsh appears as her first suitor. She is finally wed by a banker, played by Joe Gerard. He becomes jealous of Anthony Merlo's attentions to his wife. Merlo is the last one to be seen with Miss Fuller before her "death."

"Shot" Oil Well for "Toilers"

The actual shooting of a real oil well will be one of the big scenes in "The Toilers," the new Lubin multiple reel feature photoplay by Dr. Daniel Carson Goodman, in which Nance O'Neil is starred.

The theme of "The Toilers" is described as love, oil and money in equal parts. Edgar Lewis, who is directing the making of the photoplay, is an extremist in the matter of realism, and to put the aroma of petroleum into the picture, he took Miss O'Neil and her supporting principals to the Galloway oil fields near Franklin, Penn., where fifteen busy days were employed in unfolding the story of the camera amid shacks, derricks and tanks.

The response to an advertisement Mr. Lewis placed in the local papers for extras would indicate that many "Franklinites" consider themselves natural born moving picture actors.

In honor of Mr. Lewis' visit, the Orpheum theatre is running the "Great Divide," and the Princess theatre, "The Bondman," both of which were directed by him.

Scenarios are in preparation for the transformation of the Rex Beach novels into photoplay features by the Lubin Com-



ROSCOE ARBUCKLE IN TYPICAL SCENES FROM "HIS WIFE'S MISTAKE," A NEW KEYSTONE-TRIANGLE COMEDY

pany. "The Barrier," "The Silver Horde" and "The Iron Trail" are underlined for production. The Lubin Company is determined to make each play mark an epoch in screen achievement. The companies will be established in the localities described by Mr. Beach in the novels.

Fifty students of the Mechanical Engineering Department of the Case School of Applied Science of Cleveland, Ohio, headed by their professor, F. H. Vose, visited the Vitagraph studios in Brooklyn last week. A representative of the company guided the party through the plant and explained the process of picture making.

ACTORS' FUND CAMPAIGN WILL GET AID FROM GERALDINE FARRAR

Geraldine Farrar is the latest recruit among the active workers in the Motion Picture Campaign for the Actors' Fund of America. She has volunteered her services in the Grand Tribute Matinee, which is to be held at the Metropolitan Opera House on May 16.

Miss Farrar has sent the following letter to Samuel Goldfish, national chairman of the Motion Picture Campaign:

"DEAR MR. GOLDFISH:

"You and Mr. Frohman know my deep interest in the admirable project you have now in hand to raise $1,000,000 for the benefit of the Actors' Home. Of course I am delighted to help, and you may be assured of my hearty co-operation.

"Sincerely,

"GERALDINE FARRAR-TELLEGEN."

BOSTON COMPANY TO MAKE INDUSTRIALS

Special to MOTION PICTURE NEWS

Boston, April 8.

The Consolidated Film and Amusement Company has been incorporated by prominent Boston business men. It is the intention of this corporation to produce educational and industrial films. This company proposes and is undertaking contracts with manufacturers of advertised food products for film reproductions of the factory and of the processes of manufacture.

It is also the intention of the company to produce plays and comedies employing high class talent. The company is negotiating for a studio site in the immediate vicinity of Boston and active preparations are under way for the immediate production of films.

You Can't Lose on "Girl Who Won," Thinks Pathe

Particularly When "The Maude Adams of the Screen," Jackie Saunders, Is in Cast—"Girl That Didn't Matter" Will Matter in Box Office Receipts, Company Believes

THE Pathé Exchange, Inc., whose late releases have been confined to five-reel features, serials, one-reel comedies, the Pathé News and split reel educationals and scenics, now announces short dramas for release.

On Saturday, April 8, "The Girl Who Won," a three-reeler featuring Miss Jackie Saunders, "The Maude Adams of the Screen," and produced by Balboa, will be released.

Saturday, April 15, sees the release of "The Girl That Didn't Matter" is the story reeler made by Balboa, featuring Margaret Landis and the famous Andrew Arbuckle, brother of the equally famous Macklyn. "The Girl That Didnt Matter" is the story of "no-account" girl who arrives and a senator who almost doesn't. But the senator is saved by the girl just before his 'scutcheon is discolored, and all ends happily. Margaret Landis plays the girl and Andrew Arbuckle makes a "diamond-in-the-rough" hick senator.

Emmy Wehlen and Howard Estabrook are featured in a two-reel drama slated for release on April 29, "Dross and Diamonds." This picture was made by the Arrow Film Corporation and features two of the screen's headliners.

The story is one of a young man of a highly sensitive nature whose father, a police captain, by his lack of sympathy and understanding, has a great deal to do with the lad's final landing "outside the pale." Emmy Wehlen (who appears by courtesy of the Rolfe Photo-Plays, Inc.) is the girl who prefers diamonds to love and deserts her sweetheart at a crucial point in his life. Howard Estabrook is the unfortunate youth.

The Pathé serial department is flourishing like the proverbial green bay tree. G. A. Smith, the serial director, has added to his staff Irving Weil, for a number of years connected with the editorial department of the New York *Evening Journal.* Harry J. Walsh will also aid in the serial department in addition to his work in the advertising department, of which P. A. Parsons is the manager.

Four men are now traveling throughout the country lining up the newspapers in every important city and town on current and future serials.

The new series, "Who's Guilty?" will be released on May 8, and is evolved from an entirely new idea and one that will arouse widespread interest. Another big feature is also under preparation to be released at the close of the highly successful "The Iron Claw." Several very prominent players have been engaged for this production, but the details are being kept secret for later release.

Thanhouser Club Ball in Jacksonville Nets $1,050

Profits Divided Between Motion Picture Campaign of the Actors' Fund and the Children's Home Society of Florida—Film Organization Plans More Events of Like Character

FROM Jacksonville, Fla., the Thanhouser contingent send an account of a successful ball given under the auspices of the Thanhouser Club. The profits were divided between the Motion Picture Campaign for the Actors' Fund and the Children's Home Society of Florida. The function did more to cement the bond between the people of Jacksonville and the film folk than anything that has as yet happened there.

George A. Grimmer is president of the Thanhouser Club, with Mayor Bowden as honorary vice-president. George Webber, Leo Wirth and W. Ray Johnston make up the list of officers. At the ball, which was held in the great hall of the Windsor Hotel last Friday, Harris Gordon, Thanhouser leading man, was chairman of arrangements and Thomas A. Curran was in charge of the floor. Valkyrien (Baroness Dewitz), Louise Emerald Bates, Barbara Gilroy, Violet Hite and Gladys Dore busied themselves among the guests, and the Thanhouser directors—W. Eugene Moore, Ernest C. Warde and William A. Howell—pitched in enthusiastically.

The gross receipts were $1,050, which will leave a snug profit.

GOLDSTEIN STOPS IN LOS ANGELES

M. Goldstein, assistant to M. H. Hoffman, general manager of the Universal exchange system, is in Los Angeles for a stay of several days while on a trip over the entire western part of the country to visit exchanges.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, April 8.

UPON advice from the New York office, Business Manager John Waldron and Production Manager Lee Daugherty, of the Biograph studios, have issued notice to all members of the producing staff advising that the company would discontinue production on April 8, with the completion of the subjects now being filmed. These subjects are "Merry Mary," a comedy drama, and "Fit for the Burning," a three-reel melodrama being produced by Walter Coyle and J. Farrell Macdonald, respectively.

All players who were brought to the coast by the Biograph Company will be taken back to New York City, leaving Los Angeles on Wednesday, April 12. It was stated at the studio that the producing staff is to be thoroughly reorganized, and that production will later be taken up, either in Los Angeles or New York City.

Chloroform plays a very important part in the Keystone film, "A Dash of Courage," which was completed last week, under the direction of Charles Parrot, and supervision of Mack Sennett. Harry Gribbon is featured in this as a crook who, with the aid of his gang, overcomes a police lieutenant en route to a village to solicit funds for a retired policemen's home.

In the disguise of the lieutenant, the crook becomes the guest at the village Croesus' home, and selected by the man of wealth as an ideal person to be his son-in-law. In the meantime the crook's pals have put all the police to sleep by pouring chloroform into the bass horn while the members of the police band were practising. He gets all the wealth from the rich man's safe, and then starts a decidedly speedy Keystone chase.

Helen Holmes last week received the sad intelligence of the death of her father who resided in Chicago, and whom she had not seen for a number of months. Mr. Holmes was a railroad man practically all his life, beginning at the bottom and working up to one of the higher executive positions with the Great Northern Railway, and at the time of his death was traffic manager for the Chicago & Eastern Illinois Railway. When a child Miss Holmes was constantly with her father, and to this association is due much of her success which she has made in railroad pictures since becoming a motion picture actress.

Giants Picked for "Whispering Smith"

Director J. P. McGowan has selected a cast of giants to appear in the principal parts of the ten-reel subject adapted from the Frank Spearman western railroad story, "Whispering Smith." Of the seventeen men in the cast, eleven are more than six feet in height and weigh from one hundred and ninety to two hundred and thirty pounds. The giants are: J. P. McGowan, F. M. Van Norman, Paul Hurst, Tom Lingham, N. Z. Woods, Leo Maloney, C. H. Wischusen, Sam Appel, J. C. Perkins, Ed. Roe and C. V. Wells.

This week Director McGowan purchased from the Southern Pacific Railway, twelve freight cars which will be used through several reels of the subject as rolling stock, and then serve in a gigantic railway wreck which will be the punch of one section of the feature. Another notable purchase for this story is that of office furniture at a Los Angeles second-hand store. After this was purchased, it was discovered from receipts in the drawers of one of the desks, that it was the same as used by the late Senator Dorsey when he amassed and lost several fortunes, each of more than one million.

Orrin Denny, head of the Signal Film Corporation laboratories, owing to the shortage of metol, heretofore considered a necessity for the best results in developing film, has been conducting a number of experiments, and now believes he has found a substitute in the combination of a number of other chemicals. Laboratory men say metol gives the round stereoscopic-like effect in the films, and it is considered indespensable. The substitute Mr. Denny has found, is said to be equally as good, and only a very experienced laboratory man can tell the difference direct from the film or when it is projected on the screen.

Sally Stirs Up Trouble

The E. & R. Company will next film "The Star's Dressing Room," from a scenario by Clem Pope. Scenes for this are laid around a vaudeville theatre where Sally and Napoleon as head-liners of the bill, observe the right of occupying the star's dressing room, much to the chagrin of the prima donna and an ingenue. To accommodate all players, one dressing room is divided by a screen which does not reach the floor, and about this gather all the male performers when the ingenue begins to dress. Finally Sally discovers her mate flirting with the blonde huzzy, and a riot follows. Lillian Brown Leighton, Ralph McComas and Lillian Hamilton appear in the principal parts.

A decidedly novel souvenir of the motion picture industry has been created in the form of a small camera mounted so it can easily be attached to the radiator cap of an automobile, and also on ash trays. This novelty named the Movie Mascot, was invented by Clarke Irvine, who is now engaged in manufacturing them. They are decidedly popular for auto decorations, and many members of the West Coast film colony are using them as such. The camera is a miniature reproduction of the professional camera, and is mounted on nickel-plated tripods.

The gigantic camera stand two hundred feet in height, so constructed that the platform may be raised or lowered one hun-



GLIMPSES OF "A BATHHOUSE BLUNDER," A TRIANGLE-KEYSTONE WITH JOSEPH BELMONT



AT UNIVERSAL CITY: MR. AND MRS. W. S. JARBOE, TRANS-CONTINENTAL WALKERS; ADOLPH S. OCHS, OF THE NEW YORK TIMES, AND H. C. ADLER; FILM LEADERS WATCHING A COMEDY SCENE; TREASURER POWERS AND VICE-PRESIDENT DAVIS; CARTER DE HAVEN

dred feet, built especially for the making of scenes for the D. W. Griffith subject known as "The Mother and the Law," was put into use for the first time last week.

This stand was built to use in making the scenes that will include all of the sets erected to represent the Babylonian scenes. These settings, the largest ever constructed, extend over a space of ground approximately thirteen hundred feet long, and will give the camera a shot of that length. In the scenes, fully twenty-five hundred people took part.

The camera stand is built on movable trucks, and can be moved forward and back at the same time the upper platform is lowered or raised. Electrical equipment furnishes the power. The stand will enable Producer Griffith and his cameraman, Billy Bitzer, to secure some effects that are screen innovations which, coupled with these most remarkable settings that have become known as one of the seven wonders of California, will cause, no,doubt, much wonderment when this subject is given a public showing.

Director Otis Turner is away from University City on a vacation of several weeks, and during his absence the feature company will be directed by Jack Conway, late producer for the Fine Arts. Adaptation of the George Gibbs novel, "The Silent Battle," has been prepared by F. McGrew Willis, and this will be filmed by Mr. Conway. The story is one of the fight of a man against hereditary drink habits. Jack Kerrigan will appear in the star part, supported by Lois Wilson, Maude George and Harry Carter. The company will leave the first of the week to go to Arrowhead where Canadian woods camp scenes will be taken.

Clements Directs Louise Lovely

Roy Clements has been assigned to directing the feature company headed by Louise Lovely in the filming of "Bobby of the Ballet," which is an adaptation from a stage story by Ira Parks. While this is being made Joseph DeGrasse, who regularly directs Miss Lovely, is enjoying a vacation.

F. K. Myton, who for three and a half years was scenario writer for the Kalem Glendale Company, and since has served six months at the Lasky studio, has been added to the Universal scenario staff. Since coming here he has prepared three subjects, "The Little Brown Judge of Kildare," in five reels; "The Live One," in two reels, and "The Lamp," in two reels.

Number nineteen of the "Graft" series, by Walter Woods, and being produced by Richard Stanton, deals with the photo badger game in an attempt by shipbuilding lobbyists to intimidate a senator who has led the opposition against a bill favorable to them. Mayor Harding learns of the gang, and outwits them in their attempts.

Production of a five-reel subject was begun last week by Director Robert Leonard, who is also the author of the story and scenario, at "U" City. The title of this is "Ambrosia" and features Ella Hall in a child part. The girl becomes an orphan at a tender age, and is taken to the home of her aunt of wealth, which, although it contains every luxury, does not have any "love," and therefore a most despicable place for the child, who frequently runs away.

The son of a rich neighbor becomes her playmate, and when he later becomes the owner of a small automobile, the two are instrumental in bringing out the true nature of the young man who is to marry the aunt's daughter, when they pick up a woman who has been knocked down in the street by a machine and take her to the aunt's home. There she is confronted by the man-about-town who previously had been associated with her. The main cast includes Adele Farrington as the aunt, Betty Schade her daughter, Kingsley Benedict and Harry Bepp.

"The Hold-Up of the Harding Special" is a 101 Bison story being filmed by Henry McRae. The scenario is by Wright Roberts. An eastern railway magnate with his family comes to California, and while the father and mother are busy with social and business affairs, the nurse permits the daughter to play by the wharf where she falls asleep in a fisherman's boat.

The boat is far out to sea when the cat, which has been sleeping in the child's lap, dashes past the fisherman and he becomes frightened and jumps overboard. The boat drifts to a nearby island where, it, with the girl, falls into the hands of a gang of men who have been engaged in stealing sheep on the island. Fearing the child will tell of their whereabouts, they decide to keep it a prisoner, and do so until the ranchmen of the island raid their camp, when the girl is taken home by a rancher, thinking she is the daughter of one of the outlaws. There for fifteen years she makes her home.

In this time the ranchman has moved to the mainland, and there oil is discovered on his farm. This brings her real father to the land, and by means of an old photograph the parents of the girl are discovered. The hold-up referred to in the title takes place when the girl's lover learns she has been taken away on the train, and he with other cowboys stop the special and rush away to a minister where the couple are wedded. The members of the producing company are: E. N. Wallock, Lois White, Lee Hill, Marie Walcamp, L. C. Shumway and Mark Fenton.

Carleton Company Completes Subject

The Lloyd B. Carleton Company has just completed the filming of "Her Husband's Faith" with Emory Johnson, Dorothy Davenport, T. D. Krittenden and Frank E. Lee. It is the story of a woman living down her past life and becoming a wife and fond mother, when again she is confronted by a former associate in the underworld.

The heavy is about to expose the woman when his better self predominates at the sight of her happy child, and he leaves the home. This company will next take up the filming of "The Other Woman," story of which pertains to the musical world. Both of these subjects will consist of two reels. The scenario for the latter was adapted from the *Saturday Evening Post*, story by I. A. R. Wylie, and was prepared for the screen by Calder Johnstone.

Filming of a Memorial or Decoration Day picture has been taken up by Director George Cochran, and is entitled "Captain Billy's Comeback." The scenario is adapted from the Harry Leon Wilson story by Calder Johnstone. Thomas Jefferson is featured in this as the last surviving member of the G. A. R., and Mrs. George Hernandez as the last of the Ladies' Relief Corps. The locale is that of a small town where for years and years Captain "Billy" led the parade on Memorial Day, followed by the mayor, town clerk, city officials and members of the various lodges.

But the veterans of another war saw fit to change the program which had been the same year after year, and elected surviving veterans of the Spanish-American war to the post of marshal of the day. Uncle

"Billy" was heart-broken, and he remained indoors as the parade formed and went past. When there is considerable excitement he ventures out and learns a murderer has escaped from prison. A posse, composed of young veterans, is formed and start on the man-hunt. Uncle "Billy" accidently learns of the hiding place of the escaped convict, and lone-handed makes the arrest.

The Allen Curtis Joker Company has filmed "The Raffle for a Husband," wherein a pair of youths with room rent due, seek to raise funds by one acting as business manager and selling chances on the other, who is to become the husband of the girl who holds the lucky number. The scheme works well until the handsome prize falls in love with the village belle, and they have difficulty in arranging that she hold the correct coupon. The usual Joker cast appears in this.

Bold Bachelor Becomes Benedict

How a young bachelor attorney is induced to become a benedict when he is in-



CORRINE GRIFFITH (Fine Arts)

clined to think seriously of what a fortune teller has read his palm to mean, is revealed in "An Assisted Destiny," being produced by the William Worthington-Universal Company from a story by Catherine Carr and a scenario which was prepared by Ben Cohn. Herbert Rawlinson appears in the part of the young bachelor, Agnes Vernon as the girl, and Jack Holt and Yona Landowska are the other principals.

Director William Bowman has produced "The Golden Boots," a one-reel comedy-drama from a scenario by Olga Printzlau for the Universal. The story pertains to a tramp who goes to a miser's house for food, and the wife to drive him away throws a shoe at him which is well filled with the savings of her miserly husband. The tramp discovers the roll, and after an exciting chase makes every one with whom he comes in contact happy by freely disposing of the easily acquired wealth.

Milton Hoffman, who has been general manager of the Peerless studio in the East, has been engaged by the Lasky Company in such a position, and has arrived at the West Coast producing plant. This will not alter the present force, as Cecil B. deMille will continue as director general and Fred Kley as business manager. Mr. Hoffman will greatly relieve both these men of many of the details connected with this big producing plant which every week is enlarged in one or more departments.

The Cecil B. deMille-Lasky subject, starring Marie Doro, entitled "The Heart of Nora Flynn," has been completed, and the star and her husband, Elliott Dexter, are said to have taken up gardening at their Hollywood bungalow home.

The Robert Broadwell Company, of the Horsley producing staff, worked aboard trains all day Sunday in the making of scenes for "The Conscience of John David," starring Crane Wilbur. Two special trains were engaged for the day. One was made up of Pullman cars, and the other a freight train. The tracks between Los Angeles and Redondo were given the exclusive use of the company for the day. One of the last scenes to be made was that on top of a freight train where a hand-fight took place between Wilbur and a number of supposed tramps.

"Senta of the Valdt" is the title of a two-reel story being filmed by Director Charles Swickard, recently added to the Horsley staff. Scenes for this are laid in South Africa. Francis MacDonald appears as an English railway engineer, who on several occasions is instrumental in preventing a big land owner's daughter from injury and later of becoming the bride of a ne'er-do-well. At the same time he is trying to induce the land owner to make a just settlement with the railway company for lands damaged by tracks being built through them. Ultimately the railroad man is successful, and not only wins promotion, but also a bride. Marguerite Gibson appears as the land owner's daughter, and William Clifford as her father.

While making one of the last scenes for the East Indian story, first known as "Nadje's Sacrifice," title of which has been changed to "The Leopard's Bride," Marguerite Gibson was badly burned. The scene was that of a native girl permitting herself to be tied to a sacrifice altar in front of the native place of worship. A fire was built about her, and because of unusual smoke other players did not notice that her clothing had caught fire.



CHARLES CHAPLIN, H. P. CARLFIELD AND LEO WHITE ARRIVING AT SALT LAKE CITY

When carried from the stake she was in a semi-conscious condition, and the studio physican worked over her twenty minutes before she became fully conscious.

Gertrude Hoffman Guest of Von Klein's

Gertrude Hoffman and a number of her company, presenting "Sumurun" at a local theatre, were guests of General Manager B. H. Von Klein, of the Horsley studio, and Mrs. Von Klein, one day during the past week, and a special performance



DIRECTOR, AUTHOR AND PRINCIPALS OF KALEM'S "THE SOCIAL PIRATES," PHOTOGRAPHED AT GLENDALE—(SEATED, LEFT TO RIGHT) OLLIE KIRKBY, DIRECTOR HORNE, GEORGE BRONSON HOWARD, MARIN SAIS

was given by the Bostock animals at the Horsley Jungle-Zoo.

Manager D. Whiting, Director Hal Roach and members of the Rolin Film Company's Lonesome Luke comedies producing staff, left the early part of last week for San Diego, where they are making exteriors for three or four pictures. Included in the list of players were Harold Lloyd, Bebe Daniels, Sophia Clutts, Margaret Joslin, Harry Todd, Harry Pollard, Bud Jamison, Del Lampton, Sammie Brooks, May Cloy, Fred Newmyer and Charles Stevenson, all of which are now members of the Rolin stock, and make up one of the greatest comedy organizations of filmdom. Arrangements for use of exposition grounds, battleships of U. S. navy and other locations were previously completed.

The Kalem "Hazards of Helen" company is producing "The Human Telegraph" this week, and many of the scenes will be made around their new station built near Glendale. This has been named Kalem by the Salt Lake Railway officials. Helen Gibson stages another thrill for this by climbing out on a wire and dropping to the top of a locomotive and then notifying the train crew of a new band of crooks.

The William Beaudine Kalem Company is filming "Love and Burglars," wherein Ethel Teare, on a wager, becomes an amateur cracksman, and attempts to rob the home of Jack Mcdermott.

The Ham Kalem Company, under the direction of Harry Edwards, is filming "In Love," in which a fire hose plays a most important part, a full stream being utilized to raise little Bud Duncan through several floors of an apartment building. In the making of one scene, piano wire used broke and Bud fell the distance of about twenty feet, but like a rubber ball merely bounced and was not injured. Director Harry Edwards is permitting the company to use his new 1916 Winton in this picture.

The Kalem comedians and directors claim a record catch of fish as the result of a last Sunday excursion. The party did deep sea fishing off the San Pedro Harbor, returning with six yellow-tail weighing more than thirty pounds each, and about twenty-five sea bass.

Leonard Joins Kalem

Gus Leonard, veteran of the vaudeville stage, is a new member of the Kalem comedy company and will play with Ethel Teare and Jack Macdermott.



ROSCOE ARBUCKLE IN SCENES FROM "HIS WIFE'S MISTAKE" (Triangle-Keystone)

The ninth episode of "The Social Pirates" is being filmed this week by Director James Horne at the Kalem studio. This has been titled "The Missing Financier." The story deals with a millionaire who offers a great part of his fortune which has been made in munitions and the stock market, to charity. Much of the wealth was made by the man as the result of aid given him by the Social Pirates, Marion Sais and Ollie Kirkby, and they are handsomely rewarded for their part.

The usual cast appears in this. This two-reel episode required seventeen changes of wardrobe for Miss Sais. A remarkable set has been built for this number and rivals the gorgeous ones made for "The Mysteries of The Grand Hotel" serial, made at this studio.

The Pacific Film Laboratories have found the need of increasing their capacity, and additional printing machines have been added to take care of the additional work. The laboratory now contains two Angelus, two Freid, a Housman, a Williamson and a Bell and Howell automatic printers.

"The Floor Walker" is the title decided upon for the first Charles Chaplin Mutual release now being filmed at the studios of the Lone Star Film Corporation. The filming of this is going ahead very successfully, and the subject will be released in May.

Ben Turpin, late comedion with the Essanay Company, and Ed. Sedgwick, formerly with Universal, have been added to the stock company of the Vogue Film Corporation, and are doing their first work this week.

Director Jack Dillon has been filming "The Chinatown Villain," wherein a man of wealth offers a million for the suppression of opium smugglers, not knowing that his prospective son-in-law is the king of smugglers. Paddy Maguire plays the part of "Hop-head Joe," Jack Conley the smuggler, Arthur Moon the lover, Jack Gaines, secret service man, and E. J. Lowry the king of the smugglers. Rena Rogers appears as the daughter of the millionaire.

The unique discovery by a chemist of a love pill affords the plot for the Vogue comedy "Germanic Love." In this, two tramps discover a number of the pills and dispose of them freely to a number of girls, with a result that it becomes a free for all leap year party. Rube Miller is in charge of directing this, and the principals are Henry Keorman, Arthur Traverse, Madge Kirby and Alice Neilson.

Chester Roeder, manager of the "Girl and the Game" department of the San Francisco Mutual Exchange and part, and E. R. Finney manager of the Phoenix, Ariz., Mutual Exchange, spent several days of the past week here at Mutual studios, and were entertained by J. R. Krone, of the Vogue studios; George A. Hutchinson, of the Signal, and members of the Mutual exchange staff.

Many Western Leads in a "V"

The cast for the next Rollin S. Sturgeon Vitagraph subject has been selected and includes many of the leads of the western studios stock company, namely Nell Shipman, George Holt, William Duncan, Webster Campbell, Jack Mower, Anne Schafer and Corrine Griffith. This is an adaptation from the Cleveland Moffit story "Through the Wall," and will be completed in five reels.

Edgar Keller, artist-actor of the Vitagraph stock company, is producing a one-reel subject which will prove a decided novelty. The characters all take the part of posters from late fashion magazines with appropriate settings of backgrounds.

Director William Walbert has taken up the filming of the three-reel subject "Ashes," which was written by William E. Wing. Mary Anderson has been selected to play the lead in this. Other members have not been named.

Lee Moran last week won the championship in quoit-throwing at a contest held at Christie Nestor studio, in which every member of the staff took part. Moran was successful in defeating all opponents, his highest score being twenty-nine.

"Good Night, Nurse" is the one-reel Nestor comedy produced by Horace Davey, with a cast composed of Neil Burns as the clubman, Billie Rhodes as the receiving nurse, Stella Adams, Harry Rattenberry and Gus Alexander. It is while taking an injured man to the hospital that the club-



BEFORE AND AFTER THE CRASH IN THE LAST "GIRL AND THE GAME" EPISODE



SCENES FROM TWO E. AND R. JUNGLE COMEDIES: "NAPOLEON" AND "SALLY" IN "TWO CHIMPS AND A CHUMP," BY PETER MILNE; AND "HAVE A HEART"

man sees a beautiful nurse, and devises a way of becoming an inmate of the institution. This results unhappily, as he is assigned another—in fact a series of nurses—but none can quiet him. Finally, by a mere accident the receiving nurse becomes the one in charge of his case.

"Her Celluloid Hero" Is *Not* a Tragedy

Producer Al E. Christie is busy in filming "Her Celluloid Hero." The title refers to Eddie Lyons who appears as a motion picture actor who makes up for a part in imitation of a character he saw in the tenderloin district. The character proves to be a much-wanted second-story man, and the film actor is arrested when he is discovered by the police, but released in time to make his call on the screen-struck girl when the police nab the real criminal. Lee Moran appears in a character part in this, and the support is by Betty Compson, Gus Alexander and Ethel Lynn.

Members of the producing staff of the Active Motion Picture Company, of Chicago, arrived in Los Angeles last week and are making scenes for the series of "Our Country." One reel is being made in each state which shows the most noted scenic views. The project is headed by Judge Willis Brown, formerly of the Juvenile court of Salt Lake City.

Ruth Hampton is leading lady of the numerous romances which will be woven into every release. The company expects to make a thousand-foot subject in every state. They have completed the filming in Minnesota, Nevada, Northern California, and after finishing here will go to Arizona.

Director Alan Dwan has taken up the production of a story laid in Kentucky which features Lillian Gish. This has not been titled. and as parts of the scenario have not been definitely decided upon, no information has been given out.

The Fine Arts subject, which features Dorothy Gish as a reformer who was reformed, has been permanently named "Susan Rocks the Boat." This was written by Bernard McConville, and the direction was in charge of Paul Powell. Owen Moore appears in the leading male part, that of the true reformer who was successful in bringing about a reform.

"Playmates" is the title given to a Fine Arts subject now being filmed by the Franklyn Brothers, with Norma Talmadge in the featured part, supported by Ralph Lewis and Eugene Palette. The Fine Arts juvenile players will appear in this subject.

The coming Mae Marsh-Robert Harron Fine Arts picture, which was originally known as "The Little Apache," has been titled "A Child of the Paris Streets."

MAYO COMPLETING "JACKSTRAWS" AT LUBIN ON WEST COAST

Special to Motion Picture News

San Diego, Cal., April 8.

Melvin Mayo is completing the filming of the three-reel drama, "Jackstraws," at the Lubin studio, and when he has made the last scene he will close his connection with the company and leave for Los Angeles. This drama is by Josie McLaughlin, the erstwhile stenographer for Capt. Wilbert Melville, who has just been advanced to the position of head of the scenario department.

The heavy is played by George Routh. Lucy Peyton takes the part of the girl, while Adelaide Bronti is the aunt. C. K. Van Auker, Alan Forrest and Evelyn Page are in the cast.

E. B. Jackson of Los Angeles, formerly with the Signal Company, has come down to the Lubin studio as property man, succeeding James Forney, who has gone to Los Angeles.

"The Battle Cry of Peace" has drawn big crowds at the Pickwick this week, closing tonight. Prices for this film attraction were put at twenty-five and fifty cents for evening, with twenty-five cents at matinee. Friday night the city and county officials were guests of the management.

Marguerite Fisher, Joseph Harris and other members of the Pollard Picture Plays Company are in Tijuana, Mexico, eighteen miles south of here, where some scenes are to be filmed for a nine-reel picture entitled "Pearl of Paradise." Mr. Harris will don the apparel of a matador and apear in the full-ring during a real bull-fight, while Miss Fisher will occupy a seat in the box and will toss the traditional red rose down to her lover in the arena in recognition of his success. Some films will also be made around the casino, the gambling tables, and that section of the Mexican town.

The Lubin studio staff at Coronado will begin work soon on a three-reel picture entitled "Jackstraws," with Melvin Mayo directing.

George Routh will play heavy, with Lucy Peyton as lead. Miss Peyton comes of the well known theatrical family of that name, and is a new accession at the Lubin studio.

Captain Wilbert Melville, manager of the Lubin studio, has just returned from Los Angeles, where he made large purchases of "properties" and looked over the field for new people for his company.

He states that he expects soon to form his second company, and in order to do the best work is planning to enlarge the stage to nearly twice its present capacity.

Ruth Saville has closed her engagement with the Lubin company and returned to Los Angeles.

From office stenographer to chief of the scenario department is an unusual step for the average young lady to make, and yet that has just been the experience of Josie McLaughlin of the Lubin staff.

She has been working on scenarios for some time as a side line, and several of her scripts have recently been produced under the direction of Melvin Mayo successfully.

Captain Melville believed it a shame that her talent should remain hidden in the sphere of shorthand expert and typewriter manipulator, and so determined to give her the important post to which she has just been advanced. Everyone about the studio is high in praise of her work.

Another interesting member of the Lubin company is Evelyn Page, who, until a few months ago, was the popular cashier at the Broadway theatre in this city. Manager Bush of that house lost a good attache, but the Lubin company was the gainer.

Several of the news film weeklies had representatives at the big auto race at the Panama California International Exposition to-day, when four of the prominnet racers were entered for a big prize, including Teddy Tetslaff, Bob Burman, Barney Oldfield and Cliff Durant.

The race was for fifty miles, over a 6,000-foot course, and was won by Burman.

Captain Wilbert Melville had some unusual experiences with his two yachts the past week, by reason of some very heavy winds which swept the coast. The Vergana was forced to run into the slip of a shipbuilding company at Long Beach, where she stuck in the mud until pulled off by a tug.

The Lucero, a smaller craft, was torn loose from her moorings near the San Diego Yacht Club and started on a cruise by herself across the bay.

Prompt work on the part of the club keeper and some sailors from the U. S. S. *Milwaukee* saved her from damage, and she was safely moored before she could batter herself out against a wharf.

Allen H. Wright.

JUST TO MAKE TALK

By LONGACRE

AS we go to press, Spring is crowding us hard. The stage door of the Winter Garden, half a block up the street, stands open most of the afternoon. Virginia Pearson expects to be bathing in cold cream before the end of the week. Kitty Gordon will soon be leaving off the furs which obscure so much of her back. Harry Reichenbach has almost quit beefing about the price of gasoline.

And they say that Ralph Dean is about to buy a new hat.

"Doc" Shallenberger has moved the Arrow Film offices up to the Times building at Broadway and Forty-second street. By so doing he is able to save sixteen cents in taxicab fare on every trip to Yonkers.

Out at the Lasky studios they announce that they have discovered a horse "entitled to the distinction of being known as a lens louse." Bless their hearts, there are many such.

Another despatch from the west says that a monkey escaped from the E. & R. Jungle studios, and for a whole afternoon had the entire police force of that part of the country busy. If this is Napoleon, he is well named.

Ever since that historic day when Arthur James reached down into his Webster and brought forth the word "cloquent," remarkable words have been applied to actors who play the heavy parts. It remains, however, for the Fox press department to reach the acme of description. This department refers to Stuart Holmes as "the cold, cruel, cunning, crafty, churlish, cloven-footed, caustic, calloused, cross, carking, curt, coarse, calculating villain." This beats us. We opened it, but we lay down our hand.

Clara Kimball Young has made a great success in pictures. She has received a proposal of marriage. It reads: "I'm a good Baptist, but even if you are an actress I am willing to marry you. I get twenty-two dollars a week, and see by the papers that you get $2,000. We could live very comfortable on $2,022. If interested, write me and I'll send picture."

Lying upon our circassian walnut desk at the moment is a little brochure entitled: "A Profitable Investment; prospectus of Adirondack Enterprises. About Motion Pictures, Poultry and Eggs, and other things that will make two dollars grow where but one dollar grew before." The cover also advises the reader that the booklet is "of interest to those who wish to invest in things that pay." On the last page of the booklet we are informed that "motion pictures are a gold mine." We have long suspected the truth of this, but we have had considerable difficulty in getting our ore out. Why we never thought of poultry and eggs as a side line is incomprehensible. The eggs would go so well with a number of actors we have in mind, and some of these eggs would screen *so* well.

Congress avenue, Flushing, Long Island, New York, looks like a tunnel under the undertaking district of Pittsburg, Allegheny County, Pennsylvania. Crepe drips in long festoons from the age-old oaks, the grasshopper becomes a burden, and wailing is abroad in the land. And because why? says you. Our only explanation is found in the subjoined poem, entitled "The Passing of Oscar, the Vers-libre Fish," a carbon copy of which we have received from George Dubois Proctor, the genial and popular Gaumont scenario editor:

Oscar, our pet fish, has passed on.
Some days age he started his decline.
He grew quite puffy where his legs would sprout,
If he had any.
Father Trant, with care solicitous,
Moved him from his other three companions,
Into a tin bucket,
Nicely placed right where the radiator's
Gentle heat would soften the cold water's chill.
Trant even salted the water,
Hoping, perhaps, to stimulate his nerves,
If a fish has any,
Or perchance to waken memories of previous incarnations
In the briny deep.
But Oscar wouldn't stimulate;
He couldn't see much use in his bootless round,
Always swimming, swimming,
With the impenetrable barrier ever encircling him.
Was it of glass or was it of tin—it made no difference.
It was a barrier just the same.
And barriers are conspicuously crushing to the soul,
Even of a fish.

As Oscar's size increased,
Un-naturally,
So his spirit decreased,
Quite naturally.
He grew so listless.
Maybe the warm water proved debilitating,
And that brought him low.
But fish wives say the trouble lay deeper,
That his soul was stifled with him, crushed and dead.
For Oscar was made of sterner stuff.
His eight hundred and sixty-three bones were not planted there for nothing.
He longed to be a fish, untrammeled, free,
Such a one as men might look at and say,
"There was a fish who never feared a can."
But, being hemmed in by the inevitable,
He gave way to Fate.
One day he turned his white tummy up to the sky,
Gave his tail a final flap against the encircling tin
And thus he kicked the bucket.
Oscar, our pet fish, passed on.
Where to we cannot say.
But if there be a piscatorial Heaven,
A sort of fish Valhalla for the bolder spirits,
Oscar there now holds his court,
And knows nor glass nor tin.

"The Diary of Our Own Samuel Pepys."
(Music by F. P. A., of the New York *Tribune*.)

"April 7.—Up betimes this day, and to meet Harry Reichenbach, and go by his petrol buggy to the city, Harry discoursing pleasantly all the way of his prowess at the card game called poker, which it appeareth is very great. Harry also telling many tales of the Ford motor car, which tales I have long admired, yet did they divert Jack Clymer overmuch. Much ado this day for that I have brought a rose to the maiden at the telephone, yet did I bring none to her sister, who has become wroth with me. Thereupon did I promise to bring her one, and also one to her friend, a comely damsel called Miss Kreiger, yet her other name I know, no not at all; and Miss Kreiger, having, I misgive me, small faith in me, hath made a wager that I will forget the rose, which wager she hath won. So home from the office in much confusion."

"April 8.—This day did I venture into the offices of the Metro corporation, a vast place, and with many people hurrying this way and that. Saw also Arthur James, the persuader of editors, who telleth me that his journall, hight *Metro Pictures Magazine,* is to print each week 1,000,000 copies, which seemeth a mighty undertaking, but one at which I rejoice greatly, albeit Mr. James's enterprise is rewarded as it deserves. Hear also in these offices that Merritt Crawford is ill in his home, and with many others I am exceeding sorry thereat. Came to the office to-day Mistress Elaine Ivans, a damsel of much pulchritude, whom I have ofttimes admired in pictures. Home by train with Marshal Farnum, the producer of cinematograph pictures."

What have we done! Here we are now in the position of encouraging this matinee idol worship. Listen to this—the original letter is on file in this office, and will be shown to anyone genuinely interested:

"Anderson, Ind., March 8.

"Pierre Le May,
"New York, N. Y.

"Dear Mr. Le May:—Yes, another one of the hundreds and hundreds of your admirers. I might mention that MOTION PICTURE NEWS is responsible for my writing this letter. You know, physical attraction does wonders sometimes. It is the first thing that attracts one person to another.

"If you are NOT one of your fellow-players who depend on a secretary to keep up your correspondence for them, would it be worth while for you to answer this personally?

"Please (?)

"Yours sincerely,
"_____."

We owe it to the young woman who places the responsibility on us to give her name, but then, her folks might see it and take her out of school. Our only defense is that we didn't mean to do it.

We want to speak for a little space in *Metro Pictures Magazine.* If instead of using the same cut twice in the same issue, as per pages 6 and 10 of the April 8 number, our old friend Townsend Black would give us a little of that space, we could advertise ourself to an immense public. Come on, Duane, loosen up.



DRAMATIC MOMENTS IN "THE DUMB GIRL OF PORTICI," THE UNIVERSAL SPECTACLE WITH ANNA PAVLOWA

WILLIAMS WINS LATEST MAGAZINE POPULARITY CONTEST

Earle Williams, the Vitagraph leading man, and "The Christian" have been voted the most popular player and play of the day in a contest conducted by the *Motion Picture Magazine*. The vote ran into the thousands and came from all over the country.



EARLE WILLIAMS

The contest was close and not until the very end did the result seem evident. Williams jumped to the front on the closing day, it is said.

REVIER TAKES HIS "BAG OF TRICKS" TO POPULAR PLAYS AND PLAYERS

Harry Revier, new consulting director with the Popular Plays and Players, has been engaged to introduce and supervise novelties and tricks of the camera, and also to revise manuscripts before a feature is put into production.

Mr. Revier had extensive European experience before coming to America, and before joining the Metro staff was supervising director for Lasky, Universal, World, Gaumont and other companies. He has been in the business many years.

"Dumb Girl's" Premier in New York a Success

City Showed Interest in Picture Founded on Auber's Opera and Featuring Anna Pavlowa, Who Learned of Its Reception Over Long Distance to Salt Lake

"THE Dumb Girl of Portici," Universals spectacular production starring the noted dancer, Anna Pavlowa, was given its New York premier at the Globe Theatre, Monday, April 3. New York showed considerable interest on seeing a dancer in a role quite foreign to her profession and the week's box office receipts predict quite a run for the picture.

Mme. Pavlowa is supported by a competent cast of Universal western players as well as her own Ballet Russe. The last named body of artists perform some difficult and attractive figures a few times in the course of the picture's unwinding.



CARL LAEMMLE AND MAX RABINOFF TALKING FROM UNIVERSAL HEADQUARTERS IN NEW YORK TO MLLE. PAVLOWA IN SALT LAKE CITY

The star herself renders few complete dancing numbers except in the prologue and epilogue which are entirely apart from the pictured version of the opera. She dances several times on the seashore, and throughout the tragic piece her movements are rhythmic and easy.

Max Rabinoff, of the Boston Grand Opera Company, with whose permission the Universal company made the spectacle, was present at the opening as the guest of Carl Laemmle, president of the film company. After the performance Mr. Rabinoff and Mr. Laemmle conversed with Pavlowa over long-distance telephone, and acquainted her with the success of the picture. Pavlowa's engagement in Salt Lake City, Utah, prevented her personal appearance at the Globe, and as a result the telephone was brought into use.

Many other officials of the Universal company were present at the opening as well as some of the stars of the eastern Universal studios. The audience was enthusiastic throughout and applauded some of the mob scenes introduced from time to time.

Made at Universal City, Cal., "The Dumb Girl of Portici," based on Auber's opera, is chiefly spectacle. Lois Weber and Phillips Smalley, who produced it, have paid minute attention to elaborate settings and realistic mob scenes. These scenes are handled to striking effect and form the most notable points of the production. MOTION PICTURE NEWS reviewed the film at length when it was first exhibited on the coast.

The supporting cast, which includes as its leads Rupert Julian, Douglas Gerrard, John Holt, Edna Maison, Wadsworth Harris and Hart Hoxie, is most efficient. Mr. Julian as Masaniello, guardian of the dumb girl, renders one of the best performances of his career.

Essentially a tragedy, "The Dumb Girl of Portici" is unusually gruesome in some of its phases. It is powerful, and with its excellent cast and fine atmosphere should prove a valuable box offive attraction, considering, too, the esteem in which Mme. Pavlowa is held.

Before this main feature at the Globe, a most entertaining scenic was exhibited, "Scaling the Jungfrau."

MONTGOMERY IS MADE MANAGER FOR WORLD IN INDIANAPOLIS

G. N. Montgomery, who has been connected with the Indianapolis branch of the World Film Corporation for the last six months, has been appointed manager of the Indianapolis office, succeeding W. A. Ratz.

AMONG THE EXCHANGES

PRESIDENT WILSON MAY SEE KELLERMANN FILM AT PRIVATE SHOWING IN WASHINGTON, D. C.

ACTIVITIES in the Washington, D. C., offices of the Fox Film Corporation have taken a rise in temperature recently, and Manager C. F. Senning, one of the most conservative speaking men in the territory, waxes quite talkative.

A new man has been added to the force in the person of Geo. Smiley, who will operate throughout the entire territory to ascertain the needs of the important centers, the condition of the motion picture industry and to make stronger the Fox films. Mr. Smiley is capable of filling such a difficult and responsible position as he has had previous training as an exchangeman and roadman under Pathé, Electric Supply Company, and states rights features.

He is well known and liked throughout the East. He brings his commission direct from the Fox offices of New York, which stamps Mr. Smiley as well equipped for his new post.

C. L. Worthington, district manager of the Eastern division of the Fox Film Cororation, made a visit recently to the local offices and expressed himself as highly satisfied with conditions. He and Mr. Smiley will be closely associated.

Allen Moritz, roadman for Fox, has returned from the South and reports conditions fair. He has been among the southern exhibitors for a month. He says this condition is due to the Lenten season and seasonal business changes. Baltimore is especially quiet in general theatre business, but this city has the additional causes of the continuous run of the "Birth of a Nation" and the religious excitement caused by the meetings of Billy Sunday.

Among the recent visitors to the local Fox Exchange were Ernest Westfield, of the Maryland, of Hagerstown, Md.; Col. R. G. Allen, of Raleigh, N. C., a well known banker of the South, who operates the Superba, the newest house of that city; Harry Bernstein, of the Wells circuit of theatres, and Jake Wells, of Richmond, Va.

After spending three weeks auditing the books of the Washington Fox exchange, J. H. Sharbut left for the home office with a most flattering report of the Washington offices. He highly complimented Mr. Senning and his assistants on the system and efficiency maintained, which enabled him to gather facts quickly and accurately.

Goldie Stein, formerly of the United Exchange, has been added to the force of the Fox offices, to assist Mary Jeffries in the booking department.

Superintendent Woods of the Capitol has arranged for frequent exhibition of Fox pictures for the members of congress and their families. A well equipped projection room has been installed in the halls of Congress, which furnishes not only the exhibition of films of national and governmental importance, but also has become an auditorium of recreation which has given the congressional folks and their families an opportunity of becoming familiar with the advancements and productions of the industry. All exhibitions are under the direction of Superintendent Woods.

Arrangements have been made for a private showing of the Fox Million Dollar Annette Kellermann picture before the National Press of that city as soon as the production is ready for exhibition. This will be entirely by invitation and there is every reason to believe that the President and Mrs. Wilson will be present as the guests of honor.

BRINCH LEARNS OF GOOD BUSINESS FOR TRIANGLE IN KANSAS CITY

P. N. Brinch, traveling representative of the Triangle Film Corporation, was a visitor at the Kansas City exchange last week, having crossed the state from St. Louis.

Mr. Brinch has found fine reports of Triangle business, and declared that the enterprise was going even better than had been anticipated. "It's five months old, and there is no healthier baby anywhere," he said.

"Of course, the quality of our service counts for much," he said. And then he mentioned what he considered a vital element in success.

"The character of the representatives means a great deal, too. If the exhibitors have confidence in the representative, if he is the kind of man whose word is always good, and his advice valuable, the business will build up strongly and quickly."

BLUEBIRD SALES LARGE IN KANSAS CITY; HALL MAKES QUICK TRIPS WITH WAR FILM

GEORGE BOWLES, connected with the Bluebird photoplays in Kansas City, reports remarkable success with those pictures. The newest theatre there—the Auditorium—has contracted for Bluebirds, while seven of the largest suburban houses have declared for the same service.

Mr. Bowles announces much activity in that company's office. The weekly prize contest which they have instituted for the salesman turning in the largest number of contracts was given to W. B. Emrich. A new road man, known as Special Utility Agent, has been added to the Bluebird force. He is H. J. Rosenberg, formerly with the St. Louis office of the same company.

Betty Jane Balsley is the name of a new baby daughter of whom Lee Balsley, advertising manager of the Kansas City Feature Film Company, is constantly talking. Owing to the arrival of this maiden, Mr. Balsley has been away from his desk for a part of a week.

The Kansas City office of the Pathé Exchange was recently visited by two managers of the same film company. L. A. Sheriden, now in charge of the Des Moines office and formerly in Kansas City, and C. S. Edwards, head of the St. Louis exchange, were the two noted visitors.

C. A. ("Red") Jones, traveler for the Universal Film Company, won the monthly contest held by the Kansas City office of that company for the salesman getting the most business. The twenty-five dollar prize which Mr. Jones won is the second he has obtained in the last three months, so his ability as a worker is apparent.

A recent visitor to the local office of the Kansas City Feature Film Company was Mrs. Ida M. Waldron, manager of the Wonderland Theatre at Hastings, Nebr. Kansas City exchange men are often favored with visitors from Kansas and Missouri, but for a Nebraska patron to go to Kansas City on a business trip is rather a novelty.

A. A. Chatkin, manager of the Kansas City branch of the United Film Service, is expecting to meet some old friends when he goes to Chicago to attend the wedding of his brother, D. J. Chatkin, general manager and vice-president of the same company. On this trip, which will take him out of the office for over a week, Mr. Chatkin will be present at a gathering of the branch exchange managers of the United Film Service.

P. J. Hall, of the Western Film and Supply Company, is at present in Kansas with a war film, making one-night stands. The report that he was moving his Kansas City office to Oklahoma City, Mr. Hall wishes denied. He went to that place to look over the field, but decided that the territory was not yet ripe, so did not locate there. However, should he decide to open a branch in Oklahoma City, he will by no means discontinue the Kansas City office, which he says is doing a big business.

O'BRIEN TAKES ORDERS FOR UNITED IN VERMONT AND NEW HAMPSHIRE

William F. O'Brien, of United, Springfield, Mass., has been through Vermont and New Hampshire booking its twenty-one-reel service of single and double-reel subjects only.

FOX PLANS ENTRY INTO MANY SOUTHERN CITIES; "EMPTYING METRO CANS" RIGHT AND LEFT

THE fountain of motion picture news in New Orleans was in the office of the Fox Film Corporation this week.

Successively it was announced that a new southern district manager had been appointed; that Fox service was being pushed to include cities in which it has never been planted; and that a company of Fox players, probably headed by Theda Bara, would go to New Orleans for scenes in a coming production.

C. W. Harden, formerly of the Kansas City office of Fox, is the new Southern division head. He supplants Sam Dembow, Jr., who, it is announced, leaves the company. The office force remains the same.

A telegram from Lloyd D. Willis, assistant manager in New York to R. E. Barron, New Orleans manager, stated that the Fox Film Corporation contemplated sending a company of players to New Orleans, and inquired as to weather conditions. Particularly, the telegram asked the condition of the foliage there.

So far as could be learned, the answer said the weather was just about as good as could be wanted for the making of pictures; nobody questions the foreign "atmosphere."

Just to show how far the New Orleans Association of Commerce is willing to cooperate with and welcome picture companies there, they had a man on the job as soon as they got wind of the Fox telegram. The result was that a complete weather chart from the weather bureau and additional data about the city was forwarded to New York by return mail.

Fox service went last week into the Louisiana theatre, owned by P. E. Coe in Baton Rouge, the state capital. Baton Rouge was heretofore the only large city South without a Fox exhibitor. Manager Barron reports contracts also from the following theatres:

Princess, Ruston, La.; Temple, Aberdeen, Miss.; Majestic, Greenboro, Ala.; Princess, Natchez, Miss.; Amusu, Natchitoches, La.; the Opera House, Lake Providence; Crown, Biloxi, Miss., and in the Arcade and Isis at Lake Charles, La., recently taken over by Wachsenand Miller from the Pearce syndicate.

"That's not all the story," said Manager Barron. "I have just received word from the New York office that Theda Bara is coming out in the most daring release yet. The name of the release is of course confidential as yet, but will be announced shortly."

This week the New Orleans office of Metro starts in as a releasing office, otherwise termed a "buying" office. This is due to a greater demand for Metro productions in the territory, and to the energy of the present manager, Karl A. Bugbee. "The Wall Between," starring Francis X. Bushman, is the first Metro release that was sold "out of the can."

Maurice F. Barr, the Bluebird manager, went out of town last week, and landed a half dozen Bluebird contracts. He lined up New Iberia, Lafayette and De Ridder, La., put Bluebirds in the Brimstone theatre at Sulphur, La., and, for the first time in the history of the South, induced the Y. M. C. A. to believe that feature motion pictures should be a part of their educational curriculum. This happened in Bon Ami, La., where the Y. M. C. A. is the rendezvous for several hundred laborers.

World Film is going to inaugurate a nation-wide advertising campaign early in May, according to Manager Ross Hardenbrook, of the New Orleans office. The fireworks start off in the *Saturday Evening Post* with a double page advertisement.

Mr. Hardenbrook rushed over to Memphis, Tenn., during the week, in which city he visited Felix F. Feist, sales manager for the World, who is making a tour of the exchanges for his company. Mr. Feist had New Orleans on his list, but was suddenly called to the home office before getting here.

Important innovations having to do with the selling end of their business, will follow in Southern exchanges of General Film, folowing a trip last week to Memphis by H. G. Morrow, manager of the New Orleans headquarters.

Mr. Morrow said that the business of the New Orleans and Memphis offices was growing so fast that a new selling arrangement for the two offices was badly needed.

Memphis also claimed S. T. Stephens, manager of the Mutual, last week, who paid that city a short visit in connection with business for his company.

The Paramount office reports that it is oversold. So much of a demand has been created for Paramount pictures through the immense advertising they received at the Crescent theatre, that a stringent zone system was adopted for the theatres of New Orleans desiring the service. J. Eugene Pearce, he of the Pearce syndicate, has secured first and second run rights for the Trianon and Tudor theatres, while a number of suburban exhibitors will use the extremely popular films after he is done. The situation is such, said Manager H. F. Wilkes, that a new contract is already applied by a competitor in districts in which Paramount service has already been sold.

What Al. G. Shear says about patent screens, particularly the brands he carries, certainly is worth a paragraph. Mr. Shear is an exhibitor, an exchange man, a supply man, ticket-taker if need be, and has been elected for life to the position of T. O. E. B. H. I. N. O. (Toastmaster of every banquet held in New Orleans). This is what he says:

"Since the first of the year, this office (the Consolidated Film) has sold more patent screens than during the eight years I have been in motion pictures. And if that isn't going some, I pass the buck to the next one. Nowadays there is a big demand in this territory for the right brand of patent screen."

Triangle films, already assured of tremendous popularity through the missionary efforts of Ernst Boehringer, the exhibitor who introduced them to New Orleans, are going even stronger with the opening of the Triangle Film Corporation at 340 Carondelet street, under the management of Nat Ehrlich, old New Orleans exchange man. In addition to the several theatres using the Triangle program, the following have been added: The Isis, 1515 Dryades street; The Famous, Marigny and Claiborne streets, and The Folly, in Algiers.

The United Program Film Service retired from the New Orleans field several weeks ago. The Peerless Feature Film Company, which occupied offices with the former concern, also has retired from the field, and this week their joint offices at 832 Common street are for rent.

A. Jules Benedic.

SHERRY BRANCH IN BUFFALO, N. Y., GETS HOUSE-WARMING

THE formal opening of the Buffalo, N. Y., branch of the William L. Sherry Feature Film Company took place April 3 at 145 Franklin street. Manager Daniel J. Savage was the recipient of many beautiful floral offerings from Buffalo film men. One of the distinguished players who attended the opening was Anna Held, who has been posing in Paramount Pictures and who is at Shea's this week.

The offices have been beautifully furnished and fully equipped for the large business which will surely come to the branch under the management of Mr. Savage, one of the veterans of the film industry. He managed the Mutual and General Film offices in that city for many years.

Numerous exhibitors from surrounding towns were present. A dinner was given for the employes of the branch at the Iroquois at 8:30 P. M., with William L. Sherry and Manager Savage as the principal speakers.

Among those who were present at the reception in the afternoon were: W. A. V. Mack, General Film; Henry Carr, Shea's theatre; F. J. Leonard, Chicago representative of "Strange Case of Mary Page;" I. M. Mosher, manager, Palace theatre; Mr. Murett, Eastwood theatre; Mr. Babcock, Lyric theatre, Wellsville; H. E. Benedict, General; Mr. Baird, Universal; Mr. Savage, Como theatre; Mr. Persons, Canandaigua, N. Y.; Mr. Kurtz, Rochester; George Hall, Maxine theatre, Albert Becker, J. L. Mulhausen, World; F. S. Hopkins, A. A. Schmidt and A. Young, Universal; C. A. Taylor, Metro; Edward Hayes, General; C. Christoffers and C. Brandon, Mutual; N. I. Filkins and James K. Morgan, Pathe; Harry Marsey and J. M. Sitterly, Popular; Jack Farren, Victoria, Rochester; J. A. Schuchert, United Theatrical Enterprises, Inc.; Michael Shea; Harold Edel, manager, the Strand; Anna Held and Ruth Johnson.

GRIFFIN MAKES SCREEN DEBUT IN "FEATHERTOP"

Gerald Griffin, remembered from the legitimate stage, makes his screen debut in the Gaumont Mutual Masterpicture, De Luxe edition, "Feathertop."

$52,000.00

in cash was taken in at the Cort Theatre in San Francisco, Cal.

in one week

to see the incomparable

PAVLOWA

$52,000.00 in *ONE* week. That's *over* $7000.00 per day for 7 straight days. Compare this record breaking accomplishment with any money-getting attraction you've ever heard of in your life. And remember that PAVLOWA had none of the extraordinary sets, props and huge ensemble you will see in "The Dumb Girl of Portici." On opening night, Monday, April 3rd, at the Globe Theatre the house was packed to suffocation with a capacity crowd to see this marvelous masterpiece, pronounced the most lavish—most spectacular and most wonderful of *ALL* huge moving picture productions.

Read what New York's Theatrical Critics said about PAVLOWA in "The Dumb Girl of Portici"

"The highest pinnacle of moving picture prowess."
—*New York Evening Journal.*

"Nothing approaching its lavishness of detail has ever been shown upon the screen."
—(Another writer) in the *New York Evening Journal.*

"The picture shows her to be still the incomparable."
—*New York American.*

"A stirring spectacle." —*New York Herald.*

"Pavlowa in film is equally the artist she has been in Opera." —*New York Journal of Commerce.*

"The scenic effects in the play are remarkable and the architecture and general atmosphere of the seventeenth century are reproduced with artistry and fidelity."
—*New York Evening World.*

State Rights now Selling

State Rights on this premier of all moving picture spectacles are now selling. At the writing of this advertisement the telegrams and special delivery communications for purchases and reservation were piling in. To those who desire to negotiate for State Rights, we advise instant action.

SPECIAL. A complete newspaper advertising campaign is now nearly completed for this huge production. This campaign of newspaper cuts and copy (all prepared) will enable **ANY** Exhibitor **anywhere** in the world to put over the biggest financial success ever obtained with a Feature of this character. Direct all telegrams, special delivery letters, etc., to the STATE RIGHTS DEP'T.

UNIVERSAL
FILM MANUFACTURING CO.
1600 Broadway New York

Our advertisers tell us when we give YOU the best magazine.

THE UNIVERSAL PROGRAM

NOT only is the Universal Program the greatest program on earth in point of variety, class, and in being kept up to the very highest standard—but it has the largest following of movie fans by a majority of millions. It is the one most popular program, and as such it is the basis of success of thousands upon thousands of Exhibitors who were wise enough to arrange for its sterling service. Week after week the greatest stars, the best plays, the most thrilling punches, the most magnificent sets, the very finest achievement in program releases are presented to millions who are so loyal to their Universal favorites as to make their patronage assured to the Exhibitor with the least effort on his part. If you CAN get the Universal Program, grab it quick. If you cannot, watch for the first opportunity to tie up to this sure winner WHEN YOU CAN.

Hobart Bosworth in "Dr. Neighbor." With Dorothy Davenport and an exceptional cast. Fourteenth Red Feather Release. A most unusual problem play. Directed by Lloyd Carleton. Released May 1. The wonderful Scriptural story of the good Samaritan is first told to us in a most beautiful prologue, and brought down to the present, linked to the dramatic story of "Dr. Neighbor" in the most telling manner. As the story unfolds we are brought face to face with the problem which at some time confronts every sympathetic physician: "Shall I mercifully end the life of this hopeless sufferer and end her agony of pain?" No less an actor than Hobart Bosworth could have essayed the part of the doctor. No producer other than the Universal could have produced this remarkable picture with the sincerity and sympathy, the realistic detail and the general all-round bigness that marks this superb Red Feather production.

"The Purple Maze." With Stella Razeto, Juan De La Cruz, and Gladys Brockwell, Two-Reel Gold Seal Emotional Drama. Directed by Ed J. LeSaint. Released May 2. Two beautiful girls, fond of fun, of fluffy ruffles and other feminine fripperies, are introduced in this "easiest way" story in a manner to grip the interest from the first flash on the screen. How one choses the broad and gayly lighted road that leads to destruction, and the other is saved by a great love makes an unusual and intensely dramatic photo play.

Mary Fuller in "The Girl Who Feared Daylight." With a Brilliant Supporting Cast. Two-Reel Victor Romantic Drama. Directed by Lucius Henderson. Released May 3. Mary's uncle wishes to get control of her fortune. Part of his plot was to make Mary believe that if she exposed her eyes to the light of day she would be stricken blind. Yet, while Love is said to be blind, it was little Dan Cupid who opened her eyes to the truth. This fine play is further evidence of the superiority of Universal Program features.

"The Beloved Liar." With Thomas Jefferson and Zoe Bech. Three-Reel Laemmle Heart Interest Drama. Directed by George Cochrane. Released May 4. Surely the spirit of the beloved Joe Jefferson still lives in the quaint and lovable characterizations of his talented son who plays the lead in this heart-throbbing drama. As an old violinist who loses the script of an opera he has written, later to come into fame and fortune when it is found and produced without his knowledge, this marvelous character actor in this beautiful production adds lustre to the incomparable Universal Program. A photo drama that will please all your patrons.

"Lem's College Career." With Eddie Lyons, Lee Moran and Betty Compson. Two-Reel Nestor Comedy. Directed by Al. Christie. Released May 5. When this bunch of Nestor comedians get together look out for the cleanest, most wholesome and funniest comedy stuff that you can possibly hand to your patrons. Eddie had a cinch on Betty's affections until Lee, the giddy college boy appeared. After that, he had to take a college course to win her—for keeps. And the amount of fun these clever people extract from the story will set your audiences a roaring with laughter.

"The Leap." With Lee Hill and Rene Rogers. Two-Reel 101-Bison Railroad Drama. Directed by Henry McRae. Released May 6. Another smashing big railroad picture with a splendid plot, swift action, novel situations, tremendous scenes and a most unusual climax. Two lovers, the son and daughter of rival railroad presidents, baffle their fathers' enemies, and bring about a true friendship between their parents who have been fighting each other for years. Lee after a quarrel with his father becomes an engineer on a western railroad. He saves a runaway express train and the lives of its passengers by a daring leap from telegraph wires to the top of the flying cars. One of the most spectacular scenes ever shown in pictures. More evidence of the bigness of the Universal Program on which this great picture appears as a regular release.

"The Marriage of Arthur." With Rupert Julian and Elsie Jane Wilson. Two-Reel Laemmle Society Drama. Directed by Rupert Julian. Released May 7. Arthur thought pretty well of himself and when his uncle left him a fortune on condition that he marry Agatha, he believed it a terrible sacrifice. He neglected her for other charmers, and it wasn't until she began playing the same game that he realized that she was as attractive to him as she proved to be to other men. There's a snap and go to this picture, and some very handsome sets that mark it as unusual even for the mighty Universal Program.

The Exhibitor's greatest assurance of pleasing all the people all the time is the mighty Universal Program. Write your Exchange today

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President ***"The Largest Film Manufacturing Concern in the Universe"***

1600 BROADWAY, NEW YORK

FOX MAKES YEARLY CONTRACTS WITH 4 QUAKER CITY THEATRES; 6 CHAPLIN PRINTS READY

THE Philadelphia office of the Fox Film Corporation has completed yearly contracts with four of the largest vaudeville houses in the city for the exclusive showing of Fox Features.

The Broadway in the southern section, Keith's Alleghany in the northern part of the city, Nixon's theatre in West Philadelphia, and the Colonial in Germantown are the four houses. Each feature is run one week.

The late releases of the Fox studios, the "Bondman" and "Gold and the Woman," are very much the vogue in that territory at present.

"Blue Blood and Red," about to be released, enjoys the unique distinction of passing the censors without a single cut.

All the dwellers in the World offices are jubilating over the fact that in the latest contest for office business, the Philadelphia branch stood number one, as announced in the "Bulletin" of March 25. This standing was gained in competition with the whole country. At the last test this office stood third. Since the installation of Harvey Day as manager, the Quaker City business has increased to such an extent larger quarters are an absolute necessity. Plans have been completed by which a large addition to the present building can be arranged. Efficient assistants to Mr. Day are: J. M. Flynn, assistant manager; Allen May, city salesman; E. W. Booth and J. A. Evans, roadmen.

One of the first features of J. W. Pope's accession to the managership of the Mutual offices was the calling of a sales conference with branch managers Campbell, of the Harrisburg office, and Rippard, of the Wilkes-Barre offices; also representatives Pierce, Safron and Morrissey, of the Philadelphia branch.

The territory has six Chaplin-Mutual prints engaged for the first release announced for the 15th of May, and more will have to be ordered to supply the growing demand, although the name of the picture is not known. It is moreover booked solid for three weeks. There will be a simultaneous showing at the most important houses, not an exclusive first run by any theatre.

Marcus and Newman have decided to operate the booking films part of their exchange under the name of the Premier Booking Company. The Eastern Booking Office branch will be devoted to states rights releases. Five more theatres have been added in the past week to the Premier's list of contracts. In spite of persistent rumors to the contrary, the members of this firm declare emphatically they have no connection in any way with any other booking company. Jean Marcus and Louis Newman are the sole proprietors of the new concern.

The Empire Film Exchange, of which M. S. Kahnweiler is manager, has moved from 1220 to 1223 Vine street. The new quarters are much larger than the old, necessitated by the increasing business of the exchange which carries motion picture supplies as well as films.

Situated in the same building is the Victor Film Company, of which Victor Prince is proprietor. This is a new exchange to Philadelphia, Mr. Prince having been previously located in New York City.

Solomon Brilliant, general manager of the Brilliant Manufacturing Company situated at Fort Lee, New Jersey, has been visiting Philadelphia exchanges during the week in the interest of his firm. During his Quaker City sojourn Mr. Brilliant has been stopping at the Ritz-Carlton.

Another exchange, and a big one, is about to be added to Philadelphia's film row on Vine street. The International Film Service, some of whose plans were announced in last week's MOTION PICTURE NEWS, is taking the Quaker City as one of its branches. Earl Schweigert, at present assistant manager of Pathé, will be the manager of the Philadelphia office. The entire building in Vine is reported to have been leased by the new exchange for its Philadelphia offices.

The New Film Corporation which now occupies this building will probably move to 1339 Vine street.

G. H. Atwood, former manager of the Pathé office in Philadelphia, has left for Los Angeles, where he will become manager of the International Film Service in that city. This appointment fulfills a long cherished desire of Mr. Atwood to settle in California.

Pathé's "Iron Claw" and "Little Mary Sunshine" are the two most popular subjects in that office's repertoire at the moment. As the former was hacked and the latter hailed by the Board of Censors it goes to show that Philadelphians are getting their knowledge of pictures from their own observation and are not letting the censors form any judgments about photoplays for them.

IRENE PAGE SOLOMON.

CRAFTS NO LONGER A TRIANGLE FRANCHISE HOLDER IN DETROIT

The Triangle Film Corporation has replaced P. P. Craft in charge of Triangle films in Detroit, Mich. Mr. Craft is no longer an authorized franchise holder of Triangle films.

Until such time as the Triangle Film Corporation decides as to whether it will sell a Detroit franchise or open a branch office, it will have an office at 900 Union Trust building in charge of L. W. Foster, of the New York office.

The whereabouts of P. P. Craft is not known.

CHATKIN INSTALLS RENOVATING PLANT

A. A. Chatkin, manager of the Kansas City office of the United Film Service, has installed a new renovating plant, and is having the inspection department enlarged.

He is now preparing for a trip to Chicago to attend the marriage of his brother, D. J. Chatkin, vice-president and general manager of the same company.

It is probable that while in that city the Kansas City manager will be given future plans for the improvement of the Kansas City territory.

WORLD IN CAPITAL CITY IN FRONT RANKS OF EXCHANGES

Washington, D. C., feels proud that Henry Friedman, roadman for the exchange of the World Film Corporation there, leads the list in the contest among the inner circles of the World exchanges for the greatest number of contracts secured.

The Washington office has made wonderful strides in the last half year, and now stands in the front rank. Manager C. W. Bunn is what might be termed a quiet hustler. He just forges away in a business-like manner, and gets the business.

LOWER END OF GOLDEN GATE AVENUE IS BECOMING UPPER END OF FRISCO'S FILM BUSINESS

THE lower end of Golden Gate avenue, San Francisco, which recently took on the appropriate name of Film Row, is growing rapidly and is now the film exchange center of the city. The International Film Service, the film distributing end of the Hearst interests, has leased a store at 280 Golden Gate avenue and an exchange will be opened there as soon as carpenters and vault builders can complete the necessary work.

The first release will be made during the third week in April and will consist of the first episodes of a serial and a weekly. This branch will be in charge of H. L. Knappen, until recently manager of the Atlanta branch of the Pathe Exchange, who recently arrived in San Francisco.

The General Film Company will soon be in its fine new building on Golden Gate avenue, just above Leavenworth. A one-story fireproof building has been erected on a corner lot and this is being fitted with every modern device for the handling of film and the transaction of an exchange business.

District Manager H. H. Hicks has been giving the construction and furnishing of this business his personal attention and has been attending to the duties of the San Francisco manager since the resignation of Leon Bories some weeks ago.

In addition to these firms the American Photo Player Sales Company is preparing to move to Golden Gate avenue in a short time, having leased the second floor of a large building at Jones street and Golden Gate avenue, the ground floor of which is occupied by the California Film Exchange, G. A. Metcalfe, the Triangle Film Corporation, the Fox Film Corporation and the Metro Pictures Corporation. Several other concerns in this business are planning to move to Film Row.

"MUTT'S TOOTHACHE" STOLEN

"Mutt's Toothache," the first "Mutt and Jeff" release, was evidently stolen in transit between the Cleveland and Cincinnati offices of the Standard Film service of Cincinnati. Only the empty film case arrived. The Standard is investigating.

MUTUAL EXCHANGE IN PORTLAND, ME., WILL BE MOVED TO BANGOR; SUMMER OUTLOOK GOOD

R. F. BORROTO, of New York, is in Bangor, Me., making preparation for the establishment of the Mutual Film Exchange there, of which he will be the manager. This branch was formerly situated in Portland and was under the management of W. C. Green. Mr. Borroto was lately connected with the Boston branch of the same company.

Bangor is better located than Portland as a distributing center, and the express expenses will be less for the company as a result of the removal. From Bangor Mr. Borroto says he can handle all the territory around Portland as well as the eastern part of the state, and still not be far from Aroostook County points. Aroostook County is in the northern part of the state, and there are several motion picture theatres there.

This company furnishes films to exhibitors all over the state, and its addition to the three exchanges, the Universal, managed by Charles M. Stern; the General, managed by George A. Newhall, and the United, managed by W. H. Brennan; already established in Bangor, makes Bangor the largest distributing center in the state. The Paramount company has an office in Portland.

The motion picture business in the state picked up wonderfully during the past month, and Charles M. Stern, who has just returned from a trip to the western section of the state, says that the summer season will find the business far better than that of a year ago.

The summer resorts are planning to use more pictures than formerly, although in consideration of the fact that the films cannot be shipped on water craft carrying passengers, the expenses of shipping the films by express is greater than formerly.

Mr. Stern has just completed arrangements by which he will furnish W. C. Benson, of the Green theatre in Houlton, with Universal pictures. Mr. Stern is now on a trip through the eastern part of the state, including visits to Eastport, Machias and Calais.

MANY NEW ENGLAND HOUSES BOOK TRIANGLE; SHAPIRO IN WHITE MOUNTAINS FOR FOX

MANAGER W. H. BRADLEY, of the Boston office of the Triangle Film Company, is showing the new exhibition room at the Melrose street plant. It has a built-in booth and is as well fitted as the rest of the establishment, which is notable in that regard.

The Triangle is booking Billie Burke's first picture in that territory and is getting repeats.

The new Strand theatre at Brockton opened last week with Billie Burke in "Peggy."

Among the houses that have booked Triangle service in the last two weeks are the Orpheum, Somerville; the Eagle and the Roxbury, Roxbury; the Alston theatre, Alston; the Princess, Brattleboro, and the Opera house, Middlebury, Vt.; the Princess, Bridgewater, Mass.; the Bijou, St. Johnsbury, Vt.; the Colonial, Andover; the Lyceum, Marblehead, Mass.; the Nashua, Nashua, N. H.; the Orpheum, Concord, N. H.; the Orpheum, Turner's Falls; the Medford, Medford; the Melrose, Melrose, and the Old Colonial, Plymouth, Mass.

Edward Farrell, for some time in charge of General Film interests in Boston, who has been managing that company's southern territory, will return to Boston April 10.

William Shapiro, road manager of the Fox Company, is making his annual trip through the White Mountains and Vermont to sign up the summer business in that region.

Carl Crawford, representing Fox in the Boston district for years, and later located in Toronto, has been appointed manager of the new Fox office recently opened in St. John, N. B.

TRIANGLE EXCHANGE ESTABLISHED IN NEW ORLEANS; CITY BECOMING SOUTHERN SUPPLY CENTER

THE first of the month ushered the entrance of the Triangle program through the establishment of a Triangle exchange in New Orleans, which puts that city on a par with larger cities through the fact that every large program has local headquarters in that city.

S. T. Stephens has just returned from Mobile, where he put Mutual service into five houses in that city.

Meyer Simmonds, lately manager of the Winik-Brock Company in Panama, and formerly associated with the United Program, is back in New Orleans. Mr. Simmonds expects to make a new connection shortly. His brother, Joseph Simmonds, left New York recently to open a London, England, selling agency for World and Equitable features.

Herman Fichtenberg is spending $200,000 on his theatre in Canal street, his first heavy theatre investment in the city. He has sent General Manager W. H. Gueringer on a tour of northern and eastern cities to gather ideas which will be incorporated into the new house.

An exhibitor went all the way from Orange, Texas, recently, to purchase supplies from the Consolidated Film and Supply Company, which leads to the natural assumption that New Orleans will soon be the distributing point for the gulf states.

CANADIAN "U" TAKES ON TWO ROADMEN

The Canadian Universal Film Company, of Toronto, reports that in anticipation of big business starting this spring, with its new features and serials, it has decided to increase its staff of roadmen by two.

DUSTIN OPENS ST. LOUIS BRANCH OF INTERNATIONAL

E. W. Dustin, former manager of the World Film Exchange in St. Louis, has opened a branch of the International News Service in the Plaza building on Olive street. Mr. Dustin is an experienced film man, having held positions in almost every department of the industry.

He has been at different times theatre manager, director and producer of films, and lately exchange manager. The International Office, owing to the triangular shape of the building, has two entrances, one on Olive street, 3315, and the other just opposite, on Lindell avenue. The Triangle offices are on the second floor of the same building, and the Pathé exchange is just around the corner on Locust street.

The chief topic of conversation at the Triangle Film Exchange, in the Plaza Building, is the little daughter who has lately arrived at the home of Floyd Lewis, manager of the exchange.

FOX OPENS OFFICE AT ST. JOHN, NEW BRUNSWICK

The Fox Film Corporation has opened a new branch office at St. John, New Brunswick, and from there will cover the maritime provinces of Canada—Nova Scotia, New Brunswick and Prince Edward Island. This office is located in the British Bank of North America Building, and is in charge of C. M. Crawford, as branch manager.

The William Fox service already has been inaugurated, and at the introduction the Fox stars received an ovation. L. T. Rogers, in charge of the Canadian territory for the Fox organization, was present for the opening.

Within a few weeks additional branch offices will be opened in Western Canadian cities, in British Columbia and the middle provinces.

THIRTY EXCHANGE GUESTS AT KANSAS DINNER

Nearly thirty of the exchange men of Kansas City and their wives attended a banquet held at the Baltimore Hotel there recently. The occasion was a parting dinner for W. O. Edmonds and Charles W. Harden. Mr. Edmonds was for some time the Kansas City manager of the George Kleine pictures, but is now handling the Billie Burke pictures on the Pacific Coast.

Mr. Harden takes charge of the Southern district for the Fox Film Corporation, whose Kansas City manager he has been. This was the first social meeting of the managers. E. C. Mills, assistant manager of the Mutual Exchange, acted as toastmaster. It is probable that similar events will be held.

LAMB ENGAGED BY PEERLESS FOR LOS ANGELES

A. B. Lamb, who for a year or more was with the United Film Exchange in Los Angeles as manager, has been engaged in that capacity by the Peerless Feature Film Company, which has opened an exchange in the L. A. Investment building, Los Angeles. The company is handling a number of state rights subjects, including the "Mutt and Jeff" comedies.

B to mention

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

LOS ANGELES BOARD OF CENSORS ABOLISHED BY THE CITY COUNCIL

MOTION picture censoring in Los Angeles is believed to be of the past. The members of the City Council unanimously voted for an ordinance which abolishes the present board of censorship on May 1, and provides for the creation of a film commission whose duty is to see that only pictures passed by the National Board of Censorship are shown.

Members of the Ministerial Association and representatives of the W. C. T. U. and Humane Society appeared at the meeting of the council on March 29, and voiced their sentiments against the proposed ordinance. It was very apparent to the advocates of censorship that theirs was a losing fight, and the Reverend E. Guy Talbot, speaking for the Ministerial Union and Church Federation charged the municipal law makers with being a "program council" whose members saw fit to carry out a "gentlemen's agreement" made with the members of the motion picture producing colony, regardless of the evidence introduced which warranted censorship.

In brief, the new city ordinance provides that it shall be lawful to exhibit, rent, sell, loan or give away only films approved by any censor or board of censors which is recognized and approved by the film commissioner. If complaint is made to the commissioner by any citizen regarding a picture it shall be the duty of the commissioner to view the same, and if it is found to be of an obscene, immoral or indecent character the commissioner may order public exhibition of the picture stopped forthwith, and same shall not be shown until such order is revoked.

The ordinance provides a penalty of a fine of not more than five hundred dollars or imprisonment not to exceed one hundred and eighty days in the city jail, or both, for violation of provisions of the ordinance.

Another paragraph has been inserted in the ordinance which provides that theatres shall be so lighted that it is possible to discern the features of a person in any part of the house at a distance of ten feet.

Work for the passage of such an ordinance as this was commenced five months ago, and it has been a long-drawn out bitter fight with the producers, exchangemen and exhibitors united on one side, against a few ministers and so-called reformers on the other. A majority of the members of the council advocate the elimination of censorship wholly, but as a vote of two-thirds of the members of the council was necessary for the revoking of the present ordinance, it was impossible to secure passage of such an act unless a substitute was offered for the board of censors as constituted at present.

Four of the councilmen, when interviewed by a MOTION PICTURE NEWS representative, stated that if the film commissioner plan did not eliminate the dissatisfaction occasioned by such action as that of the board of censors, they would work for the passage of an act that would annul the film commissioner ordinance.

"PROBATIONER" PROMISES PROD FOR PICTURE PROBITY

Gus Miller, probation officer for Douglas County, Neb., in which Omaha is located, took it upon himself to go into the lower part of the downtown section the other day and threaten to close several theatres. He said the pictures were not fit for children to see and as long as there was no other power of censorship he would regulate matters himself.

Members of the exhibitors' league upheld the intention to rid the houses of objectionable pictures, but they are cautious about supporting Miller or anyone else who assumes such censorship powers.

FAILURE TO HEED FIRST WAR TAX NOTICE MAY BRING ARREST WITHOUT ANOTHER WARNING

PROPRIETORS of motion picture theatres and other places of amusements who fail to pay special war tax will be prosecuted in federal court on charges of misdemeanor, according to the announcement of Peter J. Kruyer, collector of internal revenue of the sixth district, which comprises fifty-nine counties in Indiana. A test case of this kind will be made within a few days, according to Mr. Kruyer.

Many delinquents have been found in checking the list of those operating such places of amusement and who are subject to the special tax. In some instances, according to Mr. Kruyer, delinquents have been warned, and before prosecution could be started, the guilty ones have rushed into the internal revenue office and paid their taxes and penalties. This practice must cease, according to Mr. Kruyer, who proposes to arrest the next offender and take him into federal court without even the formality of making out a bill of complaint.

The statute under which such prosecutions may be made reads as follows:

"Every person who carries on any business or occupation for which special taxes are imposed by the special war tax, without having paid the special tax herein provided, shall, besides being liable to the payment of such special tax, be deemed guilty of a misdemeanor, and upon conviction thereof shall pay a fine of not more than $500, or be imprisoned not more than six months, or both, at the discretion of the court."

Should such action as announced by Mr. Kruyer come about, it will be the first of the kind ever presented to a federal court. And in this connection comes the disputed contention that the statute governing the payment of taxes on moving picture houses and theatres could be construed in more than one light.

Some have argued that the owner of the building is liable to prosecution rather than the proprietor of the entertainment, but others who have made a study of the law say this contention is wrong. They say that only in a case wherein the proprietor has leased his building since the passage of the law is he liable to such tax, but that if the lease dates back prior to the passage of the law, then the lessee is liable.

It is known that the list of delinquents is being checked up as rapidly as possible, and that just as soon as the next delinquent is found, an arrest will be made and the case taken into federal court.

"HEART OF PAULA" ESCAPES CENSORS' STABS

"The Heart of Paula," the latest Pallas picture starring Lenore Ulrich, drew unusually large crowds to the Stanley at its premiere performance in Philadelphia.

Whether this was due to the timeliness of the Mexican background of the play, the popularity of the star or the censorial advertisement given it, is not known.

Its troubles with the censors were aired in all the Philadelphia papers. On the first viewing of the film by the censors, "The Heart of Paula" was stabbed to the quick by the large number of cuts. The producers, wishing to keep a whole heart in "Paula," applied for a rehearing, which was granted, Carl H. Pierce going from the New York office to try to hold that heart intact.

After heart to heart talks on both sides, a compromise was effected. "Paula" was allowed to be shown with but small wounds.

STATE LAW COMES FIRST IS TEXAS COURT RULING

"The true rule is, where the State law speaks, the city ordinance must be silent; where the State law is silent, the city law may speak."

This doctrine contained in the opinion of the Court of Civil Appeals, First District, at Galveston, Texas, in the case of the Zydias Amusement Company et al. vs. The City of Houston, formed the basis upon which the higher court affirmed the action of the district court of Harris County in dissolving the temporary restraining order obtained by the Zydias Amusement Company and refusing to grant an injunction against the City of Houston from prosecuting the company for exhibiting motion pictures without first having obtained a permit in accordance with an ordinance of the city of Houston regulating places of amusement.

The case is a test for the purpose of learning whether city councils have the power to regulate their local affairs, when not in conflict with the state laws The court held that the city ordinance was entirely consistent with state law and the city authorities had authority to enforce provisions of ordinances regulating appointment of censors and the handling of places of public amusement in accordance with the laws of the city.

OMAHA EXHIBITORS WIN IN EPIDEMIC CLOSING FIGHT

Omaha moving picture exhibitors have won, without going to the Supreme Court, their fight against the health commissioner's order barring children from their theatres. The health official had declared this move necessary in an effort to head off a scarlet fever epidemic raging in the city.

The exhibitors league went before the city commission and explained that several suburban houses would have to close unless the order was rescinded. One exhibitor was fined for admitting children. The district court upheld the police court decision and the matter had been prepared for the Supreme Court, when a slight decrease in the severity of the epidemic was noticed. The motion picture men immediately asked to have the order countermanded, and they asked with such a voice that it was done.

The Council Bluffs, Ia., exhibitors are now faced with the same situation, children under twelve being barred from their shows.

DISTRIBUTION OF HANDBILLS MAY BE BANNED IN CALGARY

At a special meeting of the Calgary, Alta., city council, held recently, the aldermen took up the question of prohibiting the distribution of handbills of any description, pursuant to a request made by a committee from the board of trade.

After investigation of the matter by the city solicitor the legislative committee decided that no action should be taken, although it was intimated that the question might be brought up again.

KENTUCKY AUDIENCES MARVEL AT OHIO CENSOR MENTAL KINKS

That the Ohio censors are not held in much respect in neighboring states is shown by the cries of derision that arise when motion picture theatres in Kentucky towns flash the announcement, "Passed by the Ohio Board of Censorship." One enterprising theatre manager frequently shows on the screen, "This film has been *REJECTED* by the Ohio Board of Censorship." Then the audience settles back contented that it will see a good picture that has been "muffed" by the Ohio censors.

Kentuckians cannot see why the Ohio censors barred "The Birth of a Nation," as it has been shown throughout the state without arousing any race prejudice.

LEXINGTON, KY., OFFICIALS REFUSE TO UPHOLD CENSOR AGITATION CRANKS

That the citizens of Lexington, Ky., are amply protected under the present laws against objectionable motion pictures and that there is no need of the appointment of a board of censorship, requested by a number of individuals and organizations, is the opinion of city officials.

Corporation Counsel James G. Denny, in an opinion given to the board of city commissioners, declares that no additional legislation is necessary to stop objectionable pictures as the ordinance at present leaves the decision in such matters entirely to the commissioner of public safety and the chief of police.

The commissioners now have the power to revoke the license of any theatre which violates the law. Mr. Denny said that he did not believe that the commissioners had the legal right to delegate this right.

KANSAS MEN PAY CENSOR FEES "UNDER PROTEST" AND PLAN TEST IN COURTS

THE action of the Kansas City, Mo., exchange men in paying the fees for censorship in Kansas under protest has already shown results. The March revenue of this department amounted to $1,662—nearly! Of that but $286 actually went into the general revenue fund of the state, the difference being the amount of checks paid to the censor "under protest."

Over six weeks ago the managers there decided to try out this plan. They believed they had a similar case as the oil people had some time ago. The state was charging an excessive fee for inspection on each barrel of oil, and it finally began cutting into the oil company's funds so much that they went to court to fight out the case there.

It was found that the state had been making a nice profit out of the inspection fees and putting it into the general fund for public use, instead of letting it revert for the benefit of the oil men. The courts declared such action should stop, and it did stop, and those men were relieved of the excessive cost of inspecting oil, which had devolved into a considerable profit for the state.

The moving picture men believe that theirs is a similar case and are now paying all of their fees "under protest." This is with the exception of several small companies that have only two or three pictures to be censored each month.

By proceeding along this "protest" line, the show people have put it up to the state to start the suit for actual possession of the money. As it now stands, if a public official takes it upon himself to turn this money into the general revenue fund, he is liable to be held responsible. Consequently it is not being handled that way. The state, not getting this money, will probably serve a mandamus on Earl Akers, state treasurer, to compel him to hand over the money which he has received "under protest." Then he will ask the film people, "Why?" Then they will bring into court the oil inspection case decision and maintain that the department is being run for revenue, and that the two-dollar-a-reel fee is unconstitutional.

SYNCHRONIZING OF MUSIC AND PICTURE DESTROYED BY CENSOR CUTS

Another argument against censorship and the injury wrought by the cutting of pictures at the orders of censors, has been brought to light by Joseph Carl Breil of the Fine Arts studio musical staff.

Mr. Breil points out that the indiscriminate cutting by the censors oftimes destroys the synchronizing of the music and the film, and calls attention to the fact that the censors may cause to be eliminated the scene which furnishes the motive for the incidental music.

The musical score Mr. Breil contends is very frequently seriously damaged in that the most important measures must be eliminated in order that the music synchronize with the film which has been shortened.

As incidental music is now being prepared for practically all subjects, film men believe too much stress cannot be laid on this point.

LOTTERY CHARGES STILL HELD UP IN VANCOUVER

Although the Vancouver (B.C.) authorities instituted suits against two stores, charging them with conducting lotteries, in that they advertised drawings for automobiles and gave numbered tickets for such drawings to purchasers of goods, the cases have been postponed repeatedly and the latest postponement gives the stores an opportunity to conduct their drawings as advertised.

It was felt, it is stated, that it would be unjust to prevent these drawings, as such practices have been common in Vancouver for several years.

So far no action has been taken against the various theatres which are still conducting weekly drawings.

B to mention MOTION

Film News From Foreign Parts

British Government Puts Ban on Many Film Exports

Special to Motion Picture News

London, March 20.

APROPOS the much talked of restrictions on imported film is the announcement in the official Government publication, the London *Gazette,* that on and after March 27 the exportation of kinematograph and photograph films, exposed or unexposed, photograph plates and printing paper, besides other articles, is prohibited.

Thus the British film industry will not be allowed the full scope that one might desire for its development; but the new move will certainly have the effect of reducing the quantity of raw film stock imported.

Ellen Terry, the eminent actress, has at last, it is said, consented to play for the pictures, and will take part in one of the Ideal productions. "Caste," the film in which Sir John Hare appears, is also being handled by the Ideal Company, and nothing would arouse greater interest than for these two reputed artistes to act in the same film.

In the course of the next few months the Lucoque Company of London will be engaged in a film version of the well-known adventure story, "King Solomon's Mines." At present the company is occupying itself with a dramatised adaptation of Sam Rohmer's novel, "Dr. Fu Manchu." The films will be produced under the supervision of Mr. T. Bentley. The Lucoque Company also controls the rights of some of the best known works by such noted authors as Jerome K. Jerome, Tom Callon, Rider Haggard and Baroness Orczy.

One of the leading British films which is making a widespread appeal is entitled, "Britain Prepared," a subject dealing with the formation of the new armies, work at the munition factories and scenes of the British fleet.

Special War Films

The special war films, taken with the authority of the Government, are showing a great improvement and the last series is undoubtedly much better than either the first or the second batches. Among some of the interesting scenes to be seen in the set of films just to hand, are some of the British troops with their new steel helmets, preparations for attack behind a curtain of smoke, some views of trench life, and a graphic panorama revealing the havoc and destruction wrought by bombardment.

"Trelawny of the Wells" has been awarded the "blue riband" of the year in the category of all-British productions, and without doubt is the premier production from the Hepworth studios. Those who attended the trade show received a copy of a special edition of Sir Arthur Pinero's play, in which there was printed a full cast, and also a photograph of Alma Taylor as Rose Trelawny.

During the past year the "Flying A" establishment has quadrupled its output, and henceforth will be putting on the market as many as eighteen reels a week. They will be chosen from such brands as "Flying A," Beauty, Signal, Masterpictures, Vogue, American Masterpictures, Signal serials, Mustang, Clipper and American serials. The Signal and Vogue films are quite new to the British public. Great hopes are entertained of the Signal films, the first of the serials being "The Girl and the Game," a railroad drama in five chapters.

At the present time there is quite a boom in serial films and the Trans-Atlantic Company is anticipating a move in the direction of shorter serials. At the present time this company is releasing "The Broken Coin" for the earlier part of the week, and "The Purple Iris" will be released for the week-end, in six parts, each of 2,000 feet. "Elaine's" successor will be "The Girl of Lost Island," by the Pathe Company. Other new serials to be put on the market shortly are "Greed," by the Trans-Atlantic Company, in twenty parts of 2,000 feet instalments; and "The Diamond from the Sky," by the Gaumont Company, in thirty parts.

The motor Ambulance convoy to which so many American firms have subscribed is to be reviewed this week by His Majesty the King. It may be a matter of interest to know that in all a sum of well over £30,000 was collected.

Dine Harold Shaw Before His Departure

Prior to his departure for America, Harold Shaw, who for over two years was chief producer for the London Film Company, was entertained by his colleagues and friends to a farewell dinner at which he was presented with a handsome cigarette case by R. Dewsbury, joint managing director of the London Film Company. The hope was expressed Mr. Shaw would soon return to England and give the British public more of his fine pictures.

George Smith, the London representative of the Vitagraph Company, is on a visit to America and has already left England by the Orduna. It is two years since Mr. Smith last visited the States.

The trade show will be held in London shortly of another startling all-British production entitled, "The Flapper and the Curates," produced by the Regal Company.

The Williamson Submarine pictures, Trans-Atlantic, which have achieved such success at the Philharmonic Hall, London, are to be followed at Easter by the Scott Antarctic film, which is being anticipated with considerable fervor.

Something new and original is wanted in the way of comedies, and the series to be issued very shortly by the Selig Company promises to fulfill this need. "The Chronicles of Bloom Centre," relating to rural life in a small village in the States, is quite a new theme, and its novelty at least will be a commending feature.

The staffs of many of the leading film firms have been seriously depleted by the active recruiting efforts, and the matter has been, and is, one of grave concern to quite a number of companies. A move is now afoot by which it is hoped to minimize the inconvenience which might be caused by replacing men who have left their employment to join the colors, with soldiers and sailors physically unfit for further service. Over thirty firms have so far lent their support to this proposal.

Fred Gronback.

MAE MARSH, HARRON AND LUCAS IN SAME PICTURE

Special to Motion Picture News

Los Angeles, April 8.

The hope that Production Manager Frank E. Woods has cherished for five years, is soon to be realized, as Mae Marsh, Robert Harron and Wilfred Lucas have been cast to appear in a Fine Arts subject as yet unnamed, but which has been taken up in rehearsal and is now being produced under the direction of Paul Powell.

Five years ago Mr. Woods was motion picture critic on a theatrical publication and reviewed "Man's Genesis" with these three players in the principal parts. This was directed by D. W. Griffith and was the first primitive motion picture released. In his criticism Mr. Woods suggested that the three should continue to play together. It so happened that they were separated after that subject was completed, and this is the first time they have been cast together.

TWENTY FILM COMPANIES NOW IN MALLERS BUILDING, CHICAGO

With the removal of the Exhibitors' Supply Company, Chicago, from the People's Gas Building to the fifth floor of the Mallers Building, the latter edifice now houses about twenty film concerns. The Exhibitors' Supply concern now has tripled its floor space for show rooms, stock rooms and offices.

The already extensive lines of theatre equipment carried by this firm have been greatly enlarged.

Famous Psychologist Writes Book on Photoplay

Professor Munsterberg, Whose Interest in Screen Led Him to Enter Field as Contributor to Pictographs, Declares This Generation Wants to Be Taught by Eye

ONE of the most important pieces of literature yet written relative to the motion picture industry is that issued the past week, "The Photoplay: A Psychological Study," by Prof. Hugo Munsterberg, the Harvard psychologist, whose great interest in the screen led him to enter the field as a writer of scenarios, entitled "Testing the Mind," which have formed a part of the Paramount Pictographs.

His latest literary work—he has written twenty-four books on the psychology of different subjects—is in 233 pages, divided into two parts, preceded by an introduction. In his introduction the psychologist discusses "The Outer Development of the Moving Picture" and "The Inner Development of the Moving Picture."

In the study of the psychology of the photoplay, Prof. Munsterberg discusses, first, "Depth and Movement," "Attention," "Memory and Imagination" and "Emotions." Under the second division of the book, "The Esthetics of the Photoplay," he discusses "The Purpose of Art," "The Means of the Various Arts," "The Means of the Photoplay," "The Demands of the Photoplay" and "The Function of the Photoplay."

Prof. Munsterberg says that it is arbitrary to say where the development of the moving pictures began, and it is impossible to foresee where it will lead. He traces its development from "that camera obscura" which allowed one glass slide to pass before another, and thus showed the railway train on one slide moving over the bridge on the other slide to its present-day accomplishments. He asserts that "the last achievement in this universe of photo-knowledge is 'the magazine on the screen,'" discussing at length the Paramount Pictographs.

"Much American history in the last two decades was deeply influenced by the columns of illustrated magazines. Those men who reached the millions by such articles cannot overlook the fact—they may approve or condemn it—that the masses of today prefer to be taught by pictures rather than by words. The audiences are assembled anyhow. Instead of feeding them with mere entertainment, why not give them food for serious thought?

"It seemed, therefore, a most fedtile idea when the Paramount Pictograph was founded to carry intelligent messages and ambitious discussions into the film houses. Political and economic, social and hygienic, technical and industrial, esthetic and scientific questions can in no way be brought nearer to the grasp of millions."

In the conclusion of his book, in speaking on "The Function of the Photoplay," Prof. Munsterberg says that motion pictures "have become the most popular entertainment of the country; nay, of the world, and their influence is one of the strongest social energies of our time. Signs indicate that this popularity and this influence are increasing from day to day.

"The richest source of the unique satisfaction in the photoplay is probably that esthetic feeling which is significant for the new art and which we have understood from its psychological conditions. The massive outer world has lost its weight, it has been freed from space, time, and casualty, and it has been clothed in the forms of our own consciousness. The mind has triumphed over matter, and the pictures roll on with the ease of musical tones. It is a superb enjoyment which no other art can furnish us.

"No wonder that temples for the new goddess are built in every little hamlet."

MARY PICKFORD GIVES $2,000 CHECK FOR ACTORS' FUND AFTER HIPPODROME BENEFIT

With the receipt of a check for $2,000 at the executive offices of the Motion Picture Campaign for the Actors' Fund, the largest individual contribution so far received was recorded.

This check was from Mary Pickford and represented her share of the gross receipts of a recent Sunday night's program at the New York Hippodrome when she appeared in a filmed sketch, as a speaking actress with James J. Corbett and Donald Brian in the principal parts and her director and studio company in the cast.

"Secret Kingdom" Locales in Dark Over War News

People in Texas Localities Where Vitagraph Thirty-One Serial Was Filmed Know Less About Mexican Situation Than the Newspaper Readers Up North, Says Arline Pretty

ACCORDING to Arline Pretty, the Vitagraph star who has just concluded a long camera campaign in and around San Antonio, Tex., filming scenes of the new Vitagraph serial, "The Secret Kingdom," which it is said will be released through V-L-S-E, the people of the East are better informed of the details of the army hunt for Villa than the average citizen on the ground.

During the stay of "The Secret Kingdom" company at San Antonio, the air was vibrant with war and rumors of war, following Villa's raid on Columbus, according to Miss Pretty, who prior to her entry into the screen field was a well-known figure in official and social Washington circles. She met many old Washington acquaintances among the army officers and their wives stationed at General Funston's headquarters, and for a time was the guest of General and Mrs. Funston at their home in Fort Sam Houston. The actress became deeply imbued with the "war fever."



ARLINE PRETTY

"Whatever General Funston and his officers know about the progress of affairs across the border, they keep to themselves," said Miss Pretty.

"The consequence is that the folks in the border towns are not half as well informed about what is happening a short distance away from them as the people who read the daily papers in the East. The reason for this is that the papers here get their news fresh from Washington, where it has been transmitted direct by General Funston. But, of course, so far as telling interesting tales to his Texas constituents go, the general might just as well be speechless.

"It was a funny thing to feel that all around there were matters developing which would figure large in our history, and yet you were kept in blank ignorance of what was transpiring. Why, often when newspapers arrived from New York, we learned for the first time of what the American soldiers were doing in their chase across the border.

"This state of affairs might have annoyed us a lot, if it wasn't for the fact that the company was kept too busy to waste precious hours in vague speculation about the probabilities and possibilities hingeing on the Mexican expedition. We had troubles of our own, for there are thirty-one reels in 'The Secret Kingdom.'"

"The Secret Kingdom" was directed by Theodore Marston. Besides Arline Pretty and Charles Richman, the cast includes Dorothy Kelly, Joseph Kilgour, Ned Finley, Robert Whitworth and William E. Dunn. Arthur Ross was the cameraman for the picture.

SILVERMAN AND CHARNAS CONFER WITH KOPFSTEIN OVER PACEMAKER FRANCHISE

When invitations were sent the leading independent exchange owners to become members of the Pacemaker Company, several of the exchange owners came to New York and the Pacemaker's temporary office at 116 Nassau street was the scene of spirited bidding for the franchises.

Among the independent exchange owners who made special trips to New York to confer with Mr. Kopfstein regarding Pacemaker franchises were Mayer Silverman, of the Liberty Film Renting Company, of Pittsburgh, and H. L. Charnas, of the Standard Film Service Company of Cleveland.

B to mention

Efficiency Plan Applied to Pictures by Davis

General Manager of Universal City, Whose Methods Were Scoffed at as Impossible a Few Months Ago, Systematizes Production and Cuts Cost of One and Two-Reel Subjects, Besides Raising the Quality of the Pictures—He Expects to Further Reduce Costs Without Sacrificing Picture Merit

TO minutely systematize picture production was the aim of H. O. Davis when he assumed the general managership of Universal City on the first of December. The usual jeers of the wiseacres greeted the announcement. It was impossible to systematize art. Art must have a free swing. Temperament must not be interfered with. Mr. Davis' proposition was a confirmed failure before it started, according to the predictions of the know-it-alls. But after four months of operation it has proven a success. Sane, hard headed business methods, as applied to the management of a producing organization, have shown returns in better pictures at less expense.

It will be remembered that before he assumed his present duties Mr. Davis was directing the management of the San Diego fair. From there he brought with him men whom he understood and who understood him; men who would carry out his ideas as to the management of the picture plant. These men he placed under him in executive and managerial positions of importance.

"It was naturally a bold step," said Mr. Davis to a representative of MOTION PICTURE NEWS, with whom he talked while on a recent trip to New York, "neither myself nor my associates had ever been actively engaged in the picture business before our connection with Universal. Directors and players didn't think much of taking orders from a novice.

"Now, however," continued Mr. Davis, "there is not an employee in the California film city who wants to go back to the old order of things. System prevails where chaos reigned before.

No More Square Pegs for Round Holes

"One of my first steps was to do away with the regular company of players who always worked under the same director. Under the former regime, a director would cast his picture from his limited stock company with the result that if he hadn't a player to fit a certain part, that part would be made to fit a certain player.

"Our production department now does the casting and they select every member of the cast with care. If a script calls for a character actor of a certain type, the production department selects such a player from a list of one hundred and fifty. By following a similar line of procedure in regard to other types of characters we can cast a picture practically to perfection.

"The duties of a director have been curtailed in other ways than in the matter of casting. A director at Universal City now only has to see to it that his company brings out the story vividly and suitably. My directors have nothing whatsoever to do with the erection of settings. It stands to reason that a director whose business it is to produce a story is not as well versed in architecture and interior decorating.

"To insure exactitude in these matters I employ a competent staff of draftsmen, paper hangers, carpet layers, picture hangers, men familiar with furniture of all periods and it is their duty to completely equip the settings required. When finished the production department O.K.'s the set after a careful examination and is is then ready for the director.

Loss Eliminated by New System

"This process eliminates loss of time and unnecessary expense. The director of former days might spend a day on each set, but now everything is ready for him when he comes to work in the morning, for we employ a night staff of men to erect the settings. Then, too, a director and his company can go directly from one setting to another, without long intermissions in which to lose the spirit of the story."

Mr. Davis showed the NEWS representatives his method of preparing a picture for production. The kind of furniture required for each scene, the various props, from pictures to grape juice, are itemized and the cost of everything is listed. The scene is then sketched roughly, then sent to the production department for construction. But before any work is started the cost of production, including every expense from salaries to the purchase price of the story, is estimated. The production department also keeps tabs on every director, so that when he has finished a certain set of scenes, everything will be ready for his next set.

"The department to which I am now devoting my closest attention," went on Mr. Davis, "is the scenario department. It is not perfected yet, for the old order of things is a hard one to change. However, I have done much in this line also. Each week a large staff of readers carefully goes over the huge number of copyrighted stories that come to the studios.

"Of each one they prepare a brief synopsis. The remainder go to a more experienced staff who eliminate more. The production department then receives the script and when they have made their eliminations the residue comes to me. Those that get that far are then turned over to the continuity department which puts them in scenario form.

Better Pictures Is Result

"And all this systematizing of production has done much. It has eliminated waste time. It has made better pictures. And it has cut the cost of pictures. One and two reel subjects are made now for one half the price they were made heretofore. The price of threes and fives has been reduced, not so much, but it has been reduced. Business methods applied to picture production have succeeded and they will meet even greater success in the future."

New Series of "Twilight Sleep" Pictures Ready

Subjects Total About Three Thousand Feet and Will Be Put Out as Educationals for Exhibition to Women Audiences Only, Declares Manager Ross

THE Modern Motherhood League has entered the film field with a new series of Twilight Sleep pictures that have no connection whatever with the former production dealing with the same subject.

These pictures have been compiled for feminine audiences only and are put out purely as an educational proposition. They total about three thousand feet in length and show the benefits of Twilight Sleep in detailed degree.

The films were taken under the supervision of Dr. Schlossingk, who introduced Twilight Sleep to America. It is the same practice discovered by Drs. Kronig and Gauss in Freiberg, Germany, which caused such widespread comment several months ago.

Ben Ross, general manager of the Motherhood League, believes that the immense amount of publicity received by the introduction of Twilight Sleep will be of great benefit to his pictures. Articles by noted medical men have appeared in such widely read publications as *McClure's*, the *Ladies' World, Ladies' Home Journal, American, Metropolitan,* journals of the medical profession and many others. Besides an unusual amount of comment was received from the daily newspapers on the subject.

It is the plan of Mr. Ross and his company to market the production on the state rights basis. A lecture, the same as that which has been delivered by Dr. Schlossingk, will be furnished with the films, written in such a simplified manner that it may be read intelligently by a layman, it is announced.

"I wish it definitely understood," said Mr. Ross to a MOTION PICTURE NEWS representative, "that these pictures are not for mixed audiences. Other pictures dealing with Twilight Sleep have been so fashioned as to permit their exhibiton before both men and women, and as a result they have agitated the National Board of Review and the various censor boards.

"As our picture is going out as an educational there will be little if any agitation. The films show the proper feeding of the patient while approaching a state of maternity.

"Besides the pictures go minutely into the matters of the proper clothing, feeding and bathing of the mother and child. The correct raiment for the woman about to become a mother is also exhibited."

The headquarters of the Motherhood League are situated in the Longacre building in Times Square, New York City.

OGDEN CRANE IN "DAVY CROCKETT" FOR PALLAS

Ogden Crane, for almost a quarter of a century a characterizer of "heavy" roles, is now busily engaged in his initial work for Pallas Pictures at Los Angeles.

Mr. Crane gained his early theatrical experience in stock in New York, Cincinnati, Denver and other metropolitan cities, and later appeared under the management of such producers as Charles Frohman, William A. Brady, Liebler and Company in important roles with Robert Hilliard, Emmett Corrigan, Maclyn Arbuckle, Louis Mann and others of equal fame.



OGDEN CRANE

Supporting Mary Pickford in "Caprice," the Famous Players success, Mr. Crane appeared for the first time before the motion picture camera in 1910.

A son of Mme. Ogden Crane, late dramatic singer and instructor of New York, Ogden became associated with the stage at an early age after graduating from public and preparatory schools in Newburgh, N. Y. His first role for Pallas Pictures will be in "Davy Crockett," an elaborate film version of the famous story in which Dustin Farnum portrays the title role.

Ten Famous Stars in Work for Lasky This Summer

With Close of Operatic and Dramatic Season Company Expects to Send This Number to Its West Coast Studios—Goldfish Goes to California for Conference

IN order to complete arrangements for a period of unusual producing activity at the studios of the Jesse L. Lasky Feature Play Company at Hollywood, Cal., Samuel Goldfish, vice-president, left for California last week to confer with Jesse L. Lasky, president, and Cecil B. De Mille, director general, on forthcoming productions.

With the approaching close of the operatic and theatrical season it is announced that some eight or ten prominent stars will go to the Lasky studios this summer.

The coming spring and summer months promise to be the busiest in the history of the Lasky studios. Marie Doro, who achieved prominence as a star of the Famous Players Film Company, is now completing her first photoplay for the Lasky Company entitled "The Heart of Nora Flynn."

She and Elliott Dexter will soon begin her second production for the same producers. Fannie Ward is ready to start on another production, as are Blanche Sweet and Mae Murray, who has just finished a picturization of the David Belasco production, "Sweet Kitty Bellairs."

The Lasky company during the next six or eight weeks will release the photoplay entitled "Alien Souls," in which Sessue Hayakawa and his wife, Tsuru Aaki, appear in the leading roles. Hayakawa is best remembered as the Japanese who played opposite Fannie Ward in Cecil B. De Mille's production, "The Cheat."

The Motion Picture Campaign for the Actors' Fund, of which Mr. Goldfish is chairman, has effected a national organization, and it is believed that before May 1 more than five thousand exhibitors will join the thousand who already have signified their willingness to give a portion of the receipts of May 15, when the public will do its share towards the Actors' Fund by attending motion picture theatres from the Atlantic to the Pacific.

In this way, by stimulating public interest on May 15, the percentage of receipts to the Actors' Fund which the exhibitors are asked to give will not in any way be a loss to them personally, but they will be the agents collecting many thousand dollars for the Actors' Fund.

In the course of his trip to the Pacific coast and return Mr. Goldfish will meet the chairmen of the committees in various cities, including the chief cities of the country—Chicago, Omaha, Denver, San Francisco and Los Angeles, where Mr. Jesse L. Lasky is chairman of the local committee.

No "Unsettled Conditions" in Gaumont Lexicon

Head of French Firm Who Recently Came Here to Confer with Freuler of Mutual and Sailed for Europe on April 5, Is Satisfied with Business Outlook

LEON GAUMONT, head of the great firm of Societe des Etablissements Gaumont, who has been visiting in America since March 15, sailed for Europe on the American liner *New York* April 5. Although Mr. Gaumont spent only three weeks in New York, it is safe to say that he carried back with him a thorough understanding of present conditions in the film industry.

"My stay in America has not been so prolonged as I might wish," said Mr. Gaumont, just before sailing, "but after having transacted my business here and after having several conferences with President John R. Freuler, of the Mutual Film Corporation, through which Gaumont photodramas are released, I thought it best to return immediately to France.

"I came to America somewhat influenced by what I had read concerning unsettled conditions here. I am going home thoroughly satisfied with conditions as they apply to my own interests and the Mutual Film Corporation, and am highly optimistic for the future.

"Present conditions are natural, inevitable. My own companies, however, are in excellent condition to meet any changed circumstances brought about by economic demands. In addition to the Gaumont photodrama work done in America, at the Gaumont Laboratories, Flushing, N. Y., we also edit and manufacture the Mutual Weekly and the interesting split-reel, which contains the scenic series, 'See America First,' and the Kartoon Komics, animated, by Cartoonist Harry Palmer.

"This is my first trip since the war started. I hope that it will be possible for me to get over again next season, as I am interested in seeing the changes which I believe will have ensued during my absence. As I said before, I am in harmony with the work that has been done and well pleased with the prospects for the coming year."

Florence Lawrence Subject in May for Bluebird

"Illusive Isabel," Cut from Eight to Five Reels, Is Picture with Sensational Fillip to Wake Up Sleepy Audiences

ROBERT LEONARD and Ella Hall in "The Crippled Hand"; Florence Lawrence in "Illusive Isabel"; Louise Lovely and J. Warren Kerrigan, the last two named stars appearing in features which have not been definitely supplied with titles, will constitute the Bluebird releases for the first four Mondays in May, although they may not be released to exhibitors in the order given.

"The Crippled Hand" has been set for May 1 release. Robert Leonard, who appears as one of the featured characters, also shared with David Kirkland the work of directing. Ella Hall will be seen opposite Mr. Leonard, in the role of a shop-girl, who is a dreamer, both by night in her attic room and by day behind the handkerchief counter of a department store. Her day dreams lost her the job she held, but the result of her discharge was her translation to improved conditions as the wife of the handsome Prince of her dreams —Robert Leonard, a millionaire.

The other Bluebirds scheduled for May run largely to sensationalism, it is announced, "Illusive Isabel," being particularly sensational. It was originally made in eight reels, but has been reduced to five. Florence Lawrence is introduced as a Bluebird star in this picture, and her role is said to be well suited to her abilities.

JEFFERY OF FAVORITE, CHICAGO, IN NEW YORK

David C. Jeffery, of the Favorite Features Films, Inc., of Minneapolis, Minn., is in New York City, registered at the Hotel Astor. Mr. Jeffery is renewing his acquaintance with the Eastern producers.

B to mention MOTION



FROM THE UNIVERSAL STUDIOS: SCENES FROM "PEG O' THE RING," WITH FRANCIS FORD AND GRACE CUNARD

(Center) AGNES VERNON IN "PUBLIC APPROVAL," A THREE-REEL LAEMMLE; (Right) VIOLET MERSEREAU IN A SCENE FROM "THE JOSS HOUSE"

"LONESOME LUKE," DRAGGED FROM AUDIENCE, MAKES SPEECH

Special to MOTION PICTURE NEWS

Los Angeles, April 8.

Pathé's "Lonesome Luke" comedies are proving to be one of the strongest drawing cards on many an exhibitor's program. Last week at the Optic theatre in Los Angeles one of the comedies was being shown and the manager recognized Harold Lloyd, the "Lonesome Luke" of these Rolin comedies, in the audience.

He dragged the bashful comedian to the stage, and coaxed him into a speech. "Luke" was so frightened by the large audience that his tremblings almost rattled the boards of the stage, but the audience thought it was real comedy stuff and fairly raised the roof with their applause. The comedian made the biggest hit of the evening.

Thanhouser Ball for Employees' Relief Fund

Company Will Give Minstrel Show at Germania Hall, New Rochelle, on April 27—And of Course All the Studio Beauties Will Be Present

THE nucleus of a very commendable movement for film folk is the forthcoming Thanhouser minstrel show and ball at Germania Hall, New Rochelle, on Thursday, April 27. The proceeds of the affair will make the foundation for the Thanhouser Relief Fund. This fund will be in the custody of a committee of players and will be used for the relief of any players who in the course of their work at the New Rochelle studio are either incapacitated or otherwise in need of aid.

The admirable feature of the plan is that the helping hand is not confined to regular workers only. Should an "extra" be injured or should the plight of anyone who only occasionally engages in the work call for succor, they will be given the same consideration as players who are on the regular payroll of the company. This is entirely separate and apart from any benefits that may accrue to a performer by virtue of accident or liability insurance.

Florence La Badie, escorted by Mayor Griffing, of New Rochelle, will head the grand promenade, which will be made up of the film stars who will attend. She will also take part in an old-time minstrel torch light parade through the streets of New Rochelle the night before the ball. Gladys Hulette will be there in her usual radiance, and other players who will make the ball a memorable occasion are Grace De Carlton, Kathryn Adams, Ethyle Cooke, Carey Hastings, Gladys Leslie, Doris Grey, Isolde Illian and Frances Keyes.

The outlook for a good lump sum to found the fund is cheery. There is an immense advance sale of tickets. Perry Horton, chairman of arrangements, promises a big time for the visitors. The show will be a surprise, too. Lindsay Morrison is stage and musical director, and a feature of the evening will be the playing of compositions by Frederick Sullivan, a Thanhouser director.

Frank Grimmer and William Swan, respectively treasurer and secretary of the fund, are hard at work getting things in shape. Captained by Lydia Meade, the prettiest girls available will cater to the guests, as follows:

Flower Girls.—Gladys Leslie, chairman; Betty Lawson, Doris Grey and Isolde Illian.

Candy Girls.—Gladys Hulette, chairman; Dolly Bartley, Mabel Henry, Kathryn Adams and Lillian Muller.

Cigarette Girls.—Fanna Gregory, chairman; Mrs. Axetiane Hoegh, Dorothy Cooper, Anna Gregory and Grace Frances.

Ushers.—Majorie Swan, head usher; Agnes Johnston, Bunnie Manning, Lydia Meade, Ethyle Cooke, Nellie Parker Spaulding, Florence Freese, Millie Dessoir, Anna Stewart, Caddy Hastings, Frances Keyes, Lillian Vander-Veer, Marguerite Mall.

Universal to Donate Trophy for Auto Race

Large Silver Cup, Valued at $3,500, Will Be Presented to Winner of Twenty-Four Hour Contest at Sheepshead Bay Course, Held Under Auspices of Automobile Association

THE Universal Film Manufacturing Company, through Carl Laemmle, president, will donate a trophy in the shape of a large cup to the winner of a twenty-four-hour automobile race to be held on the Sheepshead Bay course, New York, under the auspices of the American Automobile Association and the Trade Racing Association, Inc. The race is scheduled to start at ten o'clock on Friday, June 16, to continue until the same hour on Saturday, June 17.

This will be as big a racing event in Eastern automobile circles of the coming season as the Vanderbilt Cup race and the Grand Prize race at Santa Monica, Cal. It is also the first racing event in automobile circles of the summer.

The trophy to be presented by President Laemmle is valued at $3,500. It stands thirty-six inches high and has a ten and a half inch base. It is surmounted by a large globe, the trademark of Universal, and around this runs a replica of the Sheepshead Bay race track. The cup is of silver with a base of onyx and is artistically decorated. It is now being completed by Black, Starr and Frost, of New York.

The race will conform with the rules laid down by the A. A. A. contest board, controlled by the Trade Racing Association, of which Thomas Moore is the head. The trophy will be known as the Universal Film Trophy and will be competed for by manufacturers' motor cars, defined by the association as "Stock Chassis" cars, for a period of five years. The cup will be loaned after the contest to the entrant finishing first in competition. Permanent possession of the trophy after the five-year period has elapsed will be determined by the highest number of points received in each race by each entrant.

The Universal Animated Weekly has made plans to film pictures of the race at various hours, and it is also announced that a five-reel feature will be written around the event. This feature will contain all the exciting incidents of the race, woven into a realistic and thrilling story, it is announced.

Mr. Laemmle has tendered the trophy to A. A. Cordner, of the Trade Racing Association, with a formal deed of gift in which specifications and requirements for entrants in the race are noted in full detail.

ALICE RINALDO IS CAST FOR AN IMPORTANT ROLE IN APRIL 24 HORSLEY

One of the leading roles in "The Conscience of John David," a David Horsley production starring Crane Wilbur and scheduled for release on April 24 as a Mutual Masterpicture De Luxe, will be played by Alice Rinaldo, whose work in "The Love Liar" won a longer engagement with the Horsley forces.



ALICE RINALDO

Miss Rinaldo is best known in this country and abroad as a ballroom dancer. Three years ago she entered motion pictures, and has been engaged with various producing companies on the Coast.

BLANCHE CLARK, DANCER, WITH HOLMES AND DOROTHY BERNARD

Blanche Clark, vaudeville actress and dancer, is working in a William Fox picture of which Stuart Holmes and Dorothy Bernard are the stars. She was a pupil of Wroe, the Philadelphia dancing master, who has trained several thousand children for the stage in professional and amateur productions.

It Sure Is "Ladies First" in Actors' Fund Gifts

Men Behind When Theda Bara Mails Check for $200, Pearl White and Marguerite Clark Send $100 Each, to Say Nothing of Mary Pickford's $2,000

THEDA BARA, Pearl White and Marguerite Clark are the stars of the Motion Picture Campaign for the Actors' Fund of America to date. They have made the largest personal contributions so far in the great movement inaugurated by the heads of the film industry to raise $500,000 of the permanent $1,000,000 endowment of the Fund.

Miss Bara has drawn a check for two hundred dollars to J. Stuart Blackton, treasurer of the Motion Picture Campaign, and Miss White and Miss Clark have given one hundred dollars each. The largest single contribution was Mary Pickford's $2,000, representing her share of the Hippodrome tribute performance at which she appeared in person.

Reports from all over the country coming in to the headquarters of the Campaign promise great results in the canvass in the near future. Everywhere motion picture men are taking up the work with enthusiasm and being assured of loyal support from the public.

In the Northwest the branch committee is most active. Led by F. S. Fountain, of Seattle, Wash., one of the big film men of the West, the motion picture men of the section, big and small, are striving to show the East what they can do.

In the Middle West also the work is booming. John Kunsky, who is the active chairman of the Detroit committee, has thrown the force of his ten big theatres into the campaign in addition to his valuable personal services as the head of the canvass in that district.

Buffalo is preparing for big doings. Chairman Brandon, of the Buffalo Screen Club, is arranging a mammoth grand ball and entertainment to be held in the near future. Besides providing an undoubted large sum for the cause, this affair will tend to awaken the interest of the public in National Tribute Day. Mr. Brandon reports enthusiastically that the people of Buffalo "will be there."

In Philadelphia on April 24 another grand ball and entertainment is to be given by the local committee. The proprietors of the big Philadelphia newspapers have interested themselves in the campaign and, besides giving it the hearty support of their journals, are serving actively on the various sub-committees.

In New York last week a fine tribute performance for the cause was given at the Eighty-first Street Theatre. On this occasion no less than nineteen motion picture stars appeared in person and were presented to the audience to loud acclaim.

Chaplin Feet to Waddle in "Floorwalker" on May 15

Plot, Based on Experience of Mutual Comedian in East, Is Expected to Show Use of Department Store Material Is Not "Bootless," If Handled Efficiently

"THE FLOORWALKER," which will be the first of the new Mutual-Chaplin's, is now under production by Charles Chaplin and his company at the studio in Hollywood. It will be released according to schedule on May 15.

The script is from the pen of Vincent Bryan, who utilizes material which Chaplin is said to have gathered in a certain New York department store while he was in the East recently.

A selected cast of players will support Chaplin in this and subsequent releases, all of which will be in two reels each. Edna Purviance, who will play leads opposite the comedian, appeared in similar roles with the Chaplin Essanay Company. Another player of note in the company is Charlotte Mineau, who was with Essanay for five years and who for the past six months has been supporting Otis Harlan in the picturization of the Hoyt farces at the Selig studios.

Ingenue roles will be played by Leota Bryan. Leo White, the English comedian, who has supported Chaplin ever since the latter was first starred; Eric Campbell, a legitimate player and film producer, who will play heavies, and Lloyd Bacon, a recent recruit to the picture field, are also numbered in the Mutual-Chaplin Company.

The Mutual Film Corporation announces that bookings for the new Chaplin comedies have been signed with exhibitors in all parts of the country.

Reuterdahl Continues Preparedness Campaign

Expert on Naval Matters Who Recently Demanded, in Address Before American Defense Society, Resignation of Secretary Daniels, Picturizes Navy Needs in Pictographs

FOLLOWING his attack on the five-year naval program of Secretary Daniels, made at an address before the American Defense Society, Henry Reuterdahl, the naval expert, is carrying out his campaign for naval preparedness in a series of picturized arguments presented in Paramount Pictographs. In his address Mr. Reuterdahl demanded that Secretary Daniels be asked to resign, declaring that the secretary has failed to grasp the vital needs of the navy. What these needs are Mr. Reuterdahl points out in his screen arguments for Paramount.

The "Testing the Mind" series which Hugo Munsterberg, the eminent Harvard psychologist, is contributing to the Pictographs, are to be utilized by him for the teaching of the fundamentals of psychology in his classroom at Harvard.

Another division of the Pictographs, entitled "Better Babies," and designed to cooperate with the country-wide movement "for bringing up a better race," shows, in the next release, mental tests for the child. In accomplishing this, a six months' old child is pictured. How the normal child of this age should react toward sounds and bright objects is shown, and then the same process is visualized in the cases of the eighteen months' baby, and children of three and four years.

ALL-STAR CASTS ORDER FOR ESSANAY'S, INCLUDING SHORT FILMS

All-star casts have become the rule of Essanay, and the plan is followed even in the short-reel pictures. It is not unusual for a two-reel Essanay to include in its cast four or five persons of national prominence in the film world.

President George K. Spoor of Essanay believes the public is entitled to as good acting as it is possible to obtain, and therefore he has ordered that even the least of the supporting parts must be taken by actors and actresses of established reputation.


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IN THE FASCINATING ROMANTIC DRAMA
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JUDGED by comparative values, BLUEBIRD Photoplays have established a new and higher standard for screen dramas than has ever before been considered possible. Not alone in fine photography, (the first moving picture essential), but in settings and locations, in the selection of stars and supporting casts, in artistic and masterly direction and in the current interest and timeliness of the subjects presented. No production is considered worthy of the BLUEBIRD brand unless in the opinion of a jury of Exhibitors and expert film critics it is found to be 100% perfect.

This policy is firmly and definitely established. *The* unlimited capital back of all BLUEBIRD progress is the Exhibitors' assurance that in booking BLUEBIRD releases he is in a position to offer his patrons the very best that is to be had in moving picture productions; raise the standard of his house and beyond all question add appreciably to his profits. BLUEBIRD Releases previously announced include:

Madame Sarah Bernhardt, "The Divine," in
"JEANNE DORE"

The Distinguished Emotional Actress,
Helen Ware, in
"SECRET LOVE"

The Perfect Woman, Ida Schnall, in
"UNDINE"

Lois Weber and Phillips Smalley in
"HOP—THE DEVIL'S BREW"

Carter DeHaven and Flora Parker DeHaven in
"THE WRONG DOOR"

The Most Beautiful Woman on the Screen,
Louise Lovely, in
"THE GRIP OF JEALOUSY"

The Popnlar Screen Star, Jane Gail, in
"RUPERT OF HENTZAU"

The Idol of Millions, Mary Fuller, in
"*The* STRENGTH *of The* WEAK"

A Timely and Thrilling Tale of the Mexican Border
"THE YAQUI"

A Great Smalleys Picture
"THE FLIRT"
With Marie Walcamp and Antrim Short

Beautiful Louise Lovely in
"TANGLED HEARTS"

America's Greatest Serious Actor,
Tyrone Power, in
"JOHN NEEDHAM'S DOUBLE"

Violet Mersereau in **"THE GREAT PROBLEM"**

Unqualified Approval from the Press of the Nation:

"'Secret Love' lives up to every line of its advance comments."—New Orleans Item.

"In 'Jeanne Dore,' Bernhardt has left a mighty, everlasting monument."—New Orleans Picayune.

"Mary Fuller is at her positive best in 'The Strength of the Weak.' Sets are magnificent."—New York Mail.

"'Undine' is handled with skill—with exquisite skill."—Chicago Tribune.

RICE

Sawyer Flays Ministerial Picture Slanderer

President of Cleveland League Shows Talk of Pulpit Orator Against Alleged Bad Influence of Photodrama Is Unsupported by Facts—Sam Bullock Fires a Hot One

Special to Motion Picture News.

Cleveland, O., April 8.

NATIONAL President Fred J. Herrington was one of many distinguished visitors present at last Tuesday's meeting of the North Eastern Ohio Motion Picture Exhibitors' League, held at the Cleveland headquarters. It was an open meeting, the principal business being an official reply by Cleveland President Ben J. Sawyer to attacks recently made on film men by the Rev. Dr. George Hugh Birney. Dr. Birney was among those present. Another visitor was Kate Davis, president of the International People's Aid Association.

President Herrington brought with him samples of cut-outs ordered by Pennsylvania censors. One was that of a smiling baby, another that of a proud father, and the third that of happy parents bending over the cradle of their baby. "The censors object to these views because they say they are apt to destroy the illusion that babies are brought by the stork," Mr. Herrington said, while his hearers rocked with merriment.

"The question which concerns us is, 'Who is going to censor the censors?'" Mr. Herrington added.

The national president asserted that when no two people could agree on the merits or demerits of a particular film, no person or persons had the right to set themselves up as censors of films.

"The American public will be the censors, the real censors, in the last analysis," he declared.

"If the motion picture is going to be responsible for placing on the statute books of our government that despotic thing known as censorship, then, for goodness sake, kill the motion picture, but do not give us censorship in this country," Mr. Herrington asserted.

Attorney Ben J. Sawyer described Dr. Birney as a good man gone astray. "He has lost faith in the power of Christ to draw men to him, and he wants to substitute his own power. He has lost faith in the law of God, and he wants to rewrite it. He wants to revise the letters of Paul to the Christians in the new-born century and bring them up to date.

"Dr. Birney, your criticism is unsupported by facts. It is an exaggeration that casts reflection upon your brother, that should cause you to blush with shame. Not a single case of delinquency has ever been directly or indirectly traced to a motion picture.

"How can a man tell what is going on in a world he does not live in? The picture men live among the people. They are of them. They know each other. And they resent as false the conclusions of Dr. Birney. The picture men believe they have as good a right to exercise their moral judgment as has Dr. Birney. If they are mistaken they want it proven before a jury of their peers, so that all mankind may be benefited.

"In future, Dr. Birney, when you have anything to criticise come to us. We are not criminals. We do not merit public pillories. We will be only too glad to lend you a receptive ear," Mr. Sawyer said.

Attorney Sawyer, speaking generally on the question of censorship, declared that no form of censorship could live in this country. "Either censorship must die or freedom must die," he asserted.

Dr. Birney said he was glad to hear the exhibitors' side of the question, but protested against his motives being impugned. He intimated that the discussion had but just commenced and invited the exhibitors to hear his answer to Attorney Sawyer in his sermon next Sunday night.

Exhibitor Samuel Bullock told the meeting that more immoral pictures had been projected on the screen in Ohio since the institution of the censors than ever before.

E. Arthur Roberts.

ELLA HALL REACHES BLUEBIRD STARDOM IN "CRIPPLED HAND"

The elevation of Ella Hall to Bluebird stardom, in "The Crippled Hand," will be hailed as a mark of recognition for meritorious work in the three years this pretty girl has appeared upon the screen. She



ELLA HALL

has, in that time, played almost every possible character that a young woman may assume; she has been boys and very little boys, brides and matrons.

FEIST VISITS WORLD OFFICE IN OMAHA

F. F. Feist, sales manager for the World Film Corporation, visited Omaha from New York last week and called upon Manager Goldstone, of the Omaha exchange. He declared the business obtained in the Omaha territory for World and Equitable is satisfactory.

McDERMOTT, FORMER EDISON STAR, NOW A VITAGRAPHER

Marc McDermott, who is well-known for his work in Edison photoplays, has severed his connections with that company and in the future will be seen in pictures bearing the trade mark of the Vitagraph Company.

Mr. McDermott was one of the first actors of the legitimate stage to enter the motion picture field—over seven years ago. He was born in Knightsbridge, London, England, but spent most of his early life in Australia, where he was taken at the age of



MARC McDERMOTT

four. His father, Patrick McDermott, was born in Ireland, and is a descendant of the McDermott who was King of Munster. His mother, before her marriage, was Annie Massey, granddaughter of Sir James Massey, of Limerick. McDermott received his education at the Jesuit College in Sydney, Australia.

He made his first apearance on the stage at Sydney, with George Rignold, of "Henry V" fame. After remaining with Rignold's company for seven years, he joined Mrs. Patrick Campbell, and was her leading man for five years that followed; two of which were spent in the United States and three touring England. Later, while in England he appeared with Marie Dainton at Wyndham's theatre, London. Returning to the United States, he joined Richard Mansfield's company.

About this time Mr. McDermott became interested in motion pictures and at the instigation of a friend visited the Edison studio, where he was induced to sign a contract.

Arrangements are being made at the Vitagraph plant in Flatbush for the first McDermott picture. To date, the title is not known, but it is said it will be a five-part Vitagraph Blue Ribbon Feature, and that he will be supported by an all-star cast of Vitagraphers.



—*Photographs Copyrighted, 1916, by George Kleine.*

BILLIE BURKE, STAR OF THE GEORGE KLEINE SERIAL, "GLORIA'S ROMANCE," IN SCENES FROM CHAPTER ONE OF THE FILM NOVEL

Board of Trade Directors Confer on Censorship

Killing of Amendment to Cristman-Wheeler Bill at Albany Indicates Desire of Members of Popular Branch of Legislature to Avoid Snap Judgment on Un-American Dogmas

THE board of directors of the Motion Picture Board of Trade of America met in regular session on Thursday, the most important matter for consideration being the report of officers and counsel on pending legislation affecting the motion picture industry.

Executive Secretary Binder said the death of the Ahern bill in the Assembly at Albany, N. Y., proved conclusively that the censorship's efforts of the political reformers and place-holders in this state had failed. The Cristman-Wheeler bill, which was jockeyed through the Senate for the purpose of giving local capital to some of the members of that body, will come up in the Assembly this week.

One amendment to this measure has been killed already which, according to William M. Seabury, general counsel of the board, indicates that the popular branch of the legislature will not take snap judgment on a proposition which is held by many to be unconstitutional and is admittedly undemocratic and un-American.

While Governor Whitman has made no official expression, it is believed that he is opposed by principle to any pre-publicity censorship in this State whether of motion pictures, the newspaper press or the public rostrum.

The Maryland censorship bill, slipped through the Senate at 2:30 o'clock on the closing night, came up for a hearing Monday morning, April 10, at 11 o'clock. The motion picture industry was represented by P. A. Powers, treasurer of the Universal Film Manufacturing Company; J. W. Binder and William M. Seabury, of the Motion Picture Board of Trade of America; Guy L. Wonders, of Baltimore, and the full force of the Maryland Exhibitors' League. Speakers from the American Federation of Labor and the Maryland labor organizations will be present also. Constitutional points against the bill are now before the governor.

The board of directors decided on a tentative program for the First National Motion Picture Exhibition, to be held at Madison Square Garden, May 6-14, inclusive. Letters were read from exhibitors' leagues of six states, wherein it was stated that these leagues would be fully represented at the exposition.

Arrangements were made for participation by the Board of Trade in the meeting of the General Federation of Womens' Clubs here next month, at which seventy-five thousand women from all parts of the country will be present. Samuel L. Rothapfel, one of the exhibitors' directors of the board, will provide at his Rialto theatre a model entertainment for the visitors on the morning of the opening of the convention.

This entertainment will be followed by others on several other mornings during the progress of the great meeting. For the showing of pictures in the convention hall, Director Nicholas Power of the board will supply a projecting machine of the newest pattern as one of the industry's contributions.

The proposed ball of the Buffalo Screen Club was approved.

D. F. Featherston, general organizer of the American Federation of Labor, in company with two representatives of the New York carpenter's union, appeared before the board for a discussion of the general proposition to unionize the carpenters employed in the motion picture industry.

Nothing in the form of an ultimatum was presented and the conference was entirely friendly in character. The discussion was adjourned until a later date when Samuel Gompers and Mr. Featherston will bring forward data in reference to the wage situation in New York, California and Florida.

SCREEN ENGAGEMENT OVER, EDESON RETURNS TO "LEGITIMATE"

Robert Edeson, who has just concluded his engagement with the Vitagraph Company, during which time he appeared in a number of feature pictures, will return to the legitimate stage in several weeks, under the management of A. H. Woods.

Mr. Edeson's vehicle is a drama entitled "The Dawn," written by George Parker. The piece will have a preliminary season on tour before coming to New York, opening in Atlantic City April 24.

Mr. Edeson has recently been starred in "Mortmain," "The Cave Man" and "For a Woman's Fair Name."

"Screen Logical Medium of Thought Expression"

Billie Burke, Star of the Serial, "Gloria's Romance," from Kleine, Says She Likes Acting in Photodrama, and Considers It Form of Original Literature

BILLIE BURKE, star of the serial "Gloria's Romance," which George Kleine is producing from a new novel by Rupert Hughes, admits that she likes acting in the photodrama decidedly.

Interviewed at the Kleine studios in New York, Miss Burke said, in reply to the question, "Do you like playing in pictures better than acting on the speaking stage?":

"I cannot answer that without explaining. If you were to ask me, 'Do you like playing in the new Rupert Hughes picture?,' I should say, emphatically, 'yes'! You see, they have made things so pleasant for me here that I cannot feel otherwise. We have a wonderful mission and we are carrying it out in the most thorough way.

"It is our intention to create a form of original literature on the screen. That means that we will convey to the masses throughout the world a work of literature in pictorial form. We believe that the screen is a logical medium for thought expression and we are trying to make the most of it. Mr. Hughes has written a splendid scenario and we are now enacting it.

"To answer your question properly I must compare. Last year I toured the country in 'Jerry.' I had to travel constantly. My evenings did not belong to me. It was enervating work. For this production I am mostly in New York. I am not required to give up my evenings. My surroundings are pleasant, and this picture-play will go out to millions I have never been able to reach. When I think it over I really believe that I am slightly partial to pictures."

Asked if she would ever return to the "legitimate" stage, Miss Burke replied:

"Of course, I have postponed an engagement to play in Hall Caine's 'The Woman Thou Gavest Me' and I shall begin rehearsals for that as soon as this picture is completed. But you may say that I like the movies—or, rather, the photodrama—*decidedly*."

B to mention MOTION

IVY CLOSE, ENGLISH BEAUTY, MAY BE PERMANENT SCREEN STAR

Reports from England have it that Ivy Close, well-known on the British stage, and famous for her beauty, may in the near future yield to the lures of motion picture manufacturers and allow her much-praised beauty to grace the screen.

Miss Close came into prominence a few years ago when she was declared "the most beautiful woman in the world" as the result of winning the Chicago *Tribune*-London *Mirror* contest in which over



IVY CLOSE

60,000 contestants were entered. She holds the rare distinction of having been the subject for a Royal Academy prize winner, A. R. Hackett, A. R. A., being the painter.

Among the distinguished judges who declared Miss Close the classic type of beauty in the *Tribune-Mirror* contest were Sir James Linton, R. I.; John Lavery, R. S. A.; John Hassall, R. I.; and A. Carruthers-Gould, R. B. A.

Aside from her beauty, however, Miss Close has gained prominence on the English stage, being a London favorite in comedy. Following the habit of English stars to "take a try at the cinematograph," Miss Close a year or so ago made successful appearances in a few feature films.

Ruth Stonehouse the Star in Rest of "Peg" Chapters

Francis Ford and Grace Cunard No Longer in Cast of Universal Serial—Either G. Raymond Nye or Eddie Polo Probably Picked for Leading Role

MATERIAL changes have been made in the producing forces at Universal City which will affect the future output of the company in no small measure. The "Peg o' the Ring" serial, the first five chapters of which have been completed with Francis Ford and Grace Cunard in the leading roles, will advance in further episodes with Ruth Stonehouse as Peg supported by an all-star circus cast.

The services of Mr. Ford and Miss Cunard have been dispensed with, with the completion of the fifth instalment. Jacques Jaccard will take up the duties of directing the last ten numbers of the serial, while Miss Stonehouse will appear as an aerial artist. The story is to be altered slightly, but will dove-tail with the former numbers in entirely convincing style.

Mr. Jaccard has been obliged to forsake his Western company headed by Harry Carey and Olive Fuller Golden, but this pair will continue to appear in two-reel dramas, in all probability under the direction of Mr. Carey himself.

Olga Printzlau and Mr. Jaccard will continue with the preparation of the stories and scenario for the "Peg o' the Ring" pictures. Miss Stonehouse, it is understood, holds a year's contract with Universal and she arrived in Universal City on Sunday, the second of April, and began working the next day.

Miss Stonehouse has for the past several years been with the Essanay company, as a star, and she appeared in a number of that company's most successful releases.

The new story for "Peg o' the Ring" has Peg as an aerial artist, loved by Durant, a young acrobat, and a clown of the circus is thought to be her father. An accident occurs in which the clown is fatally injured, and before his death he explains to the acrobat that Peg will be the real owner of the circus when she attains her majority.

This information is overheard by "Big Bill" Matthews, supposed owner of the show, and he attempts to induce Peg to marry him. Repulsed he employs a roustabout of the circus to attempt her life. The acrobat is occupied by preventing this throughout the great part of the serial and at last becomes the husband of the girl after the villains have been disposed of.

Miss Stonehouse's early career was that of a professional dancer. She has been appearing before the camera for the past six years, having joined the Essanay company in 1910. Miss Stonehouse is an all-around athlete, numbering among her accomplishments swimming, driving a car and appearing perfectly at home on horseback.

In addition to this she is well versed in classic dances and this talent will certainly show to good effect in the prominent part she is to play.

At present no leading man has been chosen for Miss Stonehouse, but it is thought that either G. Raymond Nye or Eddie Polo, both accomplished players, will be placed opposite her. Charles Gunn and Pete Gerald, who have already appeared in the first five numbers, will continue in the second edition of the new serial.

WARDE SIGNS LONG CONTRACT WITH THANHOUSER

Frederick Warde, tragedian and Shakespearian lecturer, the star of the Thanhouser-Mutual production of "Silas Mar-



ERNEST AND FREDERICK WARDE

ner," has affixed his name to a long term contract with the Thanhouser forces, and will be seen in a series of five-reel features, to be known as Thanhouser Classics.

The contract means, it is announced, that Mr. Warde wil be seen in eight classic productions a year, and it is expected that his plays will be selected for screen adaptation from the repertoire of material in which he has been seen on the legitimate stage. Ernest Warde, son of the tragedian, will continue to direct his father.



THREE PRETTY POSES OF DORIS KENYON, THE WORLD-EQUITABLE FILM STAR

BUSH OF UNITED PHOTO PLAYS WILL MAKE PICTURE A MONTH

Paul A. Bush, general manager of the United Photo-Plays Company, Chicago, has had a thorough schooling in motion pictures from studio to office.

Starting some years ago with the Jeffries-Johnson fight pictures, he has in turn held responsible positions with Jones, Linick and Schaffer, Pathé and the Chicago *Tribune*. For a time he was sales manager of the Pacific Coast branch for the American Tobacco Company, and the



P. A. BUSH

knowledge gained with the latter company fulfilled his wish to complete the last details of the film business, namely, the exploiting. With such knowledge he accepted the position of general manager of the United Photo-Plays Company, and the concern within the very near future will start making one picture a month, to be released in one of the larger programs.

Mr. Bush has owned and operated three film exchanges, besides acting as special representative for Henry W. Savage's picture, "Uncle Sam at Work."

MAGAZINE EDITOR TO SIFT FICTION FOR FAMOUS PLAYERS SCRIPT MATERIAL

Adolph Zukor, president of the Famous Players Film Company, following out his determination to sift thoroughly the best grade of modern fiction for motion picture purposes, has engaged H. R. Durant, a well-known magazine writer and scenarioist, and placed him in charge of the editorial department.

Mr. Durant, besides having written more than two hundred short stories, served with great success as editor of the *All Story Magazine* for five years, and in addition is the author of several successful plays and vaudeville offerings.

He has also written many photoplays for the Reliance-Majestic, Equitable, Fine Arts, Mirror and Famous Players organizations, and, it is said, knows personally more of the newer school of fiction writers than any other man in America.

Engel Boosts Jacksonville as Film-Making Center

Treasurer of Metro Pictures Corporation, Returned from Tour of Southern States and a Flying Trip to Cuba, Sees South Gaining in Popularity Over California

"MOTION picture production is headed East, and the big feature producers will incline more and more to the Atlantic seaboard as against California." This is the declaration of Joseph W. Engel, treasurer of the Metro Pictures Corporation, who has just returned from a tour of the Southern states and a flying trip to Cuba. In a talk at the Metro offices in the Long Acre Building, Mr. Engel gave as his reasons for this view the following:

"I am willing to hazard a good guess that the big features which cannot be made in the North during the winter months will, in a majority of cases, before very long be produced in Florida, especially in Jacksonville. During a three weeks' trip, which combined business and pleasure, I had an opportunity to see Jacksonville at close range, and to note its advantage over California as a production center.

"To begin with, the people of Jacksonville, led by such men as Telfair Stockton W. R. Carter and J. J. Logan, were enterprising enough to send a committee, appointed by the mayor, to New York, to tell of Jacksonville's possibilities to the motion picture concerns here. And they did not stop there.

"They secured from local merchants and other business people, including the hotels and transportation companies, full co-operation, so that our companies who have gone down there have received the best of everything, and have found, in addition to an ideal climate, wonderful scenery, plenty of metropolitan locations, a really sympathetic and helpful co-operation from every element of the social and business life of Jacksonville.

"When we consider that this is only a night and a day from New York by train, and an easy journey by boat, we know that we have near the great marketing center for pictures the most satisfactory picture-making proposition that I have ever seen. It stands to reason, therefore, that with these added attractions, and the co-operation that the Coast has never given the picture people, that California being farther away is far less desirable from every point of view.

"As far as I am concerned, I believe that all the picture people in the East will take so kindly to Jacksonville, St. Augustine and Atlantic Beach that next winter will see most of the big companies making pictures there rather than in California."

Mr. Engel, in speaking of motion picture theatre conditions in the South, said: "I found everywhere a motion picture awakening, with splendid new theatres going up and popular enthusiasm over pictures of the better class. The theatres in the South today compare favorably with the very best in the country."

Mr. Engel found conditions in Cuba radically changed; in that stage pictures have been put out of business by the Havana newspapers, and "tobasco" films are no longer shown. "Within thirty days," said Mr. Engel, "several representatives of capital are coming to New York to get the latest ideas in modern picture houses."

"Battle Cry" Is Trumpet Call to His Box Office

Manager in Masontown, Population 950, Books "V" Patriotic Picture for House Seating 300 and in One Day 1,600 Attend, Making 700 More Than Town's Inhabitants

THAT the V-L-S-E production, "The Battle Cry of Peace," continues to prove a box-office attraction, is made manifest by the telegrams and letters received daily at V-L-S-E headquarters from exhibitors throughout the country, as illustrated by the experience of an exhibitor in Masontown, Pa. The population of Masontown is given as 950, and the seating capacity of the theatre is 300 people. Recently the manager of the theatre booked "The Battle Cry of Peace" for one day, at more than double the price he had ever paid for any other production. He also arranged for the services of a ten-piece orchestra to furnish suitable music for the feature, and announced a price schedule of from 25 to 75 cents admission.

Despite the advanced scale of charges the house experienced the greatest run ever listed in its history. The close of each performance found an impatient crowd waiting in line for the chance to enter, and at the conclusion of the final showing an official estimate set the attendance for one day at 1,600, or 700 more than the community's total population.

"The Battle Cry" is booked for one day at the Grange theatre, Cashmere, Washington, under date of April 10. The population of Cashmere is 600, and the house accommodates 590 people. On March 21, R. M. Parrish, manager of the Grange, called up the Seattle branch office of the V-L-S-E over the long distance telephone, stated that the entire house for April 10 was sold out and asked to book the feature for two additional days.

PARAMOUNT BRINGS OUT ARTISTIC ONE SHEET POSTERS

Accompanying all of the single-reel subjects that are being issued by the Paramount Pictures Corporation are poster one-sheets, the work of well-known designers and colorists.

The short-reel subjects of Paramount are the Paramount-Burton Holmes Travel-Pictures, the Paramount Pictographs, the Paramount-Bray Cartoons, and the Bray-Gilbert Silhouettes.

The designs were made by the following artists, and have attracted a great deal of attention: "Farmer Al-Falfa Invents a New Kite," by Cory Kalvert; "Inbad the Sailor Gets Into Deep Water," by C. B. Falls; "Bobby Bumps Gets a Substitute," by Cory Kelvert; and the Paramount Pictograph Poster, by Gil-Spear.

Marks of Strand, New York, Out for Censorship

Believes in Pictures with Plenty of Action That Stir the Blood, Pictures That Appeal to Finer and Artistic Senses, Pictures That Educate and Uplift

[*EDITOR'S NOTE.—Mitchell Mark's declaration of the reasons why exhibitors should support censorship, published below, are interesting because of his position in the field.*

We must, however, correct his assertion that no exhibitors were present at the federal censorship hearings in Washington. As a matter of fact, thirty-seven exhibitors were there, though Mr. Mark was not, and though Mr. Mark had every opportunity to be present. It is also significant that every exhibitor who attended the hearings was absolutely opposed to censorship of any kind.]

"DURING a recent hearing at Washington, D. C., on federal control of motion pictures, the industry was represented on the firing line solely by producers and their allies.

"Why were not the exhibitors present to give voice to the demands of their patrons? They, of all classes financially interested in this comparatively new and wonderful form of entertainment, are directly and constantly in touch with the pulse of those who have made this business possible—the public.

"For this neglect, we, of course, only have ourselves to blame, but a public expression of opinion on this very important question from the owners and operators of the Strand theatre, New York, may and should be quite timely and interest every exhibitor who has the good of the business at heart as well as the manufacturers of the films we project on our screens.

"Right off the reel, so to speak, we believe in interesting pictures that leave a good taste in the mouth, pictures with plenty of action that stir the red blood in our veins, pictures that appeal to the finer and artistic senses, pictures that educate and uplift, but always, always clean, moral pictures. That is the rock on which the future prosperity of our business is built.

"Follow any other course, and in a comparatively short time the rock will be split and the crevices filled with many dead exhibitors. Is it not a fact in the amusement line that the largest rewards invariably come to those who spread a clean, palatable bill of fare before their patrons. Can anyone recall a single instance of a popular form of entertainment that owes its prosperity to catering to the lower and debasing element of human nature. No one can controvert the above facts.

"The wave of vampire and sex pictures which has swept over the country in the past year is bound to react and result in great harm to the entire industry unless checked very quickly. The prosperity of theatres specializing in this form of entertainment is temporary and evanescent. Censorship intelligently applied is the remedy for this evil and the safeguard for our continued existence. This censorship should emanate from the Federal Government and should not by any means consist of politicians whose livelihood depends upon the votes of their constituents, but of those who have worldly experience, people of large and liberal ideas, men of business, of letters, artists and dramatists. Care should be exercised in eliminating the narrow minded and the bigot.

"Are we not all protected under censorship of that description? Should we not consider it a blessing that our business is safeguarded by trained and discriminate minds? Under such conditions and with such authorities confronting them, the petty annoyance of state and local censorship should vanish—in fact, in course of time, these lesser boards should pass out of existence for want of sustenance.

"That the industry has brought censorship upon itself admits of no argument. Given free rein, a certain class of manufacturers would cast prudence and caution to the four winds of heaven, salaciousness would run rampant, and discredit would be cast upon the entire industry—the good suffering for the sins of the bad. If the exhibitor insists upon clean, moral pictures, the manufacturers will be compelled to furnish that class of material. The business must be purged of its unhealthy odor. Censorship, properly applied, will accomplish this.

"I hope that this expression of opinion will be the means of bringing forth the sentiments of the better class of exhibitors. It is the duty of each and every one of them to put themselves on record for federal censorship as outlined above."

Mark-Strand Theatre Company,
(Signed) MITCHELL H. MARK,
President.

Dustin Farnum in Two "David" Roles for Pallas

Star Will be Seen Shortly in "Crockett" and "Garrick," Widely Different in Subject with Never Ending Appeal to the Public

DUSTIN FARNUM will be presented on the screen shortly in the title role of two well-known subjects, "David Garrick" and "Davy Crockett." Although Garrick and Crockett were both baptized "David," these two personages, as is well known, are widely different characters, all of which affords Dustin Farnum particular opportunity to display his rare versatility.



DUSTIN FARNUM AND WINIFRED KINGSTON IN "DAVID GARRICK" (Pallas); (Center) FARNUM AS DAVY CROCKETT

For over half a century "David Garrick" has been repeatedly produced on the stage until it has become internationally known as a classic of the drama. In 1864 it was first presented in England with E. A. Sothern in the title character. The success of this comedy in England has more than been duplicated here, its initial appearance in this country having been presented with George C. Boniface at the Kelly and Leon Theatre, New York, on March 8, 1872. Among the noted actors who have starred in this play are Lawrence Barrett, Sir Charles Wyndham, both E. A. and E. H. Sothern, Nat Goodwin, Thomas Salvini and others of equal fame.

The Pallas Pictures Company, fully realizing the important position "David Garrick" occupies in the annals of the theatre, has devoted every facility of its extensive plant toward the preservation of this classic for all times. In filming the play under the direction of Frank Lloyd, the producers have hesitated at no expense, time or effort in an endeavor to give the subject a fitting screen version.

The costumes are exact duplicates of several extravagant heirlooms of the period and the sets are the result of consultations with authorities on the subject. One of the features of the photoplay is a full sized reproduction of the stage and clusters of candles were used in place of the present footlights. A replica of Drury Lane itself has been faithfully produced.

In "Davy Crockett," Frank Mayo's story of a hundred years ago, Dustin Farnum offers another characterization of a historical personage. Under the direction of William D. Taylor, director of "He Fell in Love With His Wife" and other screen successes, this production is nearing its completion at the Pallas Pictures studios in Los Angeles. Several important scenes for this subject were staged in the San Bernardino Mountains, where activities were delayed for eight days, when the entire company became snowbound. Other scenes for this famous subject were filmed in and about the colonial estate of Hancock Banning in Wilmington, a small West coast town.

In both "David Garrick" and "Davy Crockett," Winifred Kingston appears in the principal supporting role opposite Dustin Farnum. Herbert Standing, the veteran English character, who has just recovered from an accident, also appears in support of the star in both photoplays, which will be seen on the Paramount Program shortly.

Screen Examinations

"SALVATION JOAN"

(Special Vitagraph Blue Ribbon-V-L-S-E—Seven Reels)

REVIEWED BY OSCAR COOPER

EDNA MAY makes her first screen appearance in this Salvation Army-detective story, and leaves upon the spectator the impression that he has seen a remarkably dignified, a genuinely pleasing personality in action on the celluloid. Not the least gratifying thing about Miss May is her command of quiet emotion; her restraint; her complete avoidance of cheap acting—of which there is altogether too much on the screen.

That is to say, her work is of undoubted appeal, not so much because of what she does as the way she does it. There is no doubt either that the character selected by Vitagraph for Miss May is one admirably suited to her, and one which hardly could be essayed so well by any other actress.

Without detracting in the slightest from the work of the star, and of the uniformly good cast which surrounds her, it may be said that the task of all of these has been made unnecessarily difficult by the length of the picture. Much of the early action is slow. There is considerable padding and a number of scenes which do not help along the story materially. Often Miss May is compelled to stand and pose for several minutes in order to round out a scene which could easily be omitted or shortened. These are her least effective moments, but even these are not wholly unacceptable because it is a real pleasure to look at Miss May.

But if the first three reels move slowly, the same cannot be said of the other four. On the contrary, suspense is built up gradually in these, until a genuine surprise is reached at the denouement. The surprise comes in the revelation of the identity of "Bill," who hitherto had been supposed to be merely a slum character in love with Joan. In the home of Joan (who in reality is a society woman), Bill appears at a ball, to carry out a bargain with Ralston, a foreign spy, in whose pay he is supposed to be. After a series of exciting scenes, Bill, in his true character of secret service man, prevents Ralston from securing important diplomatic papers the possession of which would have led to war, arrests him, and thus saves the country.

Then Joan and Bill find they love each other just as sincerely as they did when he knew her only as a Salvation Army worker, and she knew him as a gangster worth redeeming.

The introduction of this surprise—few will guess it until its near approach—strengthens the action immensely, and figures in the final excellent effect.

In other respects also it is a thoroughly good picture. A strong element of heart interest is gained through the subplot in which Joan's sister, a weak wife, falls unwittingly into the clutches of Ralston, while her husband is away on a diplomatic mission. Her indiscretion is going to his apartments late at night later ties Joan's hands when Joan wishes to betray Ralston's identity and thus save her country from the danger brought about by his machinations against it. Joan decides to shield her sister, and eventually her decision is justified, for Ralston is shot and killed in an attempt to escape after his arrest. The secret is thus kept from the sister's husband.

The supporting cast was carefully selected. Harry T. Morey does fine work as Bill; L. Rogers Lytton, in a role similar to his "spy" part in "The Battle Cry of Peace," is equally good; Dorothy Kelly, as the weak wife, and Donald Hall, as her husband, are thoroughly acceptable. There is also Bobby Connelly, whose presence makes possible several little touches of "child stuff," which picturegoers always like. A large number of extras, among whom appear such well-known Vitagraphers as Eulalie Jensen and Belle Bruce are used in two or three scenes.

In the best Vitagraph style, the picture has been produced by Wilfred North, who worked from a script by Marguerite Bertsch. The locations and sets in the slum scenes are right, and the types well picked. The lighting throughout is very good. The scenes in Joan's home bring to view rich interiors, and the picture is otherwise fully equipped.

"THE RACE"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

CAPITAL has been made of Anita King's recent coast-to-coast automobile trip, as the "Paramount Girl," for a thrilling five-reel subject. A lot of exciting scenes have been provided, some of them actually taken during Anita's journey, and Hector Turnbull and Clinton Stagg have provided a good story to weave them together.

The subject is, to say the least, out of the ordinary. The camera has looked out on unusual views, and the whole atmosphere of the piece is different from what one usually gets.

The story revolves around the affairs of young Jimmy Grayson, son of a millionaire automobile manufacturer, who has spent his income enthusiastically and finds himself with three weeks in which to make good on a $10,000 check, or go to jail. So he gets a



SCENES FROM THE VITAGRAPH-V-L-S-E PRODUCTION, "SALVATION JOAN," STARRING EDNA MAY

THE STAR AND SUPPORTING PRINCIPALS, INCLUDING HARRY T. MOREY, ROGERS LYTTON, DOROTHY KELLY, AND DONALD HALL

WM. A. BRADY
DIRECTOR-GENERAL
WORLD FILM CORPORATION
130 W 46TH STREET
NEW YORK CITY

April 10th, 1916.

TO THE EXHIBITORS OF AMERICA:-

Hereafter my name appears on no picture-play which I do not supervise personally.

From start to finish what you see from now on in World Pictures is mine.

For sometime past, I have loaned my stage plays to others for production, and my name went with them. But this has been a vast mistake. I commence to see that it was undermining my work of the past twenty-five years.

You have seen picture-plays which bore my name. Undoubtedly many of them made money for you. But henceforth when my name is on a picture, it means that I have chosen the scenario and supervised the production myself clear to the release.

Mr. Lee Shubert, Vice-President of the World Film Corporation, has brought about many changes which I insisted upon before I consented to give my own time and efforts to World Pictures. It is now possible for me to produce picture-plays of a higher standard - plays which I believe will mean a new day in Filmland.

We are announcing all our plans in an advertisement in the Saturday Evening Post, a copy of which you will see on the next pages. This announcement affects you personally, because we tell frankly just what has happened and just what it will mean to the motion picture industry.

I hope you will read this advertisement carefully so that you may be posted and know what to expect.

Then read about our great line-up of stars and our coming releases.

Yours truly,

William A. Brady

Director-General,
World Film Corporation.



WORLD PICTURES

Wm. A. BRADY Director General

THIS ADVERTISEMENT TELLS THE STORY
EVENING POST ON MAY 6TH

This two-page advertisement in the Saturday Evening Post is the first big announcement in the World Advertising Campaign.

WORLD PICTURES



Wm A. BRADY
Announces—
To Theatre Goers

Six weeks ago today I became Director-General of the World Film Corporation. And on that date all the talent and all the resources of two great organizations—the World and the Equitable—were combined.

From now on, I supervise PERSONALLY every World Picture Play from start to finish. Please do not think that I am lending my name—I am giving myself. I bring to motion pictures the experience I acquired in the past twenty-five years in the dramatic world.

This means to me a new ambition—I believe a new career. I am here to establish new standards.

"We must leave the beaten path", I said to Mr. Shubert. "Our prestige, our futures, are at stake. Here is our supreme chance for a greater place than ever."

When I consented to enter personally into the production of feature pictures, I demanded in exchange many conditions which are bound to create new artistic values.

I am convinced that there has been and still is an over-production of mediocre pictures. Quantity, not quality, has been the custom. Over-strain has robbed Art.

Scenario writers, directors, actors and photographers, everywhere must have more time, so as to put better craftsmanship into their work.

For this is truly an Art, not an industry. And creative art of any sort cannot be put on purely manufacturing basis.

Now the most talented actors and directors of two great companies have been united—giving me, I believe, a most remarkable opportunity to express, in every detail, what I consider the utmost in this art.

I shall now produce but one picture a week. To do this, I have at my command the artistic and financial resources formerly used by two leading companies which made two good pictures a week. As in my stage plays, I will now be able to put into World Pictures nice handling, unusual treatment, infinite pains.

Around me are gathered such master players as Clara Kimball Young, Robert Warwick, Alice Brady, Carlyle Blackwell, Gail Kane, Ethel Clayton, House Peters, Frances Nelson, Holbrook Blinn, Muriel Ostriche, Clara Whipple and Mollie King.

To assist me are directors of the highest calibre, such as Maurice Tourneur, Albert Cappallani, Frank Crane, Emile Chautard, John Ince, Barry O'Neill, Edwin August, S. E. V. Taylor. I do not know of any group where so much dramatic experience is combined as in this one. Each man has great successes to his credit. Every World Picture is bound to be a study in technique.

So now I am surrounded by *one* organization which permits me to carry out my most cherished plans on a large scale and establish those standards which I feel must finally prevail throughout the realm of silent drama.

The World Pictures now being released are the first of my new-day productions. These plays typify those standards which have led me to success. They are clean plays and gripping, heart-touching and real. In them and in their presentations you'll find my highest conception of real dramatic art.

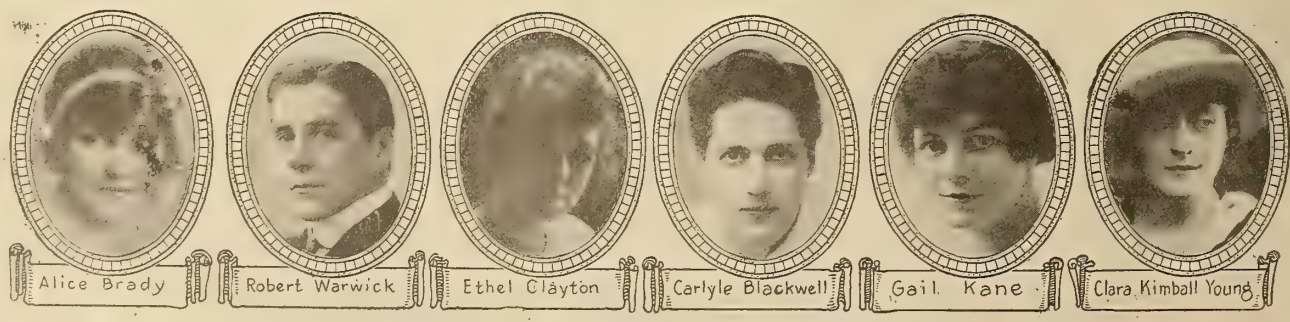
Thousands of theatres are showing my new productions. Go and see them. On your verdict I will either rise or fall.

William A. Brady

Director General, World Pictures

SOME FAMOUS WORLD PICTURES OF THE PAST

Clara Kimball Young in "Camille"
Robert Warwick in "The Dollar Mark"
Alice Brady in "As Ye Sow"
Wilton Lackaye & Gail Kane in "The Pit"
Robert Warwick in "Alias Jimmy Valentine"
Clara Kimball Young in "The Yellow Passport"
Lew Fields in "Old Dutch"
Lillian Russell in "Wildfire"
Holbrook Blinn & Alice Brady in "The Boss"



WORLD FILM CORPORATION

WORLD PICTURES

Wm A. BRADY Director General

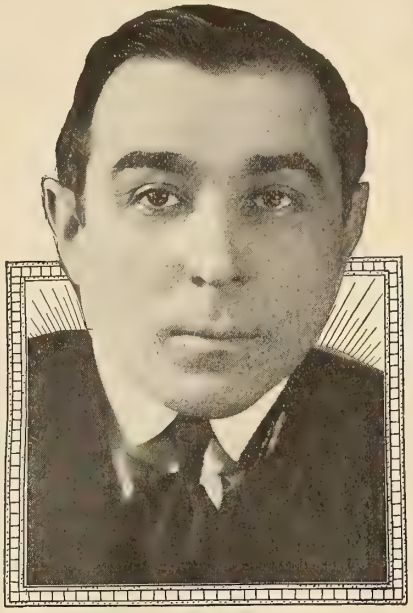
Please mention MOTION

IT APPEARS IN THE SATURDAY
READ IT NOW, THEN WATCH FOR IT.

Page advertisements will follow every two weeks till the summer months.

WORLD PICTURES

LEE SHUBERT
Announces—
To Exhibitors



Mr Wm. A. Brady, in producing World Pictures, opens up a new Photo-Play epoch.

He now brings to the screen all of h s high ideals, all of his ability as a director and all his ambition to win the friendship of a larger audience.

This means for the silent drama the same high standards he attained in spoken drama. It brings to the picture plays new interest, new respect. World Pictures, from this time on, will occupy a plane of their own.

Famous names have heretofore been loaned to screen productions. But now for the first time a producer of first magnitude takes personal charge.

When Mr. Brady consented to become Director-General of World Pictures, his first aim was for fewer pictures, because fewer pictures means better pictures. He demanded the following conditions.

(1) *Concentrated efforts.* He rebelled at over-production and spreading out artistic and financial resources. Mr. Brady insisted that we temporarily discontinue Equitable Pictures and trasfer all their resources to World Pictures—thus uniting for the present two great companies.

(2) *More artistic talent.* Mr. Brady exacted that, without losing any of their own artists and experts, World Pictures should gain all the famous actors, all the wealth of plays, all the seasoned directors, and all the photographic genius formerly belonging to Equitable Pictures.

(3) *Plenty of time.* Mr. Brady maintained that it was artistically impossible to produce master-plays under forced schedules. World and Equitable formerly produced 104 picture plays yearly. Now the united forces work with less strain and more time thus giving time for real creative work.

(4) *Unlimited finances.* Mr. Brady has been given free rein. Every dollar necessary for unhampered productions is available. His artistic resources are unlimited.

Mr. Brady now predicts the very summit in histrionic art, and I, appreciating the changes which have taken place, stake my own dramatic place on that prediction.

This is but the initial announcement of our new policy. There will soon be a universal desire to see plays produced by Mr. Brady. The public will quickly awake to these new standards and the theatre world will applaud them.

Several new Brady-made plays are now ready for release. These plays are certain to popularize the theatres which show them.

May I urge those progressive exhibitors controlling the better-class theatres who wish to please their patrons at once with the new Brady-made productions, to telegraph me immediately or fill out the coupon below and mail it in a special delivery envelope to me *personally*.

Of course in every community we will have to adopt the rule—"First come, first served" That is why I suggest telegraphing so that one of my representatives may be sent to you without delay.

Lee Shubert

Vice-Pres., World Film Corporation
130 W 46th Street, New York City

SOME COMING WORLD PICTURES PRODUCED BY MR. BRADY

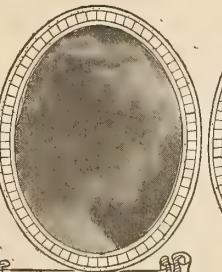
Clara Kimball Young in "The Feast of Life"
Robert Warwick, in "Sudden Riches"
Alice Brady in "Tangled Fates"
Kitty Gordon in "Her Maternal Right"
Carlyle Blackwell and Ethel Clayton in "The Woman of It"
Gail Kane in "The Other Sister"
Kitty Gordon in "The Crucial Test"
Holbrook Blinn in "The Way of the World"
Alice Brady in "La Boheme"
Robert Warwick in "Friday the 13th"

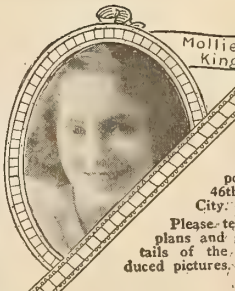

House Peters


Frances Nelson


Muriel Ostriche


Holbrook Blinn


Clara Whipple



MR. LEE SHUBERT
Vice-President
World Film Corporation, 130 West 46th St., New York City.

Please tell me your new plans and give me the details of the new Brady-produced pictures.

Name .....

Name of Theatre .....

Street Address .....

City ..... State .....

WORLD FILM CORPORATION

WORLD PICTURES
Wm. A. BRADY Director General

What Mr. Brady's Letter and Our Advertisement Means To You

We want to take you behind the scenes and talk to you frankly.

First let us say that, as a direct result of the **recent** re-organization of the World Film Corporation, remarkable changes have taken place which will interest and affect every exhibitor. Maybe you have heard rumors. **Here are the facts.**

The advertisement just shown announces but the **first** of a number of important happenings which have occurred, and others which will take place. They will be unfolded to you from time to time. Our new policy does not permit us to feed you promises.

Now Comes the Show-Down

So we come to you now as man to man and **lay our cards on the table.**

That two-page advertisement shown to the right, when stripped of the language necessary in an advertisement appearing in a general publication, means simply this:

(1) Wm. A. Brady has become Director-General of World Pictures.

(2) The World Film Corporation has absorbed the Equitable Motion Pictures Corporation—the program of the latter being discontinued **temporarily.**

(3) Without losing any of its own stars, directors or resources, World Pictures have gained all the stars, directors and resources of Equitable Pictures.

(4) In uniting these great forces under Mr. Brady's personal supervision, the World Film Corporation can safely predict pictures of a higher standard—not merely compared with its **own** past productions, but compared with **any** program.

(5) Exhibitors who have longed for a **dependable** program may now obtain it by contracting for World Pictures.

Performances Instead of Promises

Since the reorganization of the World Film Corporation, you know that we have **not** given a single promise that has not been fulfilled. And this concern will make no future promises—but actually perform **first.** Mr. Brady has convinced us all that the whole industry must be placed on a firm, substantial basis. We are going to do **our** part.



WORLD PICTURES

Wm. A. BRADY Director General

Please mention MOTION

The reorganization of the World Film Corporation was brought about because we realized that some one company would have to strike out and do away with the conditions that have existed. The directors and officers of the World Film Corporation have **anticipated** the revolution which is certain to come quickly throughout the industry.

Our goods speak for themselves. We are marketing a **standardized** product and we are perfectly willing to let the **merit** of this product either **make** or **break** us. And this is the **only** way that any true success can be attained by **any** concern. You know that.

Old Methods Must Go

We are perfectly willing and anxious to be the **first** ones to confess that the reason you have not been getting better pictures is because motion picture plays have been produced on a **wrong** basis. Real acting **cannot** be put on a fast time schedule. Plays **cannot** be manufactured like automobiles.

We have called a halt in our organization by doing away with over-production. If others would do the same the whole art of the silent drama would be greatly improved and **all of us** would make more money, at the same time giving the **people** greater satisfaction.

We Cut Our Schedule in Two

The World Film Corporation **has been** scheduling 104 World and Equitable Pictures a year. But **now** we see that it was a **wrong** policy and we have **stopped** it. For the stage, Mr. Brady says that it is artistically **impossible** for him or any other producer to create yearly 104 dramatic successes. And likewise he says that it is utterly **foolish** to attempt 104 film successes a year. You have seen the result, you know what you have been getting. Common sense tells you that a breakneck pace kills **quality.**

Standardization Will Win

It is **now** possible for us to create a **new average** of excellence. And we can hold this average of excellence at a place where we can safely say that **every** World Picture is a **dependable picture.** We mean by this a picture which you, Mr. Exhibitor, can **rely upon** to please a **larger** number of your patrons.

Mr. Brady shares with **you** and your patrons supreme **disgust** for poor picture plays. He is working for that same sort of revolution which signalized his advent into the **stage** world. For **twenty-five** years Mr. Brady has studied the public and he knows just what **appeals** to folks.

WORLD FILM CORPORATION



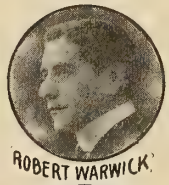
WORLD PICTURES

Wm. A. BRADY Director General

12 Great Stars of First Magnitude Now Featured in World Pictures

Supported by the Entire Staff of Film Favorites of Two Great Companies


CLARA KIMBALL YOUNG


ROBERT WARWICK


ETHEL CLAYTON


CARLYLE BLACKWELL


GAIL KANE


ALICE BRADY


HOUSE PETERS


FRANCES NELSON


MURIEL OSTRICHE


HOLBROOK BLINN


CLARA WHIPPLE


MOLLIE KING

After Mr. Brady now decides on a scenario, and desires to select the cast, he has a wealth of artistic ability on hand He can pick and choose.

He can select from twelve great stars instead of six, as is the usual case. Without losing any of its own stars, World gains all the stars which belonged to Equitable.

Permanent Stars on the World Program

And the best of it all is that the stars shown here are on long-time contracts with the World Film Corporation and each will appear regularly at intervals. You will not have any of these stars for only one picture. A system of rotation is in effect so that in every fifth or sixth picture a star will appear again.

Your patrons will come to know and like Mr. Brady's casts. In a way, Mr. Brady has a stock company of players and in many pictures he will use more than one star.

Complete Cast Carefully Selected

You have seen many pictures which were "star-heavy"—with a great star and a cheap company. You won't see this in World Pictures under Mr. Brady's supervision. He has long been noted in the stage world as one who insists on excellent casts, from the star to the smallest parts.

With twice as much ability at hand, Mr. Brady is able to select for each picture play a splendid group of actors who can interpret his ideas sympathetically. Straight into pictures will be brought all the fine acting of the better stage plays. And every one of the World stars has a tremendous following. Look them over and think how it will increase your attendance when you can offer such favorites regularly.


JANE GREY

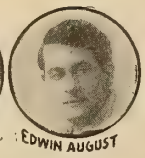

KITTY GORDON

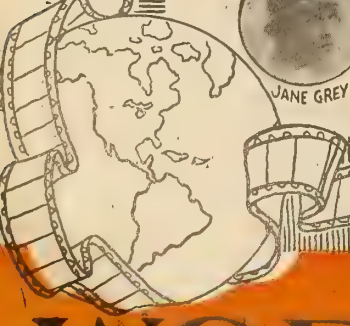

JOHN HINES


ARTHUR ASHLEY


DORIS KENYON


GERTRUDE HOLMES


EDWIN AUGUST



WORLD PICTURES

Wm. A. BRADY, Director General

The First of the Brady-made Pictures Are Now Ready for Release



Greater Satisfaction for Your Patrons

All the art of the drama is now brought into pictures by Mr. Brady. He has twice as many plays to choose from, twice as many actors, twice as many directors, twice as many photographers, and in fact throughout the production of World Pictures, there is now doubled equipment. There is more time to think out details, more time for rehearsals, more time to arrange settings, more time for finer acting.

The moving picture public wants most of all **dependable** pictures. People want to be assured, when they make up their minds to go to the theatre, that they will not see an inferior production. They want the average to be higher than it has been in the past.

You Can Steadily Increase the Attendance

Because of better dramas, more great stars and our national advertising campaign, people will want to see World Pictures produced by Mr. Brady.

From now on a contract for World Pictures gives you positive assurance of a highly **dependable** program, with an unmatchable average of excellence. You can face your patrons with more confidence.

You can now be assured of pictures which will appeal to the greatest number of people. Read what Mr. Shubert says on the back page. He knows how to win the public.

Added Profits Will Be the Final Proof

Your good business judgment tells you that these changes in policy mean that World Pictures are destined to take first rank. Your good business judgment also tells you that your greatest earning power would be possible only by hooking up with the leader.

You are entitled to some insurance against risky pictures. Yet in the past you have never been able to control the quality of your program.

Don't wait. Get World Pictures now.

WORLD PICTURES

Wm. A. BRADY Director General

From One Showman to Another

A Message from Lee Shubert

You know, as well as I do, that your and my success depends on winning the public.

Through all my years of experience I have realized that what money I make depends on how great a following I can get. To get a greater following, one has to give people something a little bit better than that offered by the other fellow.

Great show successes always depend on the ability of some one man to read the public's mind and to touch the hearts of the masses and the classes alike. This also makes him a great business man.

You cannot dispute the fact that Mr. Brady has been successful. Mr. Brady never put on a stage play in his life without the sort of human interest that reaches all classes.

So I bank on his selecting for World Pictures the kind of plays which will appeal to the largest number of people. And he is staging these plays properly and including favorite stars.

Mr. Brady brought startling innovations into the Stage World, and I know that he will do the same in Filmland.

I am firmly convinced that Brady-made pictures will draw the biggest crowds. They are neither cheap thrillers nor too highbrow—neither one extreme nor the other. This means the greatest possible pulling power for you.

As one showman to another—both of us being interested in making more money and safeguarding our investments—my advice to you is this: Do not run the risk of losing this great opportunity to secure Brady-made pictures. Don't hesitate. Don't wait. You will win out if you act at once.

Sign that blank today and mail it to me personally so that we can get in touch with you at once. Remember, "first come, first served."

Lee Shubert

Vice-President,
World Film Corporation.
130 West 46th St., New York City.

SIGN AND SEND TO-DAY

MR. LEE SHUBERT,
Vice-President
World Film Corporation,
130 West 46th St.,
New York City.

Please tell me your new plans and give me the details of the new Brady-produced pictures.

Name .....

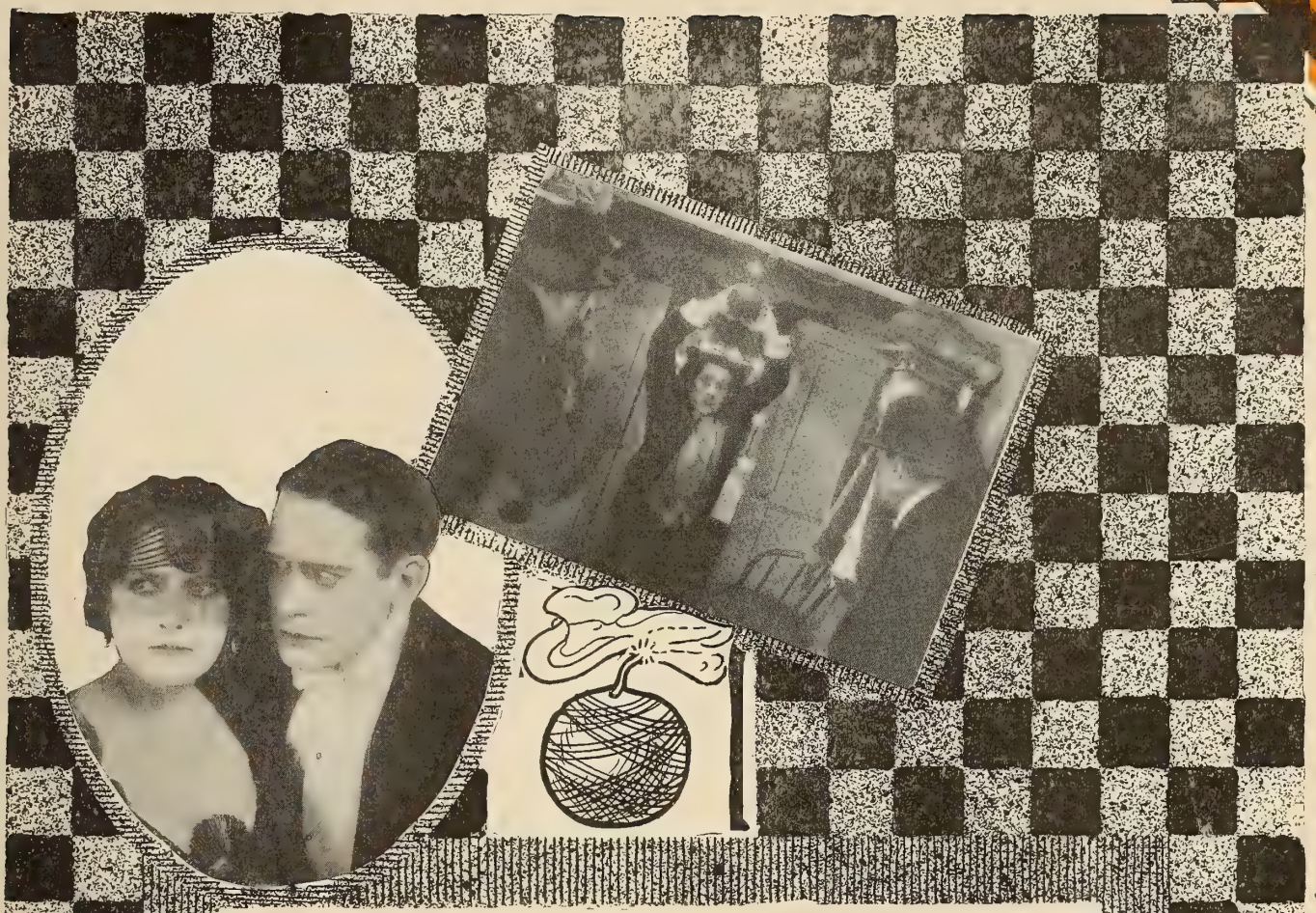
Name of Theatre .....

Street Address .....

City .....

ere

WORLD PICTURES



World Film Corporation

PRESENTS

EDWIN AUGUST

WITH

ORMI HAWLEY

IN

"THE SOCIAL HIGHWAYMAN"

Based upon RICHARD MANSFIELD'S Celebrated Triumph

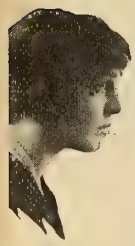
A Screen-Play That Outrivals The Drama

Shubert Film Corporation Production



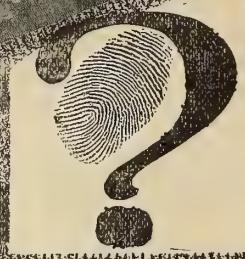
WORLD PICTURES

Wm. A. BRADY Director General






Equitable Motion Pictures Corporation

PRESENTS

EDNA WALLACE HOPPER
CHARLES J. ROSS
MURIEL OSTRICHE

IN

"BY WHOSE HAND?"

by CHANNING POLLOCK and RENNOLD WOLF

A Star Triple-Alliance in the Greatest Mystery Drama of the Age.

WORLD PICTURES

Wm. A. BRADY Director General



VICTOR MOORE AND ANITA KING IN "THE RACE," A NEW LASKY PRODUCTION FOR PARAMOUNT RELEASE

job as chauffeur. He meets Grace Van Dyke, "chauffeuress," whose father—a clerk for Grayson, senior, and an unsuccessful inventor—has embezzled $9,000, and is also given three weeks in which to make good.

Grayson and his business rivals, the Duplex Company, start an ocean-to-ocean race by automobile. Young Grayson pilots his father's car and Grace is engaged to pilot the Duplex, the prize for the winner to be $10,000. In each case the money will come just in time to save someone from going to jail.

Neither of the big companies fights fair. They telegraph their agents along the road to do everything possible to hold up their rival, and the race is a series of mishaps, until young Grayson discovers that he is driving against a girl, and who she is.

Near the finish Grace is the victim of foul play, and her car dashes off the abutment of a broken bridge into the chasm below. There Grayson finds her, and realizing that she must lose the race because of trickery he smashes the engine of his own car. Grace is cared for, recovers and repairs her car; then she tows the young man's machine across the finish line.

She gets the $10,000 and he goes to jail; but the same night she gets word from her father that the invention has succeeded and has been purchased; so she turns the check over to Grayson and saves him from a prison term.

Victor Moore is delightful as Grayson, and Anita King is a pleasing figure as the "chauffeuress." Robert Bradbury, William Dale, Mrs. Louis McCord, Ernest Joy and Horace B. Carpenter complete the cast.

"THE SHADOW OF DOUBT"

(Equitable-World—Five Reels)

REVIEWED BY PETER MILNE

CARLYLE BLACKWELL, a popular hero, makes his second appearance in Equitable pictures in "The Shadow of Doubt." Mr. Blackwell is Ned, a destitute man unable to get work and unable to discover his brother who has prospered as a criminal lawyer.

Forced to join a band of bank robbers in order that he may have money to buy medical attention for his sick wife, Ned is caught by the police and is jailed. Released, Alice, the wife of Randolph, Ned's brother, gives him the helping hand. Her husband is not in sympathy with her activities in assisting ex-convicts to make good and will not give Alice the money for an operation on Ned's wife, so the firm young lady borrows from Collins, the villain.

The operation is successful; Alice secures Ned a place in her husband's employ. But Randolph discovers his past and has him discharged. Collins demands payment of money or payment of self from Alice and Ned volunteers to rob Randolph to pay the debt Alice's kindness to him incurred.

Things come to a head when Randolph enters, has Ned arrested, but at the police station discovers his identity. They return to Alice, who is being beset by Collins. All is explained, the husband forgives, for through his wife's charity he has been united with his brother.

Mr. Blackwell is not the usual romantic hero in this picture and although he plays the part well, a more characteristic vehicle might have been awarded him, for as the lover Mr. Blackwell has few equals.

The story has been presented in a manner that runs over the possibly strong situations of the plot, and tones the whole thing down to one even tenor which is just interesting.

Wray Physioc, who directed, has done just what has been cited in the above. Dramatic force is not prominent in his work. The settings, scenes and light effects as well have been properly and adequately attended to.



ALICE TELLS NED OF THE MONEY

Jean Selby as Alice, George Anderson as Randolph, Frank Beamish as Collins and Lillian Allen complete Mr. Blackwell's support.

PARAMOUNT PICTOGRAPHS WILL BE USED IN BETTER BABIES CAMPAIGN IN NEW YORK, WEEK OF MAY 6-13

THE campaign on the screen for "Better Babies" that has been conducted by the Paramount Pictures Corporation through the Paramount Pictographs during the past three months throughout the country will be one of the features of the Better Babies Week to be held in New York City during the week of May 6 to 13.

The Paramount people are co-operating in this movement in the country with the Children's Bureau of the Department of Labor at Washington, D. C., under the direction of Julia Lathrop; and the *Woman's Home Companion*, through its editor, Gertrude Lane.

The pictures are taken from material prepared by Dr. Roger Dennett, the eminent infant specialist. In the New York City Better Babies Week, they will co-operate with the Chamber of Commerce, the Merchants' Association, the Federation of Women's Clubs, the Baby's Welfare Association, the Sage Foundation, and the International Pure Milk and Food Association.

"RAMONA"

(Clune—Three Parts)

REVIEWED BY HARVEY F. THEW

SINCERE and intelligent effort has been directed toward making a great artistic production out of Helen Hunt Jackson's famous novel of forty years ago. It has been successful to a marked degree; the twelve thousand odd feet of film contain many a powerful and artistic touch, and scenes as striking as any which have been screened up to date, are provided.

Moreover, from the standpoint of photography, the picture about touches the high water mark—if it does not establish a new standard. If photography is ever perfect, it is so in this subject. In arriving at this result, expert technical work has been supplemented with expert knowledge of lighting, and a keen eye for the artistry of light and shadow. Many of the moving scenes would stand as monuments of photographic art were they merely "still" pictures. Among these are great flocks of sheep, moving slowly and rapidly, scenes of valley, mountain and stream, with the picturesque architecture of southern California. In fact, the picture almost reeks with atmosphere.

It is a trifle unfortunate that in achieving this magnificent result, the director has forgotten his story—that is, from a dramatic standpoint. Ramona, as it is filmed, is simply narrative; the story of the loves and woes of an Indian tribe, and of three individuals in particular. It never rises to heights of dramatic action; there is never a climax; the good old elements of suspense and surprise, without which no audience was ever brought to the edge of its chairs, are absent. In other words, the spectator watches beautiful, finely ordered scenes for nearly three hours, waiting for something to happen, and waiting in vain.

Ramona is not given to us in reels. There is no announcement



A MOMENT OF SUSPENSE

as to its length in footage. It is divided into three parts, each part portraying a different epoch in the life of Ramona, the Indian girl, who is shown first as a babe, and lastly as a persecuted wife, far up in the mountains where her people are making their last stand against the oncoming tide of white settlers. As presented at the Forty-fourth street theatre, New York, these three parts were divided by allegorical stage grouping, and singing, which enhanced the performance greatly.

Donald Crisp is the director. His work should add appreciably to his laurels, for he has shown a fine understanding of artistic values not often encountered. His grouping of the flocks of sheep, and his use of the light remind one of Corot. His handling of other animals, such as a beautiful sheep dog, and his use of children strike an intensely human note. There are other scenes, great vistas and panoramas, which remind one of Griffith.

The piece has been well cast, and the work of the principals is uniformly excellent. Large bodies of extras have also been handled in convincing manner. Adda Gleason, as Ramona, and Monroe Salisbury, as Alessandro, are both good types, and show good understanding of their parts. This is true of the remainder of the company also, but these two stand out conspicuously.

The story of Ramona is old. It need not be repeated here, except to recall that it is a story of the wrongs of the Indians in early frontier days. Ramona, a half-breed Indian girl, is married to one of her own people. The two are pursued from one town to another, by the encroaching whites, and finally the husband is killed. A former sweetheart then appears, marries Ramona, and takes her away to Mexico City, where their persecutions are over.

The cast is immense. In it are Mabel Van Buren, Richard Sterling, N. de Brullier, Lurline Lyons, Hubert Whitehead, Arthur Tavares, H. M. Best, Alice Morton Otten, Princess Red Wing, Little Anna Lehr, Naster Victor Vallejo, E. Valencia, Beatrice Burnham, Mrs. H. Davenport, Mrs. Gordon, J. Wesley Warner, Chief Standing Bear, Inez Gomez, Mrs. Rosa Dray, James Needham, J. L. Frank, Joe de la Cruz, W. Plamett, Mrs. Helen Hayward, Glenn Marhoefer, Charles G. Fuller, Thomas Cassidy and Mr. Learned.

"THE ETERNAL GRIND"

(Famous Players-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

HEART interest is paramount in this "drama of humanity," as the Famous Players' press department rightly calls it, and the heart interest centers about Mary Pickford.

Miss Pickford has changed the boy's garb of "Peppina" for the garments of East Side poverty. She is seen here as one of three sisters, all employed in a sweatshop. Mary is a girl of ideals who wars against the lure of ease through wrong living; who fights the vicious and brutal methods of the owner of the factory in which she is employed; and who struggles to bring back to health one of her sisters, a chronic invalid.

When her other sister goes wrong, and is victimized by one of the factory owner's sons, Mary is undismayed, and keeps up the battle. Eventually she defeats the brutal employer, forces his son to make restitution to the weak sister by marrying her, and herself marries the younger son of her employer.



WHEN A FLOOR COLLAPSED IN THE FACTORY

It is one of Miss Pickford's typically appealing roles, and she makes it thoroughly convincing, as usual. Because of her sympathetic work, and also because of the careful way in which the theme has been handled, the picture becomes one of distinct wholesomeness, with a real moral lesson.

Loretta Blake gives a conventional, but satisfactory impersonation of the invalid; Dorothy West does well as the weakling, while John Bowers, as the good son, Robert Cain, as the idler, and J. Albert Hall, as the factory owner, are entirely capable.

The story, written by William H. Clifford, unfolds logically, moves with a fair degree of rapidity, and is without doubt excellent as a vehicle for Miss Pickford's abilities. The direction was in the hands of John B. O'Brien, and except for a rather unconvincing factory accident and two or three very minor flaws, is superior throughout.

The staging is up to the best Famous Players standard.



DOUGLAS FAIRBANKS, THE TRIANGLE-FINE ARTS STAR, TEACHING THE BUMS "THE HABIT OF HAPPINESS," AND GETTING THE LAUGH FROM THE COWBOYS IN "THE GOOD BAD MAN." (Center) FAIRBANKS DOES A LITTLE LAUGHING HIMSELF

"THE GOOD BAD-MAN"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY OSCAR COOPER

THIS is another Douglas Fairbanks subject, widely different in theme from those that have gone before, but no less sure-fire. It combines heart interest and thrills in just about the right proportion, and is one of those pictures which the reviewer feels absolutely justified in commending highly to the exhibitor.

"The Good Bad-Man" belongs to the new order of Westerns. It has all the dash, vigor, and picturesqueness of the old school, but it also has what many of the old Westerns did not have—a plot with an idea. This plot is built around Fairbanks, who, as "Passin' Through," an eccentric outlaw, commits crimes that he may give the proceeds to help unfortunate children—children "who never had a father." He believes he himself belongs to that group of unfortunates, and when he discovers that he does not his reason for being an outlaw vanishes, and he joins the posse which finally breaks up "The Wolf's" pack.

Heart interest is supplied not only by the love between "Passin' Through" and Amy, but also by "Passin' Through's" search for his own identity. He is arrested by a United States marshal, who, it develops, knows all about the facts of his life. The marshal tells the boy that his father was killed by Bud Frazer, who also hounded the mother until she died. Then the younger man goes to "get" Frazer, who turns out to be "The Wolf."

The scenes between the marshal (Doc Cannon) and "Passin' Through"; those between Amy (Bessie Love) and the curious outlaw are of emotional strength, and provide splendid contrast to the gun-play and mob scenes.

Allan Dwan's direction is first rate, and is nowhere more successful than in his capturing of wide sweeps of Western mountain and plain scenery as backgrounds for fights, furious riding, and other thrills. The sets and locations are thoroughly in keeping with the atmosphere of the piece. In all other externals the picture is practically beyond criticism.

Of course Fairbanks is the magnetic central figure throughout. But special mention should be made also of the work of Bessie Love, who continues to give every indication that she is on the road to stardom. The other players, all carefully picked as to type, are Sam De Grasse, Joseph Singleton, Mary Alden, George Beranger and Fred Burns. They are uniformly good.

"MR. JACK TRIFLES"

(Vitagraph-V-L-S-E—One Reel)

REVIEWED BY OSCAR COOPER

LIKE the previous Frank Daniels comedies, which are released under the general title of "The Escapades of Mr. Jack," this number is built around a single incident, the humorous possibilities of which are especially adapted to Mr. Daniels' funmaking abilities.

Mr. Jack is here engaged in extricating himself from a perilous domestic situation brought about by his purchase of a pair of gloves for his wife's pretty French maid. He finally persuades his wife that the gloves were in reality bought as a birthday present for her, and incidentally gives her a lecture on the dangers of suspicion.

Mr. Daniels continues to register his whimsical humor in a thoroughly effective way, and, aided by clever subtitles, puts the picture over in fine style. The humor throughout is refined.

"THE WAYFARERS"

(American—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

A RECIPE that results pretty generally in a successful picture was used in the concocting of this one. The principals look well and act well, there are some thrills, a mystery element, a good romance, suspense, a hard final punch, and a happy ending. While in no sense pretentious or remarkable, it is the kind of film that people are not loath to see.

The author had the right ingredients, but now and then slipped up in their mixing. The motivation would have been more logical if a fuller explanation of certain actions had been given, and some of the coincidences might have appeared more reasonable if they had been introduced with less pother.

Alfred Vosburgh and Vivian Rich are especially good in the lighter moments of the play, and when called upon for emotional work are not found wanting. George Periolat does not have a large part, but what he has he puts over with the usual smoothness. The demands of the scenario occasionally make it necessary for George Webb, the heavy, to appear unnatural, but his acting is usually adequate.



RENFREW IS FOUND DEAD

George Renfrew, a crooked promoter, steals the savings of Frank Andrews. Andrews threatens Renfrew, and so when the shark is later found murdered, Martin his henchman, sends the police to arrest the defrauded man. Through the help of Grace, a girl rooming in the same lodging-house, Andrews escapes, and the two are married. Some time later, Martin is taking his vacation, and passing through a Southern town, meets Grace. He then meets Andrews, and threatens to expose him if Grace does not run away with him. It then develops that Grace was Renfrew's murderer. She committed the crime because he ruined her sister. Martin rides off on his motorcycle to inform the police, but is thrown from the machine and killed.

"SLANDER"

(William Fox—Six Reels)

REVIEWED BY OSCAR COOPER

BERTHA KALICH, whose fame as an emotional actress is securely established, appears here in a modern society drama built along characteristic Fox lines and destined, we believe, to appeal strongly to the great majority of picturegoers. It is replete with punches, deals with facts of life in which men and women are interested, and is staged in thoroughly effective fashion.

It leaves no doubt as to the ability of Madame Kalich in screen pantomime, for she is called upon to run the gamut of the emotions, and she succeeds without difficulty. Her acting holds the spectator throughout the picture, and more than once flashes with great power.

As to the theme, it is made of material which commands the close attention, very often the distinct sympathy, of the great mass of theatre patrons. Briefly, it is this: Richard Tremaine, by forging a letter, compromises Helene Blair (Madame Kalich), brings about her divorce from her husband and her separation from her children, and then secures her consent to marry him. She discovers, then, that he already has a wife; that he it was who destroyed her home life by his slanderous lies; she starts out deliberately to revenge herself on him. This she does by inducing his son to fall in love with her. The father is then brought face to face with the dilemma of seeing his son marry a woman with whom he had been intimate, or having his own disgrace brought out into the light.



BLAIR IS STRICKEN WITH REMORSE

The three finally meet in Helene's apartments, and the son is accidentally shot and killed by a revolver with which the father was attempting to end his own life. The father is charged with the murder of his son, and Helene is the chief witness against him. John Blair, Tremaine's counsel, learns from his wife's testimony of the perfidy of Tremaine. After the latter is sentenced to death, Helene, in a fit of remorse, tells Blair, with whom she is now reunited, that the killing was accidental. Tremaine is freed, and Helene goes back to her rightful place as Blair's wife.

In its essential points this story is well told. It is also filled with numerous touches, centering about the Blair children, which add greatly to its appeal. The cast is entirely competent and includes Eugene Ormonde, Mayme Kelso, Edward Van Sloan, Robert Rendell, Warren Cook, C. Peyton, T. Jerome Lawler, Caroline Harris, Walter Ferguson and Jacqueline Morgan.

Will S. Davis, also the author of the story, deserves credit for his careful direction, which is nearly always skillful. Some of the transitions from scene to scene, however, are a little abrupt, and calculated to confuse some spectators. This is not a serious flaw, and doubtless will be smoothed out before the subject is finally released.

Because of the great pathos thrown about the character of Helene, as interpreted by Madame Kalich, "Slander" will appeal particularly to women, but there is also no question about its ability to interest most men.

"WIVES OF THE RICH"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE difficulties experienced by a woman who, against her husband's wishes, plays bridge for high stakes, are interesting to the majority of theatre-goers—to judge from the number of times these complications have been employed by the noisy and the noiseless kind of drama. This film presents several of the better known evils resulting from injudicious gambling in elite circles, together with enough new ones to command the interest.

In some ways this production might be classed as an educational, because wives who lack imagination will be shown how to mulct their husbands painlessly—by charging $300 for a hundred-



NO MONEY TO PAY HER LOSSES

dollar wrap, by pawning jewelry sent on approval, by robbing the family safe, and by borrowing money from wealthy admirers.

Harry Mestayer is easily the best player in the cast. He is always convincing, and is especially effective in the strong climax of the play. Grace Darmond plays the weak, extravagant wife with considerable skill, while Lafayette McKee, Lillian Hayward, and Emma Glenwood are well cast in minor parts.

John Grant, a capitalist, disapproves of his wife's card playing, and declines to pay any further debts contracted by her at the gaming table. In her efforts to win back the fortune she has squandered, Mrs. Grant resorts to several unscrupulous schemes to obtain money. In order to meet an I. O. U. she borrows a large sum from Baker, her ardent admirer. One night she goes to Baker's apartment to ask an extension of the loan, but her husband hears of the errand and follows her. Baker tries to embrace her, and in the ensuing struggle he is killed. Grant ingeniously makes it appear that Baker committed suicide, and with his repentant wife flees from the gruesome scene.

"HUMAN DRIFTWOOD"

(Peerless-World—Five Reels)

REVIEWED BY PETER MILNE

THE greater part of this subject is given over to showing the efforts of a bad woman and a brutal man to ruin a young girl fresh from the convent. Their plans are defeated in a climax wherein there is an unusual amount of shooting. One shot from the bad man lodges in the heart of a priest, another mortally wounds the notorious woman and she makes a confession that the young girl is not the daughter of the hero and this leaves the way clear for a marriage between the two.

This story is told in a most melodramatic style and while it contains material for quite a strong release, the pictured results are not more than ordinary. There are points in the story that are not made clear; some of them are important and others will attract no more than passing notice, but the ultimate impression conveyed by the picture is that it has been handled with too little care.

The character of the story will likely excite some persons to comment unfavorably upon it. The wanton shooting in the climax, the suggestive character of the dance hall scenes and the subtitles belonging to this part of the picture will no doubt offend some of the spectators.

The direction, which was in charge of Emile Chautard, is average. The character of the story has prevented any brilliant work from Mr. Chautard, but he has done what was tendered him well. The settings are realistic and well carried out. Mr. Chautard's cameraman has not surpassed himself, but the blame might be laid on the quality of film used for the print.



MYRA ARRIVES FROM THE CONVENT

Robert Warwick is seen as Hendricks, the hero. His is a natural and pleasing performance, but he is not ideally cast. Frances Nelson is Velma, the innocent convent girl, and innocence is her main expression throughout the last three reels.

Mr. Warwick and Miss Nelson are featured and in their support are Leonore Harris as the bad woman, Albert S. Hart as the bad man and Alec B. Francis as the priest. The locale shifts from New York in the first two reels to Alaska in the last three.

"CHARLIE CHAPLIN'S BURLESQUE ON 'CARMEN'"

(Essanay-V-L-S-E—Four Reels)

REVIEWED BY OSCAR COOPER

THE Chaplin of the funny walk, eccentric bearing, and inevitable moustache is not lost in the uniform of a Spanish dragoon, and the same mirth-provoking antics which have made him famous are present in his work here. In his hands, Don Jose, or Lieutenant Darn Hosiery as he is known in this burlesque



CARMEN LURES "DARN HOSIERY"

of the opera, is, of course, a "low brow" character whose affair with Carmen is as ridiculous as it is funny.

If Chaplin is late in taking full possession of the screen—near the end of the first reel—he is all the more welcome when he does, especially as the action then gains both animation and direction.

From this time on the laughs begin, and they continue at intervals until the end of the film, that is to say, whenever Charlie himself holds sway on the celluloid. An exception to this general observation is found, however, in the length of a fight between Charlie and a fellow officer, which consumes an amount of footage out of keeping with its ability to hold one's closest attention.

It would be a mistake to say that the picture is all slap-stick, though it is largely so. The famous death scene at the end is carried out in detail, and looks very much like real tragedy for a few moments until Darn Hosiery comes to life and turns tragedy into comedy by displaying a stage knife with which he has "killed" Carmen and himself.

Edna Purviance, as a burlesque Carmen, easily takes second honors; John Rand appears as the toreador, Leo White as the second officer, Jack Henderson as the uncle, Ben Turpin as a smuggler, May White as Chiquita, and Wesley Ruggles as a tramp.

The staging is adequate to the story, and comprehends a number of exteriors and interiors. The exteriors include sea and coast scenes of beauty, which serve as backgrounds for the long continued performances of the smugglers in the first reel. There are few subtitles, and they fail to add anything important to the action.

In utilizing two-reel material for a four-reeler, the makers of the picture evidently thought they could afford to present a number of scenes in which Chaplin does not appear, and to lengthen many of those in which he is present. But of the effectiveness of Chaplin's work there is not the slightest doubt, and he is, as always, the picture.

"HIS WIFE'S MISTAKE"

(Triangle-Keystone—Two Reels)

REVIEWED BY OSCAR COOPER

ROSCOE ARBUCKLE cuts a lot of amusing capers in this, subjecting his physique to various kinds of damage, and not forgetting to inflict damage on others as well. The latter activity takes the form of hurling pies, throwing an effeminate nuisance



THE JANITOR READS A PALM

into a pool of water, and the like. For himself Arbuckle reserves the right to chase a cake of soap around on the floor, slipping and falling at intervals.

And, of course, the usual revolver chase makes up the climax, when an angry husband learns that his wife, mistaking Janitor Arbuckle for a rich client from Missouri, has taken the corpulent janitor to lunch at the Oriental café.

Al St. John, as an office boy; William Jefferson, as the husband; Minta Durfee, as the wife; Betty Gray, as a telephone girl, and Arthur Earl, as the gentleman from Missouri, help along the fun-making in good style.

Some of the situations might be considered a trifle coarse, if they were not so ludicrous, but in general the piece is just roaring, good-natured slapstick. Arbuckle directed.



ILLUSTRATING "THE INVISIBLE ENEMY," AN E-K-O FILM COMPANY OFFERING

"THE INVISIBLE ENEMY"

(E-K-O—Five Reels)

REVIEWED BY H. S. FULD

THE E-K-O Film Company has seized upon the psychological moment in launching "The Invisible Enemy."

The present crusade against the great white plague, instituted some twelve years ago in this country, has grown into a nation-wide movement. There are today 3,500 local agencies scattered throughout the country working in conjunction with the National Association for the Study and Prevention of Tuberculosis, and this release of the E-K-O should be of incalculable assistance to them.

It is a rarity in this stage of the film industry to find a so-called educational film embodying an interesting story or plot in conjunction with its instructive capabilities. "The Invisible Enemy" outside of its educational value has a good plot, is well acted, has perfect photography and is ably directed.

The plot of the photoplay shows how the use of patent medicines and bad living conditions affect the health, and lucidly illustrates the supreme fight of knowledge against ignorance and greed.

Governor Webster (Frederick Vroom) a business associate of James Haggerty (William Parsons), a tenement house owner, is anxious to marry his daughter Muriel (Emma K. Oswald) to the latter.

Through political influence Haggerty is able to keep his tenements in an unsanitary and neglected state, and only a chance visit of Webster's son Jack (Jack Cummings) to one of the tenements brings out the true conditions.

Faith (Lucille Young), a young laundry girl, is overcome on the street from sheer exhaustion and is taken to her home by young Webster in his machine. The use of patent medicines has been the death of Faith's mother and unsanitary conditions of their living rooms in one of Haggerty's tenements has lost her the young sister. This meeting with Faith and pity for her condition affects Jack so that he marries her against his father's wishes.

Dr. De La Roche (Leon Kent), an authority on tuberculosis, befriends them, and sees that they get work on a ranch where he is about to go on a vacation.

Webster disowns his son and a reporter for a newspaper gets the facts and prints them in the morning paper. The tenement row of Haggerty's is exposed and he goes to the editor for redress only to be refused.

Webster is forced to support the society that insists on making the improvements necessary to make the tenements come up to requirements.

Muriel falls in love with the doctor, finally marries him, and supports him in his work to fight the great white plague.

The educational value of the photoplay is enhanced by the various technical exhibits adroitly interwoven, which have been carefully supervised by the National Society. This release should prove valuable both for theatre and community projection.

"I WILL REPAY"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE temptation to subordinate realism to the potent "punch" has here proved too strong. Coincidence is forced to perform several strenuous feats of gymnastics, but situations of considerable tenseness are thus made possible.

No one will criticise an author or director for causing justice to triumph and villainy to bite its nails in final downfall, for the people must have Sunday-school-novel retribution. While some may find fault with the modus operandi, no one can say that the good and bad characters of this play are not given their just deserts in a dramatic manner.

Insanity furnishes much of the script's material, and while an alienist might be at a loss to understand the exact species of mental disorder depicted, the general public will not be so captious.

Marguerite Clayton, Edward Arnold, and John Junior handle the leads in agreeable fashion.

John Shandon, a man of thirty-eight, in in love with Virginia Harding, a girl of twenty. Virginia loves Ralph, his nephew, so



THE RIVALS

John plans to put his rival out of the running. By altering a diary, he makes it appear that Ralph may become a victim of hereditary insanity, and the young man feels that he cannot marry.

He goes to Alaska, and actually becomes insane through brooding. John relents, and tells Virginia the truth. She goes to search for Ralph, and finding him, finally cures his malady. Meantime John has gone insane from thinking over his crime.

WELL KNOWN AUTHOR WRITES SCENARIO FOR CIVIC BETTERMENT IN LOUISVILLE

Special to MOTION PICTURE NEWS

Louisville, Ky., April 8.

MRS. ALICE HEGAN RICE, author of "Mrs. Wiggs of the Cabbage Patch" and other popular stories, has written a scenario of a motion picture play which is being produced by the Aladdin Film Corporation of Louisville. The story, which is educational in character, calls attention to the dangers of public dumps and shows the garbage situation in Louisville. The film will be produced under the auspices of the Louisville Civic League and will be shown at a local theatre.

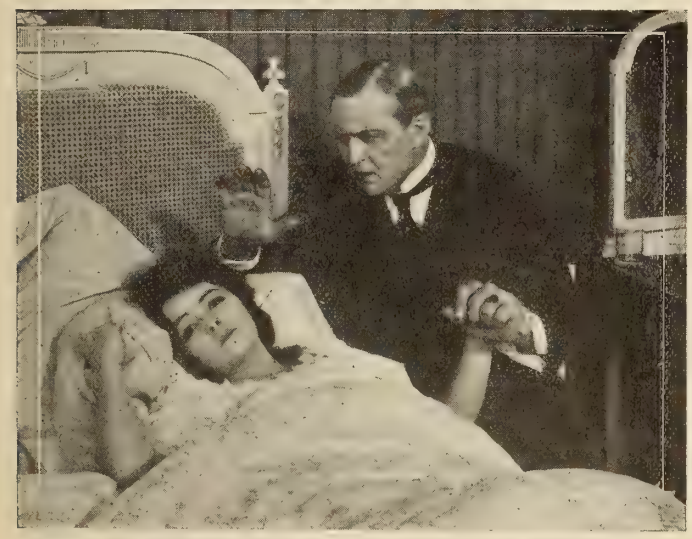
"DOCTOR NEIGHBOR"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

THIS picture puts forth a plea that it is not right to prolong a human life if that life is so distorted and mangled as to prevent its normal restoration. It might be taken as an attack on the time-honored law of the medical profession—to sustain life whenever there is the slightest chance, no matter what the consequences will be. Be that as it may, anything that attacks anything else with any degree of purpose is bound to be strong and "Doctor Neighbor" is very strong indeed.

To drive home her point, Author Agnes Hay has seen occasion to call for the picturization of a number of scenes taken around the bed of one Hazel Rogers, who with her spine twisted and fractured by an automobile accident, lies praying her attendants to deprive her of her life. There are long scenes and they are pathetic to the extreme, and after the nurse, her dearest friend, has granted her request, there is considerable mourning and weeping. It is not a cheerful picture and there is no happy conclusion.



THE STRUGGLE BETWEEN LOVE AND DUTY

Universal may have been troubled with thoughts of a wrathy censor board when "Doctor Neighbor" was produced, or perhaps the medical profession was to be reckoned with, for without the shadow of a doubt the picture would have run a more natural course if the doctor himself had been the one to deprive Hazel of her slight chance to recover. But this would have undoubtedly created an uproar among the aforementioned parties.

The picture concludes by showing the doctor, who had favored taking, but feared to take, the girl's life, giving his blood to save her relentless husband. The nurse, freed from her term in prison, goes to the doctor's house to find him dead from exhaustion. She realizes that it is useless to contradict any set law and there the story ends.

Hobart Bosworth makes a very strong figure of the doctor and Dorothy Davenport is the center of great sympathy as the ruined girl. Gretchen Lederer is the nurse, Emory Johnson the husband, while Adele Farrington and Margaret Whistler have other prominent parts which they handled exceedingly well.

Lloyd B. Carleton directed. His work is praiseworthy, for he has handled an extremely delicate subject in the least offensive manner possible.

"THE GAY LORD WARING"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

WITH J. Warren Kerrigan as the romatic hero, whose ultimate fate is undecided until the last scene, "The Gay Lord Waring" makes a most promising bid for popularity. Houghton Townley's novel upon which the scenario by F. McGrew Willis was based smacks strongly of originality, and Mr. Kerrigan and originality present a formidable front.

However, even with a popular star and an original story, it is Director Otis Turner upon whose shoulders rested the greater work, and he should receive just and full due. Of late we have seen so many promising pictures spoiled by neglect of detail, that "The Gay Lord Waring" seems notable for its completeness in this respect. Its detail is practically perfect as to atmosphere and the matter of correct settings and natural action.

While Lord Arthur Waring is enjoying a little race with his footman, his horse collides with that of Helene Von Gerold. The girl is seriously wounded, but her father, a miser, will not advance the funds sufficient for her complete recovery. Lord Arthur is penniless, so he makes an agreement with his conniving half-brother, Mark, to forfeit his title by suicide within six months unless he returns a borrowed one hundred thousand pounds. Part of this sum he intends to spend on Helene's cure, but Mark, who is desirous of marrying Helene to gain her father's wealth, has gotten ahead of his brother and furnished the required sum.

Lord Waring then returns to the city and indulges in a very gay life. His time almost up, he returns to the country estate and settles his affairs. Countess Olga, an adventuress, in love with Waring, learns of his plight and goes so far as to marry a money lender that she may procure the sum necessary for Waring's release from his bond. But the unexpected occurs. Von Gerold's home burns. He is killed. Lord Waring rescues Helene. Mark



THE RESULT OF THE RACE

in hurrying to the fire is thrown from his cart and killed. The reunion between Helene and Waring, though obvious, is not actually realized.

Lois Wilson is a good Helene Bertram Grassby a convincing villain, Maude George a most appealing Countess, while Harold Holland and Duke Worne handle other important parts.

The settings are pleasingly adequate throughout, while the photography meets all requirements.



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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Celeste." (Biograph. Two reels. Tues., April 25.)—An interesting story based on an old plot is here presented by Biograph with Vola Smith, Jack Mulhall and Charles Perley in the leading parts. The wife and baby of an artist are shipwrecked. Years later the girl is loved by a fisherman and a tourist. The two fight for her and fall over a cliff. The fisherman is killed. Celeste disappears and later is found as an artist's model. She is reunited with both her father and lover.

"The Spring Chicken." (Biograph. Three reels. Reissue.)—This comedy was made by Del Henderson and has in its cast Dave Morris, Reggie Morris, Gertrude Bambrick, Bud Ross, Louise Owen and Clarence Barr. Its main character impersonated by Dave Morris, was raised in a chicken incubator and therefore has chicken habits. He gets into a rumpus at a seaside hotel where an entire burlesque show and a runaway husband are encamping.

Of plot the picture has practically none and the business done by the various players is rather amateurish in execution. In fact the entire picture is interesting only because it shows a collection of comedy players, now in their prime, but who at the time of the production of this picture were just learning the tricks of the art. The same may be said of the director.

"I Will Repay." (Essanay. Three reels. Sat., March 25.)—Reviewed at length elsewhere in this issue.

"The Last Adventure." (Essanay. Three reels. Sat., April 15.)—The story of this film and its method of development are sufficiently novel to counterbalance the frequent improbabilities. The public seems to be perennially interested in society crooks, and so should enjoy seeing the shrewd, though seemingly impossible, exploits of the tricksters depicted in this release.

The principals, Lillian Drew, John Lorenz, and Edward Arnold, are all good.

Timothy Hayden has a strong influence over Beatrice Clemmons. He forces her to become a Salamander—accepting gifts from rich suitors and selling them. Arnold Burton, a millionaire, comes under Beatrice's spell, and she falls in love with him. When she marries, Burton Hayden threatens to reveal her past unless she secures a divorce and alimony. Beatrice herself tells her husband of her former life, and is forgiven. Hayden is about to shoot Beatrice, when he is killed by the butler.

"The Elder Brother." (Essanay. Two reels. Tues., April 18.)—This re-issue not shown for review; the story follows. Phillip and Irving, two brothers, lead different lives. Irving is an epicure of wine and women, while Phillip is a hard-working doctor. Irving falls in love with a cabaret girl, and one of his jealous friends causes him to become a wreck through smoking cocaine-doped cigarettes. When Phillip discovers his brother's condition, he goes to the girl to denounce her. But she proves her innocence, and the doctor falls in love with her.

In the cast are Francis X. Bushman, Bryant Washburn, Gerda Holmes, and John H. Cossar.

"Canimated Nooz Pictorial," No. 9. (Essanay. Split reel. Wed., April 19.)—Animated cartoon burlesque of current happenings, together with five hundred feet of Western scenic.

"Her Naked Soul." (Essanay. Three reels. Sat., April 22.)—Not shown for review; the story follows. Shirley Davis, a woman of the half world, reforms and becomes a stenographer. Her employer marries her, and they are happy for some years, until Chadwick, an old chum of the husband, threatens to expose Shirley's past life, unless she gives herself to him.

She tells her husband, and he goes off to shoot Chadwick. Shirley runs to warn Chadwick, so that her husband may not commit murder. She finds him dead, and when she is accused of the murder, her husband confesses that he was the slayer. It later develops that Chadwick's son did the killing so Shirley and her husband are happy once more.

The cast is composed of Darwin Karr, Nell Craig, Hugh Thompson, and Edmund F. Cobb.

"Ham and Preparedness." (Kalem. Tues., April 18.)—Ham masques as an army hero and is sheltered by an officer until Bud comes along and proclaims his real identity. This theme elaborated makes "Ham and Preparedness" one of the best of the Ham and Bud comedies. It has a quantity of original business, while Lloyd Hamilton has seldom appeared to better advantage.

"Their Taking Ways." (Kalem. Wed., April 19.)—Ethel Teare has again been awarded a story which gives her and the support plenty of opportunity for comedy work, besides possessing a strong vein of humor of its own. Ethel is of the light-fingered order and so is the gentleman across the way. They meet and try to ply their trade on one another, but discovered, they decide that in union there is strength.

"The Governor's Special." (Kalem. Sat., April 22.)—From the title one is led to believe that this picture belongs to the old school wherein presidents' and governors' specials were continually being jeopardized. The situations are a little hackneyed perhaps, but on the whole this reel measures well up to the high standard of the "Hazards of Helen" series. There is the thrill and a credible story which creates no little suspense.

"A War of Wits." (Kalem. Two reels. Week of April 17.)—This is an episode of "The Social Pirates" series and continues in the same entertaining path marked by its predecessors. The two young ladies succeed in duping a quack doctor by using the very same methods on him, which he employed against his victims. Original to the extreme, "A War of Wits" is evolved in the same realistic manner as the other numbers of the serial. It is a good picture and good pictures are scarce.

"Romance and Riot." (Kalem. Fri., April 14. The police chief and one of his hirelings are both in love with Sis, the slavey, and the rivalry is great. When a burglar happens along, the whole household is thrown into a riot and great is the confusion until he is finally captured Rose Melville and Henry Murdock continue to give good performances, but their vehicle is not quite as good this time.

"A Wise Waiter." (Lubin. Sat., April 8.)—This Billie Reeves subject misses fire at almost every point, and can only be considered mildly amusing. It is chiefly slapstick, but it offers no new situations, and very little that can be called comedy. The cast, Reeves, John Shermer, Francis Joyner, Eleanor Blanchard, and Margaret Moore, who were directed by Earl Metcalfe, deserve better material.

"Otto the Bell Boy." (Lubin. Mon., April 10.)—Davy Don is seen as an eccentric bell boy in this. Despite the absence of anything roaringly funny, some of his typical character comedy is interesting. Patsy De Forest is his chief assistant, and appears to good advantage. Edwin McKim directed.

"Mr. Housekeeper." (Lubin. Sat., April 15.)—Again Billie Reeves, this time as a would-be boarding house proprietor, whose affair with a female star boarder is rudely interrupted by the reappearance of his wife after a short absence. The ludicrous quality of some of the situations may put them over. Eleanor Blanchard and Francis Joyner are also in the cast, which worked under the direction of Earl Metcalfe.

"The Three Wise Men." (Selig. Three reels. Mon., April 17.)—Will be Reviewed at length in next week's issue.

"Too Many Chefs." (Selig. Sat., April 22.)—This Western comedy is along familiar lines but has enough original business to get some laughs. While the humor is the reverse of subtle, it must be remembered that cowboys do not get their fun out of after-dinner quips and double-entendre. Tom Mix, Victoria Forde, and Joe Ryan handle the leads acceptably.

Ruth returns to the ranch after acquiring Eastern polish and chides the boys for chewing tobacco, swearing, and other breaches. The men start off for the round-up, but the cook gets drunk, puts his pipe in the coffee-pot, and in other ways annoys the cowboys. They send a hurry call to Ruth for a cook, and she decides to dress like a man and cook for them. When she prepares a plate of fudge for supper, the men kick her violently, and her identity is made known. Tom, the foreman, proposes on the spot, and is accepted.

MUTUAL PROGRAM

"The Wayfarers." (American. Three reels. Sat., April 15.)—Reviewed at length elsewhere in this issue.

"His Masterpiece." (American. Two reels. Mon., April 17.)—An unusually pleasing program contribution has here been made out of mediocre material. A few minor alterations do not cover up the thread-bareness of the story, but the director introduces so many delicate touches of heart appeal that the conventionality of the theme is forgiven. The director was particularly happy in his choice of locations—and the cameraman did full justice to them. Edward Coxen tackles the hero's part in the way that has made him popular. Marguerite Nicholls, his new leading woman, is a pleasing ingenue with some dramatic ability. Charles Newton and Lizette Thorne are excellent in lesser roles.

A painting by Eric DeVoe creates a furore at the Annual Exhibition, and people are curious to know how he was inspired to paint its weird beauty. The story of its conception is then shown. DeVoe is about to be divorced from his wife, and goes to the country to escape gossip. There he meets Doris, a country girl, and falls in love with her. But his wife learns of his new love and refuses to divorce him.

He stays in the city, hoping that she will relent, while Doris is about to bear him a child. When he does not return, she writes him a letter telling that she is going to commit suicide. In a frenzy of remorse he paints a picture of her drowning in a brook. Later he finds that she was prevented from killing herself, and their happiness is assured.

"Counterfeit Love." (Vogue. Tues., April 18.)—Not shown for review; the story follows. Madge, a girl detective, is sent to capture a gang of counterfeiters, but falls in love with one of them. She is at a loss to know what to do until it comes out that the man she loves is also a detective.

Some of the players are Rube Miller, Arthur Tavares, Alice Neice, and Madge Kirby.

"Number, Please?" (Beauty. Wed., April 19.)—This comedy has considerable originality, and, strangely enough, a real plot. The "business" is often strenuous enough to be termed slapstick, but it is ingenious and clean. Carol Halloway and John Sheehan give their usual good performances, and in the support John Steppling is particularly effective. Others that appear are Mary Talbot and Dick Rosson.

Joe, a lineman, loves Lizzie, a telephone operator. Lizzie makes a lot of trouble by flirting over the phone with subscribers, finally getting one man into divorce proceedings with his wife. But she smoothes over this mix-up, and is finally persuaded by the lineman's cave-man tactics to marry him.

"The Return." (Mustang. Two reels. Fri., April 21.)—A rather unusual plot and an unexpected ending make this a good picture. Nothing extraordinary was attempted in its production, but the acting is good and the photography clear. Art Acord, hero of the Buck Parvin series, makes a good principal, and Mollie Shafer, Clarence Burton, Nita Davis, and Lawrence Peyton furnish excellent support.

Melville, the express agent in a small Western town, misses some money from the till, and his son Frank believes that his father stole it. Frank leaves a note, saying that he took the money, and goes off to make the loss good. Before he returns it develops that the money was carried off and buried by a dog. Frank comes back with the money, and when he finds out how the loss occurred, he goes to find Mary, his sweetheart. Mary is in her cabin and the door is besieged by a rejected suitor. When Frank knocks on the door, Mary thinks it is the attacker, and kills him with a revolver.

"Realization." (American. Three reels. Sat., April 22.)—Frank Borzage, the director, was certainly handed a hard one when asked to make a picture out of the scenario of this film. The story of it has been the theme of scores of photo-

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plays, and most of them have been treated in substantially the same way as is this one. The wonder of it is that this version is really interesting and entertaining. A lot of the credit goes to Alfred Vosburgh and Vivian Rich. Others in the cast are George Periolat, Louise Lester, Edna Frawley, and Joseph Beaudry.

Carl, first violin of a theatre orchestra, falls in love with Elsa, a minor actress of the company. She is also admired by Brown, a rich rounder. Carl's sister comes to visit him, and he leaves a note on Elsa's dressing table, asking her to have lunch with them. Brown sees this note, and tearing it up, tells Elsa that her lover is entertaining another.

The girl verifies this, and in her despair, decides to accept Brown's immoral offer. That night there is a fire in the theatre, and Carl rescues Elsa. She thinks it is Brown who is the hero, until Carl's sister explains who she is and asks Elsa to go to the hospital with her, where her brother is severely burned. Elsa realizes Carl's devotion and accepts his proposal.

"The Bookworm's Blessed Blunders." (Beauty. Sun., April 23.)—Not shown for review; the story follows. Ignatius, proprietor of a book store, wants money to marry an elderly spinster. He absent-mindedly puts a dollar bill in every book he sells one morning, and the store is besieged with customers. His entire stock is sold out before the purchasers realize that there are no more bills in the volumes. He forgets that he is to be married until he reads in a book "—and so they were married." Orral Humphrey and Lucille Ward play the leads.

"Slipping It Over on Father." (Vogue. Sun., April 23.)—If the energy displayed by the actors were translated into laughs, this slapstick would be a winner, but the plot and business are so musty that the comedians are greatly hampered. This type of athletic humor always seems sure-fire, however, and no doubt many audiences will enjoy the strenuous capers cut. Two or three vulgar incidents might be safely eliminated. In the cast are Paddy McQuire, Louise Owen, Jack Connelly, Jack Gaines, and Mert Sterling.

Old Man Blank doesn't want Jack to marry Louise, so he sends her to boarding school. But Jack dresses as a girl, enters the same school, and has a fine time until his sex is discovered. Furious slapstick fights and chases ensue, and the hubbub is increased when a burglar enters the foray. Jack and Louise finally escape and get married. Louise wins her father's blessing by the tried-and-true method of chucking him under the chin.

PATHE EXCHANGE INC.

"The Iron Claw," No. 5. (Pathé. Two reels.)—Several unique features are introduced to help along the excitement of this chapter. Margery, accompanied by Manly, her father's secretary, on a shopping tour, sees a parrot which once belonged to her enemy, Legar, and buys it. The parrot escapes and returns to Legar.

Later Margery is recaptured by the criminals, who steal a valuable may, and then lock her in the vault. Rescuers arrive, and after the parrot has continually repeated the combination of the vault, she is released. The Laughing mask recovers the stolen map. Creighton Hale, Pearl White and Sheldon Lewis head the cast.

"Pathe News," No. 28. (Pathé.)—Supply wagon trains convoyed by U. S. Troops into interior Mexico; Harlem, N. Y., babies in annual carnival parade; Glenn Martin instructs militia in aviation, at Lost Angeles; new automobile boulevard dedicated with 50-mile race at San Diego; German freighter, raised after two years on the bottom, towed into San Francisco; new armored car tested at Eastchester, N. Y.; long-abandoned ship yards at Bath, Me., reopened by growing demand for tonnage; citizens of Ysleta, Texas, on the border, organize their own home guard; tank wagons unloaded at Columbus, N. M., for use of U. S. expedition; Pathé Paris fashions in color.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Two reels. Nineteenth Episode. Week of April 17.)—The grafters here attempt to implicate a certain senator who is opposing a munition bill which would benefit the trusts. Mayor Harding scents trouble and poses as the senator. He goes to visit parties concerned in the frameup and they manage to photograph him while in the arms of a young girl.

In the meantime the real senator, mistaken for the mayor by hirelings of the grafters, and Dorothy, have been imprisoned in an old shack which is set afire. Harding arrives in time to save both and the next day the mayor and his associates have the laugh on the grafters when they come to collect hush money.

"Her Bitter Cup." (Red Feather. Five reels. Mon., April 17.)—Reviewed at length in the issue of April 8.

"His Neighbor's Wife." (Nestor. Mon., April 17.)—Neal asks for a raise, giving marriage as the cause. His boss consents and asks himself to dinner. Neal has to borrow his friend's wife and when the friend comes in drunk things start to hum, ending by landing Neal in prison with not a friend in the world.

Neal Burns, Ray Gallagher, Billie Rhodes and Harry Rattenberry are the leads in this comedy which though old in situations manages to register quite effectively. Burns wrote the scenario while Horace Davey directed.

"The Best Man's Bride." (Gold Seal. Two reels. Tues., April 18.)—A comedy-drama of genuinely fine type that has an original story and convinces despite improbability, which contains suspense and plenty of it. Herbert Rawlinson and Francelia Billington are well equipped to take the romantic leads and their acting adds much to the picture. The story was written by Alice McGowan and Malcom Strong, Ben Cohn prepared the scenario and William Worthington directed in his usual efficient style.

"Love Laughs At Dyspepsia." (Imp. Tues., April 18.)—An eccentric comedy romance indulged in between Victor Potel and Jean Bernoudy. Miss Bernoudy is one of the cleverest actresses that ever appeared in a slavey role. She puts over her business in an unaffected way that is simply uproarious. Naturally the picture is good. Little Zoe Beck appears as cupid.

"Royal Love." (Victor Three reels. Wed., April 19.)—An unconvincing picture produced by Percy Nash in England. There is good lighting but nothing else meritorious. The story, laid in an imaginary kingdom, is conventional in theme and is carelessly and impossibly treated. There is also much that is revolting in the subject, such as shooting a man at very close range and running a woman through the back with a sword. The photography is poor.

"A Meeting for a Cheating." (L-Ko. Wed., April 19.)—This comedy featuring Billy Ritchie was not shown for review.

"Oh! What a Whopper." (Big 4. Two reels. Thurs., April 20.)—Whatever comedy that this hackneyed plot contained at the outset was quite spoiled by the overacting of Harry Coleman, who essays to be a comedian. There are few laughs in the two reels, while Coleman's monotonous expressions soon become tiresome.

"The Gambler." (Laemmle. Thurs., April 20.)—The gambler disappears and his wife marries an old sweetheart. Returning, the gambler realizes his worthlessness and the good character of his rival, so he goes away for ever. Rather unique and pleasing. Myrtle Gonzalez, Fred Church and Val Paul are the leads.

"The Haunted Bell." (Imp. Two reels. Fri., April 21.)—A mystery picture adapted from a story by the late Jacques Futrelle, produced by Henry Otto with King Baggot and Edna Hunter in the principal parts. It concerns a bell, to which great importance is attached by the Hindus.

It is in the possession of a novelist and one morning it disappears and a curio dealer is found murdered on the floor. It develops that a Hindu committed the crime. The story is really in two distinct episodes and while a little obvious at all times, it stimulates the interest to an average degree. Frank Smith and Joe Granby are also in the cast.

"A Strange Confession." (Victor. Fri., April 21.)—Joe the ape of the Universal zoo plays a prominena part in this drama. He steals a wallet and the irate parent believes his gambling son to have committed the crime. However, the ape enters again and brings back the wallet, clearing up the mystery. Joe is very clever, but the story is rather unconvincingly done. Hunt directed Colin Chase, Golda Coldwell, Rex de Roselli and Mrs. Jay Hunt in the leading parts.

"Eddie's Night Out." (Nestor. Fri., April 21.)—Eddie and his wife are the slaves of the latter's mother but after a boisterous night Eddie takes the reins in his own hands and wins out. This is a fair comedy, that has several laughs of a stereotyped variety throughout it but which is not blessed with a story the like of which Al Christie can produce. Eddie Lyons, Stella Adams and Betty Compson are the principals.

"The Passing of Hell's Crown." (Bison. Two reels. Sat., April 22.)—Harry Carey is here cast as a bad man, undisputed ruler of Hell's Crown. In an encounter with the sheriff's daughter he is led to reform, principally because he sees a bible and remembers his childhood days. The realism of such a transformation is questionable and seems to us quite weak. The story on the whole is fair, Carey does average work and the supporting cast, headed by Olive Golden, is adequate. Jacques Jaccard directed from a scenario by W. B. Pearson.

"Just Yet But Not Quite." (Joker. Sat., April 22.)—This comedy resembles its title in that it means nothing, but notwithstanding, Ernie Shields and Marcia Moore manage to put the reel over in an averagely laughable style.

"His World of Darkness." (Rex. Three reels. Sun., April 23.)—There are some parts of this strong melodrama that are illogical but on the whole it fills the bill to a nicety. The climax is unusual and the whole thing is developed with an eye to suspense. The theme concerns the husband who regains his sight to discover that his wife is unfaithful. Ben Wilson, Clara Beyers, and Charles Ogle are the leads. Stuart Paton is the author.

"Little Billy's School Days." (L-Ko. Sun., April 23.)—A comedy with little Billy and Olive, that contains a welcome touch of drama here and there. It concerns itself largely with the capers cut by school children of which Billy and Fatty Voss are the leaders. The spectacle of Fatty and Billy side by side is one of the funniest sights in the reel.

WEEKLIES

Hearst Vitagraph, No. 28.—Military funeral at El Paso for Lieut. Allison, first American officer who died on Pershing expedition into Mexico; Genesee River overflows its banks at Rochester, N. Y.; fishing through ice on Lake Erie; Grand Rapids business men form volunteer military company; full rigged schooner launched at Bath, Me.; two trains and freight depot destroyed by fire at Houston, Tex.; season's latest fashions; Herriman cartoon.

Mutual Weekly, No. 67.—Fire boats break ice jam in Buffalo River; five thousand celebrate birthday of University of California; spring weather brings out Harvard athletes; latest fashions; Alice Goodman, girl boxer, poses for the camera; Schooner Jerome Jones launch at Bath, Me.; big fire in New York downtown district; Detroit Tigers train at San Antonio; six die in country club fire at San Antonio; Third Cavalry leaves for the border; motor trucks rush supplies from El Paso to Gen. Pershing; other views.

Pathé News, No. 29. (Pathé.)—Atlantic fleet coals ship at Guantanamo; annual tug of war at Maryland Agricultural College; transporting supplies for the U. S. troops over mountains in Mexico; troops at Ft. Winfield Scott, San Francisco, parade to show their readiness for the field; suffrage leaders leave New York for auto tour to the Pacific coast; new army searchlight tested at War College, Washington; elephants in spring stroll down Fifth avenue, New York; explosion destroys large munition depot at St. Denis, France; J. H. Fisher, village blacksmith of Cleveland, O.; forges iron at ninety; new type of water craft, driven by aerial propeller, tested at Seattle; colored troops of 24th infantry in field in Mexico.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, April 17, 1916.

BIOGRAPH—A Cry for Help, D., 1000 (Re-Issue).... 20380
LUBIN—Frocks and Frills, C., 1000..... 20381
SELIG—Selig-Tribune, No. 31, Topical, 1000..... 20379
SELIG—Three Wise Men, D., 3000..... 20375
VITAGRAPH—Life and Training in the U. S. Navy, Ed., 1000 20378

Tuesday, April 18, 1916.

ESSANAY—The Elder Brother, D., 2000..... 20382
KALEM—Ham and Preparedness (Ham Comedy), 1000 20384
LUBIN—One of the Pack, D., 2000..... 20385

Wednesday, April 19, 1916.

BIOGRAPH—The Larrimore Case, D., 3000..... 20389
ESSANAY—Canimated Nooz Pictorial, No. 8, Cart., and 500 ft. Sc., Split reel..... 20388
KALEM—Their Taking Ways (Ethel Teare Comedy), 1000 20387

Thursday, April 20, 1916.

LUBIN—The Heart's Tribute, D., 3000..... 20392
SELIG—Selig-Tribune, No. 32, Topical, 1000..... 20395
VIM—All for a Girl, C., 1000..... 20396

Friday, April 21, 1916.

KALEM—A Double-Barreled Courtship (Sis Hopkins Comedy), 1000 20400
KNICKERBOCKER STAR FEATURE—Spell of the Knife, D., 3000 20397
VIM—Hired and Fired, C., 1000..... 20402
VITAGRAPH—His Lucky Day, C., 1000..... 20401

Saturday, April 22, 1916.

ESSANAY—Her Naked Soul, D., 3000..... 20403
KALEM—The Governor's Special (H. of H. Series), D., 1000 20410
LUBIN—Millionaire Billy, C., 1000..... 20406
SELIG—Too Many Chefs, C., 1000..... 20411
VITAGRAPH—A Caliph of New Bagdad, Com.-D., 3000 20407

SPECIALS

ESSANAY—The Strange Case of Mary Page, D., 2000..
KALEM—A War of Wits (Fourth of "The Social Pirates" Series), D., 2000.....

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, April 24, 1916.

BIOGRAPH—The Blind Princess and the Poet, D., 1000 (Re-Issue) .....
SELIG—The Woman Who Did Not Care, D., 3000.....
SELIG—Selig-Tribune, No. 33, Topical, 1000.....
LUBIN—Germs and Microbes, C., 1000.....
VITAGRAPH—The Rookie, D., 1000.....

Tuesday, April 25, 1916.

BIOGRAPH—Celeste, D., 2000.....
ESSANAY—The Little Samaritan, D., 2000.....
KALEM—Ham Comedy (Title Not Decided), 1000....

Wednesday, April 26, 1916.

BIOGRAPH—A Spring Chicken, C., 3000.....
ESSANAY—Vernon Howe Baily's Sketch Book of Boston, and 500 ft. Scenic, Split reel.....
KALEM—Counting Out the Count (Ethel Teare Comedy), 1000 .....

Thursday, April 27, 1916.

LUBIN—Playthings of the Gods, D., 3000.....
SELIG—Selig-Tribune, No. 34, Topical, 1000.....
VIM—What's Sauce for the Goose, C., 1000.....

Friday, April 28, 1916.

KALEM—A Lucky Mistake (Sis Hopkins Comedy), 1000 .....
KNICKERBOCKER STAR FEATURE—When Might Is Right, D., 3000.....
VIM—The Rivals, C., 1000.....
VITAGRAPH—Terry's Tea Party, C., 1000.....

Saturday, April 29, 1916.

ESSANAY—The Danger Line, D., 3000.....
KALEM—The Trail of Danger (H. of H. Series), D., 1000 .....
LUBIN—Love and Bullets, C., 1000.....
SELIG—Badgered, D., 1000.....
VITAGRAPH—The Man Hunt, D., 3000.....

SPECIALS

ESSANAY—The Strange Case of Mary Page, D., 2000..
KALEM—The Millionaire Plunger (Fifth of "The Social Pirates" Series), D., 2000.....



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Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, April 17, 1916.

AMERICAN—His Masterpiece, D., 2000..... 04642
FALSTAFF—The Sailor's Smiling Spirit, C., 1000..... 04644

Tuesday, April 18, 1916.

THANHOUSER—The Girl from Chicago, D., 2000.... 04645
VOGUE—Counterfeit Love, C., 1000..... 04647

Wednesday, April 19, 1916.

MUTUAL—Mutual Weekly, No. 68, Topical, 1000..... 04648
BEAUTY—Number, Please? C., 1000..... 04649
GAUMONT—See America First, No. 32, Sc., and Kartoon Komics, Split reel..... 04650

Thursday, April 20, 1916.

THANHOUSER—The Man's Sin, D., 3000..... 04651

Friday, April 21, 1916.

MUSTANG—Two-reel Drama (Title not reported).... 04654
CUB—The Conquering Hero, C., 1000..... 04656

Saturday, April 22, 1916.

AMERICAN—Realization, D., 3000..... 04657
FALSTAFF—Simple Simon's Schooling, C., 1000..... 04660

Sunday, April 23, 1916.

BEAUTY—The Bookworm's Blessed Blunders, C., 1000. 04661
VOGUE—Slipping It Over on Father, C., 1000..... 04662

RELEASES OF COMING WEEK

Monday, April 24, 1916.

AMERICAN—The Counterfeit Earl, D., 2000..... 04663
FALSTAFF—Dad's Darling Daughters, C., 1000..... 04665

Tuesday, April 25, 1916.

THANHOUSER—A Man of Honor, D., 2000..... 04666
VOGUE—The Island That Never Was, C., 1000..... 04668

Wednesday, April 26, 1916.

MUTUAL—Mutual Weekly, No. 69, Topical, 1000..... 04669
BEAUTY—Bugs and Bugles, C., 1000..... 04670
GAUMONT—See America First, No. 33 (Charleston, S. C.), and Kartoon Komics, Split reel..... 04671

Thursday, April 27, 1916.

AMERICAN—A Broken Genius, D., 3000..... 04672

Friday, April 28, 1916.

MUSTANG—Unlucky Luke, Com.-D., 2000..... 04675
CUB—The Traitor, C., 1000..... 04677

Saturday, April 29, 1916.

THANHOUSER—The Carriage of Death, D., 3000.... 04678
FALSTAFF—Willing Wendy to Willie, C., 1000..... 04681

Sunday, April 30, 1916.

BEAUTY—Two Beds and No Sleep, C., 1000..... 04682
VOGUE—Bungling Bill, Doctor, C., 1000..... 04683

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Photo Badger Game (Nineteenth of "Graft" Series), D., 2000.... 01374

Monday, April 17, 1916.

RED FEATHER—Her Bitter Cup, D., 5000..... 01357
NESTOR—His Neighbor's Wife, C., 1000..... 01358

Tuesday, April 18, 1916.

GOLD SEAL—The Best Man's Bride, D., 2000..... 01359
IMP—Love Laughs at Dyspepsia, C., 1000..... 03160

Wednesday, April 19, 1916.

VICTOR—Royal Love, D., 3000..... 01361
L-KO—A Meeting for a Cheating, C., 1000..... 01362
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 16 01363

Thursday, April 20, 1916.

LAEMMLE—The Gambler, D., 1000..... 01364
BIG U—Oh! What a Whopper! C., 2000..... 01365
POWERS—The Toyland Villain, and Ed, Split reel.... 01366

Friday, April 21, 1916.

IMP—The Haunted Bell, D., 2000..... 01367
VICTOR—A Strange Confession, D., 1000..... 01368
NESTOR—Eddie's Night Out, C., 1000..... 01369

Saturday, April 22, 1916.

BISON—The Passing of Hell's Crown, D., 1000..... 01370
JOKER—Just Yet, But Not Quite, C., 1000..... 01371

Sunday, April 23, 1916.

REX—His World of Darkness, D., 3000..... 01372
L-KO—Little Billy's School Days, C., 1000..... 01373

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—"Graft" (Episode 20), D., 2000..... 01393

Monday, April 24, 1916.

RED FEATHER—Thrown to the Lions, D., 5000..... 01375
NESTOR—His Wooden Leg, C., 1000..... 01376

Tuesday, April 25, 1916.

GOLD SEAL—The Other Half, D., 2000..... 01377
REX—The Unexpected, Com.-D..... 01378
IMP—Billie's War Brides, C., 1000..... 01379

Wednesday, April 26, 1916.

BIG U—Lonesome House, D., 1000..... 01380
L-KO—Bill's Narrow Escape, C., 2000..... 01381
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 17 01382

Thursday, April 27, 1916.

LAEMMLE—Miss Blossom, D., 2000..... 01383
REX—Chicken Hearted Jim, D., 1000..... 01384
POWERS—Such Is Life in China, C., 1000..... 01385

Friday, April 28, 1916.

IMP—Why Mrs. Wentworth Lied, D., 3000..... 01386
NESTOR—The Newlyweds Mixup, C., 1000..... 01387

Saturday, April 29, 1916.

BISON—The Torrent of Vengeance, D., 2000..... 01388
POWERS—A Family Affair, C., 1000..... 01389
JOKER—The Jitney Driver's Romance, C., 1000..... 01390

Sunday, April 30, 1916.

REX—Their Anniversary, C., 1000..... 01391
IMP—Through Flames to Love, D., 2000..... 01392

MUTUAL PROGRAM

Stars Appearing In

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR
In Human Interest Dramas

GEORGE OVEY
In Mirth Provoking Comedies

MARGARET GIBSON
WILLIAM CLIFFORD
And The Celebrated
BOSTOCK ANIMALS
In Stories of the Forest and Jungle

DAVID HORSLEY PRODUCTIONS
Regularly Released on the Mutual Program
Book Them at Your Mutual Exchange

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

3—13. The Lady and the Mouse, D. (Reissue).1000
3—14. A Grip of Gold, D.....2000
3—15. The Rejuvenation of Aunt Mary, D...3000
3—20. His Mother's Scarf, D. (Reissue).....1000
3—22. The Battle of Truth, D.....3000
3—27. The Golden Supper, D. (Re-issue)....1000
3—28. Alias Jimmie Barton, D.....2000
3—29. Madelaine Morel, D.....3000
4— 3. Three friends, D. (Re-Issue).....1000
4— 3. Paths That Crossed, D.....3000
4— 5. Paths That Crossed, D.....3000
4—10. The Tender-Hearted Boy, D. (Re-Issue).1000
4—11. The Man Who Called After Dark D...2000
4—12. The Stampede, D.....3000
4—17. A Cry for Help, D. (Re-Issue).....1000
4—19. The Larrimore Case, D.....3000

ESSANAY

2—26. The Despoiler, D.....1000
2—29. The House of Surprise, D.....2000
3— 1. Vernon Howe Bailey's Sketch Book of London, and 500 ft. Scenic.....Split reel
3— 4. Beyond the Law, D.....3000
3— 7. The Intruder, D.....2000
3—11. A Man's Work, D.....3000
3—14. Joyce's Strategy, D.....2000
3—15. Vernon Howe Bailey's Sketch Book of Philadelphia, Cart., and 500-ft. Scenic. Split reel
3—18. Unknown, D. 3000
3—21. Separating from Sarah, D.....2000
3—25. I Will Repay, D.....3000
3—28. The Dixie Winner, D.....2000
4— 1. The Spider's Web, D.....3000
4— 4. Under Royal Patronage, D.....20000
4— 8. The Light-Bearer, D.....3000
4—11. Millstones, D. 2000
4—12—Vernon Howe Bailey's Sketch Book of Boston, and 500 Ft. Sc.....Split reel
4—15. The Last Adventure, D.....3000
4—18. The Elder Brother, D.....2000
4—19. Canimated Nooz Pictorial, No. 8, Cart. and 500 ft. Sc.....Split reel
4—22. Her Naked Soul, D.....3000

KALEM

3— 8. When Hubby Forgot, C.....1000
3—11. A Race for Life, D. (H. of H. Series.1000
3—14. Ham Agrees with Sherman, C.....1000
3—15. The Eveless Eden Club, C.....1000
3—17. A Flock of Skeletons, C.....1000
3—18. The Girl Who Dared, D.....1000
3—21. For Sweet Charity, C.....1000
At Bachelor's Roost, C.....1000
3—24. When Things Go Wrong, C.....1000
3—25. The Detective's Peril, D.....1000
3—28. Ham and the Hermit's Daughter, D...1000
3—29. The Trailing Tailor, C.....1000
3—31. Almost a Heroine, C.....1000
4— 1. The Trapping of Peeler White (Hazards of Helen Series), D.....1000
4— 4. From Altar to Halter, C.....1000
4— 5. Trapping the Bachelor, C.....1000
4— 7. The Fickle Fiddler's Finish, C.....1000
4— 8. The Record Run (H. of H. Series),D..1000
4—11. Millionaires by Mistake, C.....1000
4—12. Fashion and Fury, C.....1000
4—14. Romance and Riot, C.....1000
4—15. The Race for a Siding (H. of H. Series), D. 1000
4—18. Ham and Preparedness, C.....1000
4—19. Their Taking Ways, C.....1000
4—21. A Double-Barreled Courtship, C.....1000
4—22. The Governor's Special (H. of H. Series), D. 1000

KNICKERBOCKER STAR FEATURES

2—25. Who Knows? D.....3000
3— 3. The Master Smile, D.....3000
3—10. A Slave of Corruption, D.....3000
3—17. Mismates, D. 3000
3—24. The Witch of the Mountains, D.....3000
3—31. The Home-Breakers 3000
4— 7. The Millionaire's Son, D.....3000
4—14. Haunted and Hounded, D.....3000
4—21. Spell of the Knife, D.....3000

LUBIN

3—11. Some Boxer, C.....1000
3—13. The Butler, C. 1000
3—16. The Gulf Between, D.....3000
3—18. Dare Devil Bill, C.....1000
3—20. The New Janitor, C.....1000
3—21. The Crash, D.....2000
3—23. A Sister to Cain, D.....3000
3—25. Love One Another, C.....1000
3—27. Otto the Soldier, C.....1000
3—30. The Voice in the Night, D.....3000
4— 1. Billie's Double, C.....1000
4— 3. The Fatal Bean, C.....1000
4— 4. The Return of James Jerome, D.....2000
4— 6. The Scarlet Chastity, D.....3000
4— 8. A Wise Waiter, C.....1000
4—19. Otto the Bell Boy, C.....1000
4—13. The Greater Wrong, D.....3000
4—15. Mr. Housekeeper, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

3— 6. The Dream of Eugene Aram, D.....3000
3—11. The Passing of Pete, D.....1000
3—13. The Regeneration of Jim Halsey, D...3000
3—18. Toll of the Jungle, D.....1000
3—20. "Number 13, Westbound," D.....3000
3—25. Trilby's Love Disaster, D., West.-C....1000
3—27. A Social Deception, D.....3000
4— 1. Her Dream of Life, D.....1000
4— 3. The Devil, the Servant and the Man, D. 3000
4— 8. Along the Border, D.....1000
4—10. Wives of the Rich, D.....3000
4—15. The Beauty Hunters, C.....1000
4—17. Three Wise Men, D.....3000
4—22. Too Many Chefs, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

3— 3. The Artist's Model, C.....1000
3— 9. Bugles' Elopement, C.....1000
3—10. Their Wedding Day, C.....1000
3—16. Nerve and Gasoline, C.....1000
3—17. A Pair of Skins, C.....1000
3—23. Bungles Lands a Job, C.....1000
3—24. Behind the Footlights, C.....1000
3—30. Their Vacation, C.....1000
3—31. Anvils and Actors, C.....1000
4— 6. Mamma's Boys, C.....1000
4— 7. In the Ring, C.....1000
4—13. The Battle Royal, C.....1000
4—14. The Sleuths, C.....1000
4—21. Hired and Fired, C.....1000

VITAGRAPH

3— 9. Beaned by a Bean Shooter, C.....1000
3—11. The Human Caldron, D.....3000
3—13. Putting Pep in Slowtown, C.....1000
3—17. Freddy Aids Matrimony, C.....1000
3—18. Miss Warren's Brother, D.....3000
3—20. A Squared Account, D.....1000
3—24. Freddy Versus Hamlet, C.....1000
3—25. Husks, D. 3000
3—27. Three Johns, C.....1000
3—31. Freddy Foils Floaters, C.....1000
4— 1. Out of the Quagmire, D.....3000
4— 3. Her Partner, D.....1000
4— 7. The Lonelies, C-D.....1000
4— 8. The Other Way, D.....3000
4— 8. Myrtle, the Manicurist.....1000
4—10. The Hoyden, D.....1000
4—14. Susie the Sleuth, C.....3000
4—15. The Other Way, D.....3000
4—17. Life and Training in the U. S. Navy, Ed. 1000
4—21. His Lucky Day, C.....1000
4—22. A Caliph of the New Bagdad, C-D....3000

UNIT PROGRAM—VITAGRAPH

1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C.....1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*
3— 6. *Mrs. Dane's Danger, D.....4000*
Bitter Sweet, C.....1000

MUTUAL FILM RELEASES

AMERICAN

2— 4. Mammy's Rose, D.....1000
2— 8. Lillo of the Sulu Seas, D.....3000
2—15. A Modern Sphinx, D.....3000
2—22. Life's Harmony, D.....3000
2—28. The Happy Masquerader, D.....3000
3— 7. The Silken Spider, D.....3000
3—14. The Suppressed Order, D.....3000
3—21. The Code of Honor, D.....3000
3—28. In the Shuffle, D.....3000
4— 3. Ways of the World, D.....2000
4— 6. Bonds of Deception, D.....3000
4—10. The Pendulum of Chance, D.....2000
4—15. The Wayfarers, D.....3000
4—17. His Masterpiece, D.....2000
4—22. Realization, D. 3000

BEAUTY

3— 5. Dad's College Widow, C.....1000
3— 8. The Gay Blade's Last Scrape, C.....1000
3—12. Persistent Percival, C.....1000
3—15. Plotters and Papers, C.....1000
3—19. Tips, C. 1000
3—22. Cupid at Cohn's, C.....1000
3—26. The Bubbles and the Barber, C.....1000
3—29. A Trunk an' Trouble, C.....1000
4— 2. The Improbable Yarn of McQuirk, C..1000
4— 5. Billy Van Deusen's Muddle, C.....1000
4— 9. Art and Arthur, C.....1000
4—12. Peanuts and Powder, C.....1000
4—16. The Improbable Yarn of McQuirk, C..1000
4—19. Number, Please? C.....1000
4—23. The Bookworm's Blessed Blunders, C.1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CLIPPER

1— 1. The Wraith of Haddin Towers, D....2000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

2—25. Going Up, C.....1000
3— 3. The Desperate Chance, D.....1000
3—10. Jerry's Big Game, C.....1000
3—24 Jerry and the Smugglers, C.....1000
3—31. Jerry Among the Smugglers, C.....1000
4— 7. The Winning Punch, C.....1000
4—14. Almost Right, C.....1000
4—21. The Conquering Hero, C.....1000

FALSTAFF

2—29. Rustie Reggie's Record, C.....1000
3— 2. Maude Muller Modernized, C.....1000
3— 7. Oscar the Oyster Opener, C.....1000
3— 9. Ambitious, Awkward Andy, C.....1000
3—14. Theodore's Terrible Thirst, C.....1000
3—16. Rupert's Rube Relations, C.....1000
3—21. Pansy Post, Protean Player, C.....1000
3—23. Pedro, the Punk Poet, C.....1000
3—28. Paul's Political Pull, C.....1000
3—30. The Snowshoveler's Sweetheart, C....1000
4— 3. Ruining Randal's Reputation, C.....1000
4— 8. The Professor's Peculiar Precautions, C. 1000
4—10. Sapville's Stalwart Son, C.....1000
4—15. The Overworked Oversea Overseer, D.1000
4—17. The Sailor's Smiling Spirit, C.....1000
4—22. Simple Simon's Schooling, C.....1000

ABOUT THE THIRD ANNUAL MOTION PICTURE EXPOSITION

GRAND CENTRAL PALACE

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How about showing your products to Exhibitors, four thousand strong? This is "OUR" show, and "WE" will be there. "WE" will not be AT ANY OTHER MOTION PICTURE TRADE SHOW.

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Motion Picture Exhibitors' League

Phone, Bryant 1071. 218 W. 42ND ST., NEW YORK

NOTICE

We have no connection whatever with any other trade show.

RELEASE DATES FOR READY REFERENCE

GAUMONT

3—19. See America First, No. 27, and Keeping Up with the Joneses, Cart...Split reel
3—26. See America First, No. 28, Sc., and Keeping Up with the Jones, Cart. Split reel
4— 2. See America First, No. 29, Sc., and Keeping Up with the Joneses, Split reel
4— 5. See America First, No. 30, Sc., and Keeping Up with the Joneses, Cart. .....Split reel
4—12. See America First, No. 31, Sc., and Keeping up with the Joneses, Cart.. Split reel
4—19. See America First, No. 32, Sc., and Kartoon Komics .....Split reel

MUSTANG

2—18. When the Light Came, D.....3000
2—25. Double Crossed, D.....3000
3— 3. Margy of the Foothills, D.....3000
3—10. Quagmire, D. 3000
3—17. Curlew Curliss, D. 3000
3—24. Snow Stuff, D.....3000
3—31. The Ranger of Lonesome Gulch, D....3000
4— 7. Two Bits, D.....3000
4— 8. Under Azure Skies, D.....3000
4—13. Silent Selby, D.....3000
4—14. The Awakening, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

3— 8. The Cruise of Fate, D.....3000
3—15. The Whispered Word, D.....2000
3—22. The Fifth Ace, D.....2000
3—29. Fear, D.....3000
4— 4. Oh! Oh! Oh!—Henry, C.....2000
4—11. The Romance of the Hollow Tree,D..2000
4—18. The Girl from Chicago, D.....2000
4—20. A Man's Sins, D.....3000

VOGUE

3— 5. All Balled Up, C.....1000
3— 9. Love, Music and Cannon Balls, C....1000
3—12. More Truth Than Poetry, C.....1000
3—19. Troubled Waters, C.....1000
3—23. Search Me, C.....1000
3—26. Devilish Business, C.....1000
3—30. The Lion-Hearted Chief, C.....1000
4— 2. On a Still Hunt, C.....1000
4— 4. Bungling Bill Detective, C.....1000
4— 9. Knocking Out Knockout Kelly, C....1000
4—10. Rube's Hotel Tangle, C.....1000
4—16. A Mixup in Photos, C.....1000
4—23. Slipping It Over on Father, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of March 27, 1916.

The Iron Claw, No. 5, "The Intervention of Tito," D., 2000.....Pathé
Lonesome Luke, Circus King, C., 1000.Phunphilms
Siberia, the Vast Unknown, No. 4, Sc., 1000.Pathé

Week of April 3, 1916.

The Iron Claw, No. 6 (The Spotted Warning), D., 2000.....Pathé
Skylight Sleep, C., 1000.....Phunphilms
Idaho's Waterfalls, and the Coal Mines of Hongey, Ind. China, Split reel.....Pathé
The Girl Who Won, D., 3000.....Pathé

Week of April 10, 1916.

The Iron Claw, No. 7 (The Hooded Helper), D., 2000.....Pathé
Luke's Double, C., 1000.....Phunphilms
Teddy and the Angel Cake, and Algeria New and Old, Sc., Split reel.....Pathé
The Girl That Didn't Matter, D., 2000.....Pathé

Week of April 17, 1916.

The Iron Claw No. 8 (The Ghost Man), D., 2000 .....Pathé
Big Jim Garrity, D., 5000.....G. R. Plays
Lady Killers, C., 1000.....Starlight
Siberia, the Vast Unknown (No. 5) and glimpses of San Francisco, Sc.. Split reel.Pathé

Week of April 24, 1916.

The Iron Claw No. 9, D., 2000.....Pathé
Them Was the Happy Days, C., 1000.....Pathé
Dross and Diamonds, D., 2000.....Pathé
How Birds Feed Their Young, Col. Ed, and the Town of Tunis, Sc.....Pathé

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

2—12. His Majesty, Dick Turpin, D.....2000
2—19. A Recoiling Vengeance, D.....3000
2—26. The Stampede in the Night, D.....2000
3— 4. The One Woman, D.....3000
3—11. The Quarter Breed, D.....3000
3—18. The Iron Rivals, D.....2000
3—25. Monna Vanna, D.....3000
4— 1. The Night Riders, D.....2000
4— 8. Behind the Mask, D.....2000
4—15. The Rival Pilots, D.....2000
4—22. The Passing of Hell's Crown, D.....1000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

2—15. The Family Secret, Com.-D.....2000
2—22. The Dupe, D.....3000
2—29. The Eye of Horus (Lord John's Journal No. 4), D. 3000
3— 7. The Winning of Miss Construe, D....3000
3—14. Born of the People, D.....2000
3—21. The Madcap Queen, C.-D.....2000
3—28. Lady Raffles Returns, D.....2000
4— 4. The League of the Future (Adventure No. 5, of Lord John's Journal), D...3000
4—11. The Voice of the Tempter, D.....3000
4—18. The Best Man's Bride, D.....2000

IMP

3— 3. The Hoax House, C.-D.....2000
3—7. Sunlight and Shadows, D.....1000
3—10. The Doll Doctor, D.....2000
3—14. Her Invisible Husband, C.....1000
3—17. Paterson of the News, D.....2000
3—21. Ain't He Grand? C.....1000
3—24. The Crimson Trail, C.....2000
3—31. Scorched Wings, D.....3000
4— 4. The Town That Tried to Come Back, C. 1000
4— 7. The Poet's Progress, C.D.....2000
4— 9. Mignonette, D.....2000
4—11. Held for Damages, D.....1000
4—14. The Doctor of the Afternoon Arm, D.2000
4—18. Love Laughs at Dyspepsia, C.....1000
4—21. The Haunted Bell, D.....2000

JOKER

2—12. Leap and Look Thereafter, C.....1000
2—26. Married on the Wing, C.....1000
3— 2. Love Laughs at the Law, C.....1000
3—18. Muchly Married, C.....1000
3—25. It Nearly Happened, C.....1000
4— 1. A Tale of a Telegram, C.....1000
4— 8. His Highness the Janitor, C.....1000
4—15. Hubby Puts One Over, C.....1000
4—22. Just Yet, But Not Quite, C.....1000

LAEMMLE

2—16. As Fate Decides, D.....1000
2—24. John Pellet's Dream, Com.-D.....1000
2—27. Her Greatest Story, D.....1000
3— 2. The Heart of Bonita, D.....2000
3— 5. The Blackmailer, D.....1000
3— 8. The Windward Anchor, D.....1000
3— 9. Lavinia Comes Home, D.....2000
3—15. Lonesomeness, D. 1000
3—22. The Desperado, D.....1000
3—23. The Secret Foe, D.....2000
3—29. The Blackmailer, D.....1000
3—30. A Fool's Gold, D.....3000
4— 6. The Eyes of Fear, D.....2000
4— 9. Bill's Wife, C.....1000
4—12. The Brink, D.....1000
4—20. The Gambler, D.....1000

L-KO

2—13. Firing the Butler, or The Butler's Fire, C. 2000
2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000
3— 1. Blue Blood but Black Skin, C.....2000
3— 5. Gertie's Awful Fix, C.....1000
3— 8. False Friends and Fire Alarms, C....1000
3—19. Live Wires and Love Sparks, C.....3000
3—22. Scars and Stripes Forever, C.....2000
3—26. A Friend—But a Star Boarder, C.....1000
4— 2. Caught on a Skyscraper, C.....2000
4— 4. For the Love of Mike and Rosie, C..3000
4— 6. The Doubles' Troubles, C.....2000
4—16. The Doubles' Troubles, C.....2000
4—19. A Meeting for a Cheating, C.....1000
4—23. Little Billy's School Days, C.....1000

NESTOR

2—28. Cupid Trims His Lordship, C.....1000
3— 3. The Lion's Breath, C.....1000
3— 6. Their Only Son, D.....1000
3—10. When Lizzie Disappeared, C.....1000
3—13. The Deacon's Waterloo, C.....1000
3—17. Across the Hall, C.....1000
3—20. Love Vaccination, C.....1000
3—24. The Wrong Bird, C.....1000
3—27. The Janitor's Busy Day, C.....1000
3—31. He Almost Eloped, C.....1000
4— 3. How Times Do Change, C.....1000
4— 7. A Leap Year Tangle, C.....1000
4—10. Putting Her Foot In It, C.....1000
4—14. Some Honeymoon, C.....1000
4—17. His Neighbor's Wife, C.....1000
4—21. Eddie's Night Out, C.....1000

POWERS

1—29. Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"), Ed..1000
2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart.Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart.....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000
2—26. "Preparedness" (U. S. at Work, No. 10.) .....
3— 4. "To Arms" (U. S. at Work, No. 11)..
3— 9. Warriors of the Air, and a Romance of Toyland .....Split reel
3—11. Uncle Sam at Work, No. 12, Ed....1000
3—16. Sammy Johnsin, Strong Man, Cart., and Safety First, Ed.....Split reel
3—23. A Toyland Mystery, and Amphibian Oddities, Ed. .....Split reel
3—30. Between Midnight, C.....1000
4— 1. A Serpent in the House, C.....1000
4— 6. The Dance of Love and the Brush Industry, Ed. .....Split reel
4—13. Some Fish, C.....1000
4—15. The Stolen Melody, D.....1000
4—20. The Royland Villain, and Ed,....Split reel

REX

3— 3. In the Heart of a Shell, Juv.-D.....1000
3— 5. Saved by a Song, D.....2000
3— 9 The Dumb Bandit, D.....1000
3—12. His Brother's Pal, D.....2000
3—14. The Bold, Bad Burglar, C.-D.....1000
3—17. The Cry of Erin, D.....1000
3—19. Behind the Curtain, D.....1000
3—21. The Phantom Thief, D.....1000
3—26. A Social Outcast, D.....3000
3—28. There's No Place Like Home, D.....1000
4— 2. Her Sister's Sin, D.....1000
4— 7. The Still Voice, D.....1000
4—14. The Toll of the Angelus, D (Re-issue).1000
4—16. The Sham Reality, D., and Zoo Arrivals from South America, Ed..Split reel
4—23. His World of Darkness, D.....3000

VICTOR

2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000
3—10. Their Act., Com.-D.....1000
3—12. Love Spasms, C.....1000
3—15. Orders Is Orders, C.....2000
3—29. The Model Husband, C.....2000
4— 5. The Little Fraud, D.....1000
4—12. The Lathered Truth, C.....2000
4—19. Royal Love, D.....3000
4—21. A Strange Confession, D.....1000

THOMAS H. INCE

announces

That his CINEMA-SPECTACLE by C. Gardner Sullivan

CIVILIZATION

will be presented for the first time anywhere at the Majestic Theatre, Los Angeles, Monday night, April 17.

CIVILIZATION will be in ten reels.

It is the most astounding and daring production ever known since the beginning of Cinematography and the Theatre.

Thousands of actors were engaged in the making of CIVILIZATION.

One hundred and ninety thousand feet of film were taken to secure ten thousand feet for the final screen display.

Immediately after the Los Angeles production, CIVILIZATION will be presented in New York at an important Broadway Theatre to be announced later.

Mr. Ince desires to give credit to the following assistants for their aid in the production of CIVILIZATION:

RAYMOND B. WEST, Jay Hunt, Reginald Barker, Irving Willat, J. Parker Reed, Walter Edwards and David M. Hartford.

A special Orchestra of thirty-five will interpret the incidental music by Victor L. Schertzinger.

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

2— 7. Undine (Ida Schnall).....5 parts
2—14. Hop, the Devil's Brew (Lois Weber) .....5 parts
2—21. The Wrong Door (Carter DeHaven).5 parts
2—28. The Grip of Jealousy (Louise Lovely) .....5 parts
3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley) .....5 parts
3—13. Strength of the Weak (Mary Fuller) .....5 parts
3—19. The Yaqui (Hobart Bosworth).....5 parts
3—26. The Flirt (Marie Walcamp).....5 parts
4— 3. Tangled Hearts (Louise Lovely)...5 parts
4—10. John Needham's Double (Tyrone Power) .....5 Parts
4—17. The Great Problem (Violet Mersereau) .....5 parts
4—24. The Gay Lord Waring (J. Warren Kerrigan) .....5 parts

FOX FILM CORPORATION

2— 6. Merely Mary Ann.....5 reels
2—13. The Fool's Revenge.....5 reels
2—20. Fighting Blood .....5 reels
2—27. The Witch .....5 reels
3— 6. The Marble Heart.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. The Bondman .....5 reels
3—27. A Wife's Sacrifice.....5 reels
4— 3. Blue Blood and Red.....5 reels
4—10. Slander .....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels

IVAN FEATURE PRODUCTIONS

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke).....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

2—14. Dimples (Mary Miles Minter).....5 reels
3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels

POPULAR PLAYS & PLAYERS

1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels
2—28. The Soul Market (Mme. Petrova)...5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3— 7. The Upstart (Marguerite Snow)....5 reels
2—21. The Price of Malice (Hamilton Revelle) .....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)....5 reels

QUALITY PICTURES

2—21. A Corner in Cotton (Marguerite Snow) .....5 reels
3—27. The Wall Between (Francis X. Bushman and Berverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

3—18. Overalls (Rhea Mitchell and Wm. Stowell), Com. D., American 5 reels
3—23. The Bruiser (Wm. Russell, Charlotte Burton), American, D.....5 reels
3—25. The Hidden Law (Wm. Clifford, Margaret Gibson), Centaur, D.....5 reels

Week of March 27. 1916.

No. 86. The Love Liar (Crane Wilbur), D., Centaur .....5 reels
No. 87. Revelations (Arthur Maude and Constance Crawley), D., American.5 reels
No. 88. The Net (Bert Delaney, Marion Swayne), D., Thanhouser.....5 reels

Week of April 3, 1916.

No. 89. The Haunted Manor (Ivy Shepard, Gertrude Robinson and W. H. Pemberton), D., Gaumont.....5 reels
No. 90. The Traffic Cop, Thanhouser.....5 reels

Week of April 10, 1916.

No. 91. April (E. Forrest Taylor, Helene Rosson) .....5 reels
No. 92. The Leopard's Bride (Margaret Gibson) .....5 reels
No. 93. Feathertop (Margaret Courtot), D., Gaumont .....5 reels
No. 94. Master Shakespeare, Strolling Player (Florence LaBadie), D., Thanhouser .....5 reels
No. 95. The Conscience of John David (Crane Wilbur), D., Centaur.....5 reels
No. 96. The Stain in the Blood (Edythe Sterling, Norbert Myles, Murdock MacQuarrie), D., Signal.....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Lost Bridegroom (John Barrymore), D .....5 reels
3—23. The Saleslady (Hazel Dawn), D...5 reels
3—27. Audrey (Pauline Frederick), Com.-D..5 reels
4—10. Molly Make Believe (Marguerite Clark) .....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. The Innocent Lie (Valentine Grant).5 reels
4—27. The Moment Before (Pauline Frederick) .....5 reels

JESSE LASKY COMPANY

3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels
4— 6. The Race (Victor Moore and Anita King) .....5 reels
4—13. The Love Mask (Wallace Reid and Cleo Ridgley) .....5 reels
4—24. The Heart of Nora Flynn (Marie Doro) .....5 reels

MOROSCO PHOTOPLAY COMPANY

2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Marcia Gray (Constance Collier), D.....5 reels

PALLAS

2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels
4— 3. Heart of Paula (Leonore Ulrich)...5 reels

RED FEATHER PRODUCTIONS

2—28. The Lords of High Decision (Cyril Scott) .....5 reels
3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan) .....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels
3—17. Autumn (Violet Mersereau).....5 reels
4— 3. Two Men of Sandy Bar (Hobart Bosworth .....5 reels
4—10. Brigadier Gerard (Lewis Waller)....5 reels
4—17. Her Bitter Cup (Cleo Madison)....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

3—12. Bullets and Brown Eyes (Bessie Barriscale .....5 reels
3—19. The Moral Fabric (Frank Mills)..5 reels
3—26. The Raiders (H. B. Warner).....5 reels
4— 2. Waifs (Jane Grey).....5 reels
4— 9. The Aryan (William S. Hart).....5 reels
4—16. The Stepping Stone (Frank Keenan and Mary Boland).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

3—19. Martha's Vindication (Norma Talmadge, Tully Marshall and Seena Owen).....5 reels
3—26. Hoodoo Ann (Mae Marsh and Robert Harron) .....5 reels
4— 2. The Habit of Happiness (Douglas Fairbanks) .....5 reels
4— 9. Little Meena's Romance (Dorothy Gish and Owen Moore).....5 reels
4—16. Sold for Marriage (Lillian Gish)....5 reels

KEYSTONE-SENNETT PRODUCTIONS

3—12. The Village Blacksmith (Hank Mann .....2 reels
3—12. "The Village Vampire" (Fred Mace) .....2 reels
3—19. Gypsie Joe (Joe Jackson).....2 reels
3—19. A Love Riot (Charles Murray)....2 reels
3—26. By Stork Delivery (Mack Swain)..2 reels
3—26. An Oily Scoundrel (Fred Mace)..2 reels
4— 2. A Bathhouse Blunder (Mae Busch).2 reels
4— 2. His Wife's Mistake (Roscoe Arbuckle) .....2 reels
4— 9. His Last Laugh (Harry McCoy)....2 reels
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2—28. The Price of Happiness (Mary Boland) .....5 reels
3—13. Man and His Angel (Jane Gray)...5 reels
3—20. Passers By (Chas. Cherry).....5 reels
3—27. The Struggle (Frank Sheridan)....5 reels
4— 3. Her God (Gail Kane).....5 reels

WORLD

2—14. Love's Crucible (Frances Nelson)..5 reels
2—21. A Woman's Power (Mollie King)..5 reels
2—28. The Pawn of Fate (George Beban).5 reels
3— 6. As In a Looking Glass (Kitty Gordon) .....5 reels
3—13. The Unpardonable Sin (Holbrook Blinn) .....5 reels
3—20. To Him That Hath (Robert Warwick) .....5 reels
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4—24. The Lowlands of Luzon.
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4— 6. The Police Dog Turns Nurse.
4—13. The Stone Age Roost-Robber.
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4— 3. Mr. Jack, a Doctor by Proxy.
4—10. Mr. Jack's Hat and the Cat.
4—17. Mr. Jack's Artistic Sense.
4—24. Mr. Jack Goes into Business.

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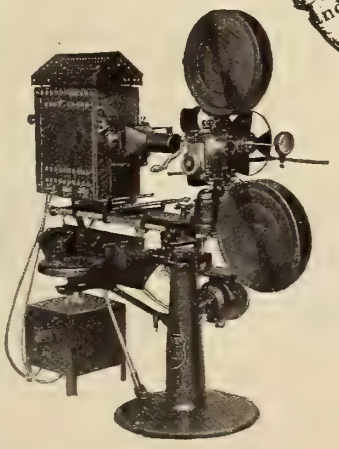
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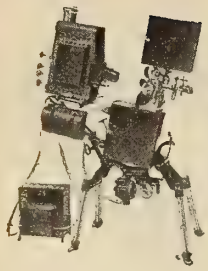
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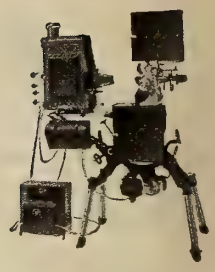
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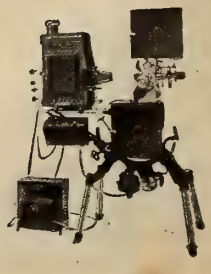


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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

81,—Can you offer for comparison something, which acts in a similar manner, to the magnetic iron core without an air-gap and with an air-gap?

Ans.—The magnetic iron core in a transformer, choke-coil or other electric machine has to provide a path for the magnetic lines of force generated by the electric current passing through the windings surrounding the core. If the core is continuous and made of high-grade iron or electrical steel and of large enough cross section, it will properly transmit or provide passage for practically all of the lines of force set up by the magnetizing coil.

There is a limit to the size of the core required and to make the core larger than necessary would only very slightly increase the lines of force and consequent power of the apparatus, and as the core becomes larger the windings also have to be larger and therefore the expense of the apparatus is greater and the losses due to resistance drop in the windings also become greater.

You know that in an electric system the wires which carry the current, have to be of a certain size in order to pass a given number of amperes with a given drop or resistance. If the wire is made very large for a given ampere flow, no particular advantage is gained and the cost of the wire is increased out of proportion to the reduction in voltage loss. Therefore, certain rules have been established by experiments and tests through the means of which we are able to determine the exact size wire required at normal efficiency to carry a given amount of amperes for different classes of work.

We have just discovered under the previous answer that to make the core very small or to cut it off altogether introduces magnetic resistance in the circuit. We also have learned and know that if we reduce the diameter of an electric conductor its resistance increases and we also know that if we make the conductor of certain materials it is possible to increase the voltage drop or resistance and it goes without saying that if we break the wire altogether and separate it so as to introduce an air-gap in the electric circuit the resistance is tremendously increased and it will take a very high voltage to jump over the space.

Considering the foregoing, it is evident that the magnetic core without an air-gap is in action similar to an electric conductor of uniform and proper size (and continuous) to carry the current from one terminal to the other, and also that the magnetic core with an air-gap is in action the same as an electric conductor which may have in series with it another conductor of higher resistance or a part of the conductor may have been reduced in diameter at some point, introducing resistance or the wire may be broken, thus introducing an air-gap.

It is well to remember this comparison because the student must make up his mind that in treating with magnetic cores he has to consider capacity of the core as to its cross section and the quality of the iron as well as the shape of the core and its construction for any given piece of apparatus. In about the same manner he would have to consider the size of a wire, the material from which the wire is made and the form in which it is wound when producing a circuit or magnetizing coil for certain work.

82,—Knowing that an adjustment of the air-gap in the core of a choke-coil alters the current flow, what other means can be used for altering the current flow without increasing or decreasing the length of the air-gap?

Ans.—The number of turns surrounding the iron core governs also the reactive or choke-effect of the coil. With many turns the reactance or choking effect is greater with a lesser number of turns, the reactance is proportionately reduced.

There are many choke-coils on the market used for moving picture arcs and for other purposes which have leads brought out from different portions of the windings of the coil and connected to a terminal board of contact buttons with a lever making contact in a similar manner as practiced with ordinary adjustable rheostats.

THE BUSY EXHIBITOR'S PAPER

You can get more out of Motion Picture News in fifteen minutes than you get from any other trade journal in an hour.

That's why so many exhibitors find the News is a necessity.

Life's too short to read a paper that isn't as well built as the News is.

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Rothapfel Is A Forty-two Centimetre Musical Gun

He Is the Explosive Charge and the Shell, All in One, When in Command of Orchestra, Is Conclusion of Observer Who Watched Two-Hour Rehearsal at Knickerbocker Theatre—His Methods Are Worth Study of Managers Who Realize Importance of Best Musical Accompaniment with Pictures

By James S. Judd

SOLDIERS from the European war say that the presence in the air of the shells from the big guns are felt long before one can locate them. This thought came to my mind last Sunday morning as I was watching the Knickerbocker orchestra rehearsing the next week's music.

My sixth sense told me that some new aggressive element was present. On turning I found that S. L. Rothapfel had projected himself into the semi-darkness. Nor is this entirely a figure of speech, for Rothapfel is the big gun, the explosive charge and the shell—all in one.

He radiates force, but alongside that is a *bonhomie,* which puts not only the visitor at his ease, but leads everyone working under him to try to earn an expression of approbation which is as spontaneously given as a criticism of poor work.

In one breath, almost, the orchestra was told that had Victor Herbert heard them play as they had just done, he would jump out of the window, and the violin soloist in the orchestra was patted on the back and told he was "splendid." The smile that accompanied the latter compliment was so genuine that it brought a little gasp from the man who received it.

The public generally, and this includes altogether too many motion picture theatre managers, thinks of a motion picture entertainment only as the showing of film on a screen—a purely mechanical proposition; if musical or vaudeville numbers are added, they are independent units, and the same idea practically applies to the music which accompanies the film showing.

Importance of Interpreting the Film Through Music

Few realize that the music contains possibilities of tremendous value in "interpreting" the film. The average man would perhaps notice if a tango was played while a funeral procession was on the screen, or the "Blue Danube" with a French cabaret scene. That same average man after attending a Knickerbocker show might not know what had made the pictures so interesting until possibly he had seen part or all of them elsewhere; he might then begin to wonder what was the difference. To him, let the secret be told—it's Rothapfel!

We have five senses—we see, hear, smell, touch and taste. All of these help to make a mental impression or image. The more of these senses that contribute, the more perfect and the stronger the image. That is the keynote of Rothapfel's success.

Of course, the pictures are subject to selection in the first place—one out of four is about Rothapfel's average—but after the selection comes the creation of an atmosphere which will supplement, interpret, the picture.

The setting for the pictures is, of course, important—the stage accessories, the lights of proper color and tone, the proper order of the numbers in the program with the interspersing of musical and other numbers so the mind will be kept at the highest point of receptive interest.

May I add, parenthetically, a word of praise for the selection and training of employees at the Knickerbocker, which brings a feeling of satisfaction to the patron whose every wish is so courteously ascertained and followed. Such details militate toward receptiveness.

To Rothapfel, however, next to the film itself (sight), is the great interpreter of the picture the music (hearing). Nor does he miss an opportunity to appeal to the other senses. The doors open for a moment with a winter scene on the screen, an appeal to the sense of touch—the right kind of "touch," too; a bit of incense with an oriental scene or a spray of extract with a rose garden intensifies the mental image (smell) while the film is on the screen, but is forgotten when the film theme is changed.

Works with Orchestra Large Enough for Comic Opera

I arrived at the Knickerbocker with the musical director. For an hour I heard him working with an orchestra large enough for a comic opera; believe some call it "reinforced," but there was no "concrete" in this orchestra.

It reminded me more of a class in calisthenics, just then, taking notes, for each man had a musical instrument *and* a lead pencil. During that first hour they used the pencil most; they knew most of the music and it was simply a matter of getting the proper order. I can still hear Hugo Riesenfield—"Omit numbers 1, 2, 3 and 4; play numbers 5 and 6; then go back to number 1. . . . First part we don't play; let me hear number 2. . . . Now we come to something we don't know—now, come boys!

"Man alive, please be *gentile.* [a laugh.] The picture is this . . . You see it should be played soft!"

The same kind of talk I suppose you would hear at any rehearsal, now praising, now pleading, now reviling—but different in that this was interpreting film.

After an hour of this I thought we must be about through, and that perhaps Rothapfel was not coming, but I was wrong. What I had listened to was only the score for the feature. That alone had forty-one different musical units, and these had been selected by Rothapfel the night before, or rather after Saturday night's performance and three o'clock Sunday morning. He did it himself because his musical director was ill.

When I have a few spare moments I am going gunning for the man who volunteered the information it was surprising how Rothapfel, with *no* knowledge of music, could do such wonders with a musical program.

I'm going to take that man to the Knickerbocker and have him watch, as I did, Rothapfel lead the orchestra and make them put technique and expression into a range of numbers from "The Bowery" to Chopin's "Funeral March."

Rothapfel's Entrance Electrifies the Orchestra

Then Rothapfel came and the sparks flew. Coat off, now in the orchestra, now on the stage where he could take the lead fore and back, he kept everyone on the jump. The orchestra turned over its books with a snap and promptly responded to his request to "put plenty of stuff" into the march; no detail seemed to escape him—the cymbal, the organ, the horn; in fact, every instrument was brought in turn to its proper strength to produce just the effect he wanted.

The music for a hunting scene on the screen was re-shaped to *his* liking and was made much more effective. Every second Rothapfel had every detail of the film program in mind and was anticipating each scene of the "Weekly" before it was shown. A voice normally of moderate tone in an instant became a torrent of snappy leadership and at times of sarcastic anathema.

Obviously Rothapfel sees no drawback in abruptly changing music adapted to one character of film to that of an entirely different character as the film changes. This was particularly noticeable when the "Weekly" was being shown.

"If the film abruptly changes, why shouldn't the music?" The trumpets, horn and reeds for the hunting scene quickly yield to the lightly singing "Yankee Girl."

Then comes a martial air for Secretary McAdoo and President Wilson and the cartoon. This latter brought out Rothapfel's quickness to take advantage of an opportunity.

The title was "I hear you calling me." Like a flash the orchestra was stopped and told to play three bars of the old song of that title as the presidential candidate's face appeared coming out of the cave. A sure laugh!

Mastery of Detail Shown in Music for Military Scenes

Mastery of detail was evidenced in the "call" given the film man for not having changed the order of two titles in a Mexican war film. In this a bugle was called for Funston and a tango for the Mexican troops, but after considerable consultation a galop was decided upon. See the infinite trouble

(*Continued on page* 2432.)

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

THE Point theatre at Richmond is being improved, a number of changes being made in the operating equipment.

The firm of Horner and Dowler at Alpaugh has been dissolved and the business of conducting a theatre there has been taken over by R. W. Horner.

The Excelsior theatre in the Mission district, San Francisco, is to be reopened shortly, after having been closed for some time.

Martin Kertzig, who has conducted the Ocean View theatre at San Francisco for several months, has disposed of the house to Mrs. N. Cooper.

The Lorin theatre at Berkeley is closed, a portion of the house has been torn down and a large addition is being made by the owners, Messrs. Beach and Krahn.

The Republic theatre, one of the largest in the Fillmore district of San Francisco, and one erected shortly after the great fire of 1906, has been purchased by Sol Fisher, formerly of the Polk theatre, and W. Fest, formerly of the Valencia. The present policy of vaudeville and motion pictures will be continued.

CANADA

There are a number of theatres opening in Quebec, among them the new O'Connor Hall, in Huntingdon, operated by O'Connor Brothers. New machines are being installed and a first class service program will be used.

The New Imperial theatre, Quebec, will open on May 1. The capacity of this theatre is about 700 seats and two Power's machines will supply the projection. Mr. Knight is to be manager of the new house and states that a seven-piece orchestra will be a feature of the musical equipment.

The Rosedale theatre, Toronto, a very pretty North End house, has changed hands and Mr. Rappaport, formerly of the Crescent Palace theatre, Toronto Junction, has taken over the active management.

GEORGIA

The erection of a $40,000 motion picture house and the proposed construction of store buildings by Sol Loen, is reported from Columbus.

INDIANA

The American Motion Picture theatre at Terre Haute, has been sold by Maurice Less, to the Irving Theatre Company, of Chicago, for $42,000. The new owners took possession April 15.

A. S. Bower, manager of the Family theatre, at Covington, has leased the room next to the postoffice, formerly occupied by the Cogley store, and expects to start a motion picture theatre soon.

The room is being lengthened considerably, the seats will be raised and a new front put in. The interior will be redecorated. A new projection machine has been purchased, to provide better and clearer pictures. The change will improve the appearance of the north side of the square.

IOWA

Swift Brothers have sold the Lyric at Akron to A. E. Lipp.

KANSAS

Kincaid, a town of some four hundred and fifty people, decided that it needed a moving picture house, so the Commercial club drew up petitions which resulted in the voting of bonds for a new house, which will be erected soon.

George Beach, of Concordia, who now has charge of the Lyric theatre at that place will build a new theatre and have it ready for occupancy by June 1. The new house will cost about $25,000 and will have a seating capacity of 570 people.

KENTUCKY

Plans are being considered for the erection of a new theatre at Warsaw, to take the place of the old opera house which was destroyed by fire about four years ago. When completed, the house will probably be used for both motion pictures and road shows. The proposed theatre, which will be built by local capitalists, will be three stories in height. The ground floor will be given over to the theatre proper and the floor above will be rented as offices and lodge rooms. The estimated cost of the structure is $16,000.

LOUISIANA

Fire did damage approximating $30,000 to property of W. Tebault, Jr., exhibitor of New Orleans, on March 25. The United States Auditorium, 3311-3317 Magazine street, valued at $21,000, was totally destroyed. The United States theatre, at 3312-3314 Magazine street, also owned by Tebault, suffered a damage of $600. A cottage at 3319 Magazine street, occupied by Tebault, valued at $5,000, including the contents, was destroyed. The first swept an entire block of buildings and was a spectacular early morning affair in which all the fire apparatus of the city was called into play. Although the entire loss was but a little over $40,000, Mr. Tebault was the heaviest loser, $30,000 representing his share.

Miller Music Company, through L. N. Wooters, abandoned the project of reopening Dumaine theatre No. 2, 110 North Jefferson Davis parkway, New Orleans. Probability is that other parties, connected with the Salmen Brick & Lumber Company, Whitney-Central Bank building, New Orleans, will take over the theatre, to open about May 1.

J. Shepperd, 231 Telemachas street, New Orleans, announces his new theatre, corner Cortez and Cleveland streets, will open about May 10.

Eastern capitalists will build a 2,300 seating capacity theatre in New Orleans, it is reported. This rumor has been going the round of the exchanges for more than two weeks. The site apparently selected by the capitalists is in Canal street, six blocks from the river. This project, if confirmed, is a daring and brilliant one, inasmuch as the section of the city referred to is not a desirable location on account of being two blocks away from the crowded squares.

Herman Fichtenberg has begun work on his $100,000 Globe theatre, which is being built at 614 Canal street, New Orleans.

C. E. Coe, manager of the Louisiana theatre, one of the largest houses in Baton Rouge, has recovered from a lingering illness. He is recuperating in New Orleans and is making a round of the exchanges in search of live film for his theatre.

It is understood that a large airdome will be erected in the upper section of New Orleans; to be ready some time in June, and to embrace several new ideas in airdome construction.

The Triangle theatre, New Orleans, in order to help along a good cause, gave a benefit performance on April 5 for the New Orleans Women's Dispensary.

The Columbia Amusement Company, Baton Rouge, has purchased two Power's 6-B projection machines and a Minusa gold fibre screen from the Consolidated Film and Supply Company.

The Alamo theatre at Georgetown, has been closed. The opera chairs were purchased for a theatre at Aurora, Ind.

MASSACHUSETTS

The New Bedford Olympia opened on Monday, April 3. The house is one of the Gordon group and seats 2,600. It has booked the Fox feature service, and will also use some Triangle pictures. A special train left Boston at 5:10 Monday carrying the Boston moving picture men down for the opening. The policy of the house will be the same as the other Gordon houses.

Alfred Verrico, formerly manager of the Columbus theatre, Worcester, is now manager of the Star, at Milford.

It will be Manager Gammon at the Apollo theatre, Boston, from now on, he having bought that house from Harry Breen.

George Appleby, formerly manager of the Strand at Haverhill, has taken the Jefferson, Portland, Me., for himself.

The Gem theatre, Athol, was destroyed by fire which swept the entire Richardson block in that city on March 23.

The New Orpheum theatre, Tuft and Cross streets, Somerville, has opened. Feature pictures and vaudeville are billed.

Thevien theatre, New Bedford, for the past two or three years under the management of H. R. Lefebvre of the Orpheum theatre, has come under the control of Mrs. Cordelia Vien, the original owner and manager of the North End playhouse.

MISSOURI

The trustees of the Missouri Botanical Gardens of St. Louis, have purchased a lot on the corner of Grand avenue and Morgan street, with the intention of improving the property with a new theatre building in the near future. The property is now occupied by a one-story building, in which there are stores and shops, and an airdome in the rear, facing on Morgan street. When the lease expires on the airdome the theatre will be projected. The lot is 163 feet on Grand and 157 feet on Morgan street.

The Mikado theatre, 5955 Easton avenue, St. Louis, has been bought by the Scherrer Brothers, who have been operating the house for more than two years. The Scherrer brothers also own and operate the Palace, on Thirteenth and Franklin avenue, and the fact that they opened the Mikado, when that house had been running a vaudeville program at a loss for some time and worked up a straight picture program that finally enabled them to buy the property as a permanent investment, speaks well for the value of an all-picture bill. Henry Scherrer will devote his time to the Mikado, and William will be in charge of the Palace. No change is to be made in the policy of the two houses.

A tent show on Manchester avenue, in St. Louis, was destroyed by fire at half past three o'clock in the afternoon on Monday, April 3. The cause of the fire has not been discovered, but the damage is about $2,500.

William Scoville, manager of the Idle Four theatre, Twelfth and Grand, Kansas City, is erecting a large theatre to have a seating capacity of 1,200, at Eighteenth and Tracy, which will be for negroes only. Present plans contemplate other rooms in the building which will be a fireproof one. This will make the second theatre for colored people in Kansas City.

The former manager of the Sharp theatre at Richmond has been displaced by Willis Railey, a newcomer in the moving picture game. Under the latter's direction, the house is being redecorated and improved in various ways.

The Highland theatre, Thirty-first and Highland, Kansas City, has recently been sold to H. M. Kusel by Mr. and Mrs. W. D. Jenkins.

The Alamo theatre, Thirty-fourth and Main streets, Kansas City, has just completed a series of improvements that will now make it rank with the best of suburban houses. The place was entirely redecorated, all the walls and boxes being painted and refreshed; a four-piece orchestra has been installed to take the place of a pianist; a large, new electric sign has been erected in front; the lobby has been realtered and mahogany furniture and rugs and palms have been placed in it to make a reception room; a new black plush curtain has been put in on the stage and the house is very different than it was two months ago.

One of Kansas City's oldest playhouses, the Auditorium theatre, at Ninth and Holmes street, has been leased to George Brant, who will remodel it and change it to a moving picture house. The seating capacity is very large and the house is in the midst of a rooming-house district and should pay well.

NEW YORK

Beginning with the coming summer the X Amusement Company (Michael Frei) will operate an airdome at West 126th street and Manhattan avenue, New York City. Seating accommodations reach 3,000. The lease extends ten years.

Marcus Loew has bought the Eighty-sixth Street theatre, New York City, from B. S. Moss. It will be conducted as a straight picture house. Mr. Loew operates the Orpheum, opposite the Eighty-sixth Street.

M. J. Morris has control of the Park theatre, 46th and Sackett streets, Corona.

Manager William H. Buck has opened the Arbor motion picture theatre in Albany. It is located on the east side of North Swan street, between First and Second streets, and seats 1,000 comfortably.

Five thousand dollars' worth of damage was done by a fire in the Happy Hour theatre, South Center street, Schenectady, recently. Feinberg and Sylvester owned the theatre. Several reels of film were destroyed.

The Clinton theatre, Newburgh, has reopened.

The Clinton-Mortimer company will erect a theatre on Mortimer street, Rochester.

James P. and Alec P. Papayanakos are constructing a motion picture and vaudeville theatre at a cost of $100,000 on lower State street, Watertown.

Picture theatres are in the course of construction on State and Aurora streets, Ithaca. Both will be ready this summer.

OKLAHOMA

S. M. Curtis, formerly manager of the Grand theatre at Miami, has sold his house to Harry Montgomery. Mr. Montgomery owns the other theatre in Miami and is now the moving picture magnate of the vicinity.

PENNSYLVANIA

Hart's theatre, a combination vaudeville house at Frankford avenue and Norris street, in the Kensington district of Philadelphia, has been sold by the Hancock Building Association to Morris Somerson for a nominal consideration and a mortgage of $40,000. The building occupies a lot 72 by 120 feet, and seats 1,200 people. The new owner anticipates renovating the property and utilizing it as a first class picture house only.

The Colonial motion picture theatre at Tenth and Ritner streets, Philadelphia, was conveyed by Charles Luber to Morris Gerson for a nominal sum, a ground rent of $240, and a mortgage of $9,000. The house, which is assessed at $12,000, has a frontage of 80 feet with an irregular depth, and seats 300.

H. E. Silk is now managing the Wayne theatre at 4910 Wayne avenue, Philadelphia, in place of M. Furman, who formerly was proprietor of the house. It has a capacity of 400 seats.

Fanny Feldman has bought from Harry Berman the Hippodrome, at 608 South street, Philadelphia. The assessed value of the house is $18,000, and there is a mortgage of $10,000. The lot is 20 by 120 feet, running back to Kater street. There are 400 seats.

Albert Brown, manager of the Overbrook, a 600-seated theatre at Sixty-third and Haverford avenue, Philadelphia, celebrated the second anniversary of the house by a week of specially arranged musical selections, unusually big features and an artistically colored program announcing these facts.

Dr. S. Steinberg, owner of the Strand at 1,200 Girard avenue, Philadelphia, has just returned from a visit to leading film studios in New York, which gave him inspiration and new ideas for running his theatre.

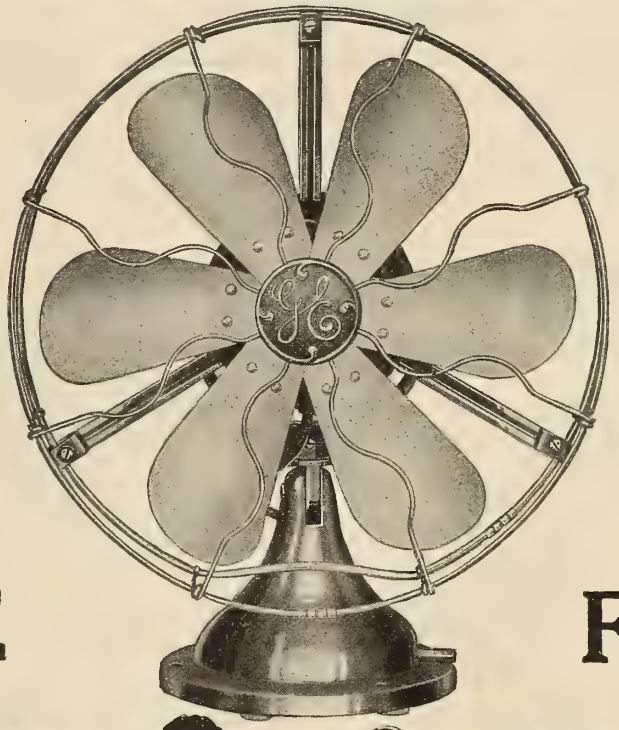
The passing of the Bijou Dream at 1205 Market street, Philadelphia, takes a "movie" landmark from the City of Brotherly Love. Opened as one of the first "store theatres" in the city, it had a ten years' profitable existence, first as a so-called nicolodeon and later with improvements as a regular five-cent house giving a service program.

E. D. Brown, owner of the Garden theatre at Pottsville, takes credit for the best live wire stunt recently encountered. His theatre burning down in the late afternoon, by evening he had bought the Victor, a rival house, rechristened it the Garden and went on showing films. At once the rehabilitation of the Garden was begun. The house of 900 seats was redecorated, organ music made the order of the day and two new Simplex machines installed.

Eddystone has been put on the motion picture map by a munition plant. When the Remington company placed a large number of workmen in this little town near Philadelphia, at once the need was felt for their amusement and pictures were introduced. J. M. Kennedy, a real estate man of Philadelphia, erected a theatre of 600 seats, and called it the Eclipse. This house has just been opened and has become popular, albeit a straight ten-cent price was established. J. Becker is manager. The theatre is attractively decorated and has been equipped

(*Continued on page 2416.*)

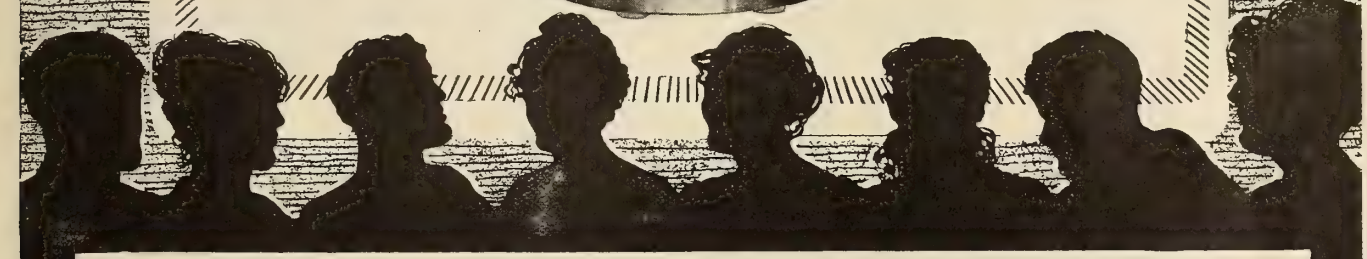
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Projection

Edited by J. H. Hallberg

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I am using the following equipment, 8 H. P. gasoline engine and Triumph D. C. 3 K. W. generator, No. 16601 (*I think number is defaced*) *Class B T*—1,800 *R. P. M.* 125 *volts,* 24 *amperes field rheostat, Cutler-Hammer, with following marks: Maximum amperes* 1.5—.75, *Minimum field ohms* 100—*Catalog No.* 1165, *Series No.* 867925.

I have neither volt meter or ampere meter but regulate voltage by 110 *volt lamps carrying field rheostat arm about ¾ way around. Generator runs at* 1800 *R. P. M. This gives a good clear light in* 110-*volt lamps of which I have about* 500 *watts that burn continuously. I carry* 30 *ampere plug fuses on switchboard.*

Before striking arc I reduce voltage by means of field rheostat as low as possible, which I judge to be about 75 *volts and by carrying arc rheostat on third pin from right (no name; think it is Power's* 25 *ampere rheostat) and using ½ solid bottom and ⅝ Cored top carbons I get along very well. Throw* 10½-*foot picture at* 50 *feet. (Power's No.* 6 *machine) and have very good light on screen. I recently got some new bottom carbons (Electra) and have had some trouble by blowing fuses when striking the arc. At one time I blew a* 45-*ampere fuse with the arc rheostat arm on the second pin from the right (least resistance). I am afraid to carry such heavy fuses for fear of overloading the generator and damaging it. What I would like to know is, would it be any lighter on the generator to still reduce voltage either by placing more resistance in series with the field rheostat or by reducing the speed and thereby increase the amperage? A* 60-*volt* 3 *K. W. generator will produce* 50 *amperes of current and I wondered if it were possible to convert my generator into a* 60-*volt machine capable of producing* 40 *or* 50 *amperes (safely) without rewinding the armature; the machine is compound wound. I believe, at least it has two sets of windings on field coils. I realize that this generator is not ideal for moving picture work and expect eventually to change it for one more suitable, but am trying now to learn the best plan for using the one I have. How much overload is it safe to carry for three or four hours?*

ANS.—Your installation is of good quality and of fair capacity for the load you wish to carry and you should secure good results, but you are not going at it right.

If your engine is of 8 H. P. capacity it is powerful enough to drive your Triumph 3 K. W. generator.

Everything about your equipment is all right according to your statement, but in order to secure results you must do the following:

See that your engine governor is in proper condition and that it is properly adjusted, as I take it your engine has a trottling governor. Then set the speed of the engine so that your generator will be maintained at the speed of 1,800 R. P. M., which is called for on its nameplate. It is better for you to run the generator at 1,825 or 1,850 than below 1,800 and it should turn at this speed when you have full load on the generator and that is up to the engine to maintain this speed which depends upon the adjustment of its governor.

I would recommend that you purchase a volt and ampere meter, the cost of which on the panel would not amount to more than about thirty dollars for good high class instruments. If you are not in a position or do not desire to invest this amount of money to secure perfect record of what you are doing, the next good thing is to use a 110-V. Incandescent lamp as a pilot light by which you may judge the voltage as you are now doing.

Under no consideration reduce the voltage by means of the field controller when you start your arc. Keep your voltage up to 110.

If you have, as you believe, a Power's 25-ampere rheostat, your installation is complete as far as the moving picture machine is concerned because the Powers rheostat, if it is as you specify, for 25 amperes only, may allow you to draw 25 to 30 amperes when it is cold and then within 10 or 15 minutes, the amperage will drop to 25, which is the current you should maintain.

Judging by your description, however, it appears that your Powers rheostat is adjustable. If that is the case, it may be that your rheostat is adjustable from 25 to may be 35 or 40 amperes as the Powers Company do furnish such a rheostat with their No. 6 machines. If that is the case, then you in reality have a larger than 25 ampere rheostat and it then becomes necessary for you to *cut in all of the resistance.*

In other words, put the lever on the lowest ampere notch and start your arc. If the rheostat is of the 25-ampere size on the low notch, for operation on 110 volts, you will not blow your fuses providing you separate the carbons from ¼-inch to ½-inch, rather quickly. The method of separating the carbons quickly will in many instances prevent the blowing of your fuse which might happen if you leave the carbons together or close together for several seconds when you first strike the arc with the rheostat cold.

The use of an ampere meter which can be purchased for fifteen dollars would assist you materially in handling your arc, but if you are sure of your rheostat you need have no fear and it is not necessary for you to reduce the voltage on the generator.

When you have a generator designed for 110-volt operation, it should be maintained at that voltage and you are not relieving to any appreciable extent the load on such a generator when you lower the voltage as the armature has to do practically the same work because the amperes remain the same, but the field coils will run slightly cooler with less amperes at a lower voltage.

The engine is the part of your system which has to stand up and carry a greater load if you keep the voltage up to 110 and leave all of the resistance in the Powers' rheostat in series with your arc as it should be.

It will do you no good to lower the voltage to 60 as far as the generator is concerned, because you can never take more than 30 amperes continuously out of your generator.

As a matter of fact, the normal ampere output of your generator which is wound for 110 to 115 volts, is between 27 and 28 amperes but most of the good generators like the Triumph are made to stand an overload of 25 per cent for a period of an hour or so, and I should imagine that you could run the generator at an overload of 10 per cent for a couple of hours without doing it injury and further, if you desire to put a fan motor on the commutator end of the generator forcing the heat generated at the commutator and armature through the machine, you could no doubt draw as much as 35 amperes from your generator without doing it injury, but you could never get 50 amperes out of the same without rewinding the armature for 60 volts as you suggested.

If you operate 500 watts in incandescent lamps I should say that you ought to make sure that your arc does not at any time take over 25 amperes and then I would fuse the generator with about 35-ampere fuses and if your rheostat in series with the arc is of the right kind and in good condition you should not blow the 35-ampere fuses as your load would hardly exceed 30 amperes.

SPEER CARBONS
SATISFY EXHIBITORS

J. G. NICHOLS

Cattaraugus, N. Y., January 29, 1916.

Gentlemen:

I am much pleased with the results obtained thus far with "SPEER" Carbons. Of course, I have not used enough of them so that I can judge the whole shipment, but if they run uniform with the ones which I have used, they will be very satisfactory indeed, in fact believe that they are ahead of the Bio carbons which I have been using, and which I considered the best I could buy. I will be glad to recommend your product to any exhibitors that I may have the opportunity, *as I am for material "MADE IN AMERICA."* You are at liberty to use this testimonial if you wish.

Yours truly,

PALACE THEATRE,

J. G. Nichols, Mgr.



ASK YOUR DEALER ABOUT

SPEER PROJECTOR CARBONS!

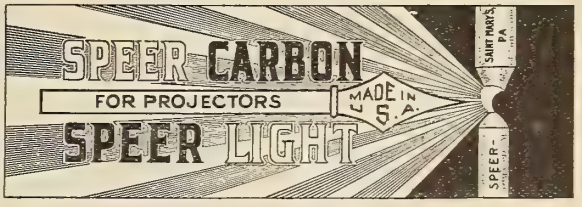
SEND YOUR ORDER EARLY!!

NET CASH PRICES

For Regular Speer Carbons

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
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¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices



TRADE MARK

Speer Carbons are absolutely guaranteed to give satisfaction or money back.

Speer Carbon Company Dept. "N"

(Makers of Carbons for Electrical purposes during the past 25 years)

Saint Marys, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

PREPAREDNESS

Now is the Time to Prepare your Theatre for the Hot Weather. Make it attractive, inviting and Cool. Take out that old Equipment and get UP-TO-DATE.

Would you be interested in a plan to make your improvements and allow them to pay for themselves.

Write us today for Special Offer

AMUSEMENT SUPPLY COMPANY

Note change of address
THIRD FLOOR MALLERS BUILDING
S. E. CORNER WABASH AVE. & MADISON ST.
CHICAGO, ILLINOIS

Dealers in Motiograph, Powers, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the M. P. Theatre

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Hallberg's 20th Century Motor Generator

Changes A. C. to D. C. at less cost, yet greater efficiency than any other. Ask for descriptive circular

Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

LEWIS M. SWAAB
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Bargains in Picture Machines

1 Simplex, latest model, used four weeks only, hand driven, good as new	$225.00
1 Simplex, slightly used, like new, Motor driven	$275.00
1 Power's 6A hand dricen, used short time only	$165.00
1 Power's 6A hand driven, in excellent condition	$150.00
1 Motiograph in perfect condition	$100.00
1 Motiograph, 1911 model, in good condition	$75.00
B. & H. and Fort Wayne Compensarcs, 110 Volts, 60 Cycles, slightly used at	$25.00

Send for our complete 1915 catalog of Picture Machines and supplies.

EXHIBITORS SUPPLY CO.
5 SO WABASH AVE., CHICAGO, ILL.

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MINUSA CINÉ PRODUCTS COMPANY
SAINT LOUIS | CHICAGO SAN FRANCISCO | PITTSBURGH CALGARY, ALBERTA | NEW YORK 10 EAST FORTY-SECOND STREET
SCREENS BUILT BY BRAINS

It is not well to overload any electric machine for the period of three or four hours, but I have no doubt that your generator would carry 5 to 10 per cent overload for that period.

I do not believe that the changing of your carbons had anything to do with your fuse blowing. On the other hand, I believe that you are doing the wrong thing when you lower the generator voltage and cut out resistance in series with the arc. You should do just the opposite. Raise or keep the generator voltage constant at 110 and cut in resistance in series with the arc.

HAS EMERSON MOTOR AND POWER'S 6-A WITH MOTOR ATTACHMENT

E. L. M., Arlington, O.:—*I have a good Emerson motor with a speed of 1150 R. P. M. I also have a Power's 6-A machine with motor attachment. Would you please tell me what size pulley should be used on this speed motor to give the picture machine about 60 turns to minute. Would like to see answer in next week's News.*

Ans.—The Power's 6-A or 6-B motor attachment is provided with a pulley approximately 2½ in. in diameter for round belt.

When the motor attachment pulley is driven at the speed of 640 R. P. M. it will turn the machine at sufficient speed to pass a thousand-foot film within about 20 minutes.

When this same machine is driven by the attachment, the pulley of which operates at 1,100 R. P. M., it will pass 1000 feet of film within about 12½ minutes.

I should say that 60 turns on the crank handle will pass an ordinary reel within about 15 minutes. That would indicate a speed of about 1,000 R. P. M., on the 2½ in. pulley of the motor attachment, and to accomplish this result with your Emerson motor operating at the speed of 1,150 R. P. M., you would want approximately a 2¼ in. pulley on the motor.

It seems to me that you ought to have some means for controlling the speed, but if your motor is non-adjustable, I would recommend that you provide yourself with 3 pulleys, one 2 in. for slow speed; one 2¼ in. for medium speed, and one 2½ in. for the highest speed. I believe, however, that a pulley between 2 in. and 2¼ in. is about what you want. Much depends upon the slippage of the belt and the exact speed of your motor. Ordinary A. C. motors cause variation in the speed, depending upon the quality of the film. Some films take much more power to drive, and others less, but you will find the above size pulleys a correct average.

GRADUATE OF ELECTRICAL SCHOOL WANTS EMPLOYMENT

R. E. Guthrie, Washington, D. C.:—*I will be a graduate of the Bliss Electrical School in June. Being very much interested in the moving picture business, I thought I would like to go back for a few years.*

Knowing you are interested in the operators, I thought that you might be able to let me know of some good theatres which are looking for good operators with some electrical knowledge. I might say that the theatre in which I was previously employed only runs in the summer season.

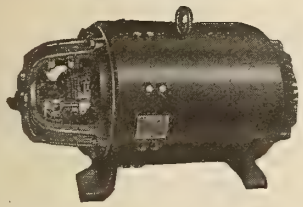
Ans.—I reprint the above letter so that others who perhaps are following the same line of study as Mr. Guthrie may know what this department thinks of propositions like that set forth by Mr. Guthrie.

I believe that the electrical training is of utmost importance because at least 50 per cent. of the success of picture projection lies in or depends upon a thorough knowledge of the electric arc and the means for its control and maintenance.

At the same time, I want Mr. Guthrie and other students to know that the mechanical proposition involved is equally important and, furthermore, practical experience extending over a period of at least a year is necessary before one can hope to become an efficient operator.

It is evident that a man possessing high-class electrical knowledge and one who is also informed on mechanical propositions, will learn to become an operator in a shorter time than one who has not enjoyed this kind of education, but it is equally true that one who possesses the mechanical and electrical knowledge cannot be a good operator until he has had the actual experience besides, and this is one of the points which is often overlooked,

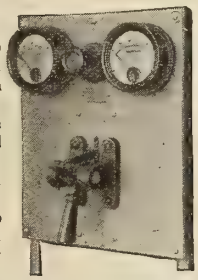
HALLBERG
20th CENTURY MOTOR GENERATOR



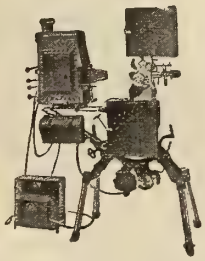
$249 For 30 to 70 Amp. D. C. Capacity

For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra. Weight, 450 lbs. Height, 15″ Width, 15″ Length, 28″

$20 extra or control for (2) 30 to 40 amp. arc's —or $50 extra for control for (2) 30-40 amp. arc's on fine switchboard with volt and amp. meters and special field rheostat — No live part on front of board.



OTHER SIZES AND STYLES OF ALL KINDS — QUOTED UPON REQUEST



Distributor of
Power's-Simplex-Baird
M. P. Machines

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRITY."

J. H. HALLBERG Swedish Electrical Engineer
34 East 23d St. The House of Quality **New York**

and it is well to remember that it takes the three in combination to make a real operator. If any of our readers want a man like Mr. Guthrie, please write to him at Tacoma Park, Washington, D. C., c/o BES.

SILHOUETTED CUTOUTS OF CHAPLIN AND WILLARD FROM BRADY POSTER COMPANY

ONE of the most novel lobby display features which has been put out in some time is that which is being distributed by the Dick Brady Poster Rental Company of 126 West Forty-sixth street, New York City.

These displays are silhouetted cutouts on heavy blue steel of Charlie Chaplin and Jess Willard.

They can be placed in any part of the lobby and if near the sidewalk the casual observer would think that the comedian or the prize fighter were there in person.

The success which these cutouts are having, according to reports, is phenomenal.

"PAULA" SONG FOR "HEART OF PAULA" ISSUED IN SOUVENIR EDITION

WITH the forthcoming Pallas Paramount feature "The Heart of Paula," there has been published a song, entitled "Paula," taken from the musical score accompanying the feature.

There has been an exhibitors' souvenir edition printed, which will be distributed through the Pallas or Paramount companies, to exhibitors desiring this edition.

The last page of the edition allows for any advertising matter the individual exhibitor desires, such as coming attraction . The space allotted for advertising purposes is ten by twelve inches.

EXCELSIOR ILLUSTRATING SLIDES MADE FROM NEW YORK TRIBUNE PHOTOGRAPHS

THE Excelsior Illustrating Company of 219 Sixth avenue, New York City, has recently stated that the slides which it has distributed are made from photographs purchased from the New York *Tribune*.

It is interesting to note that the only way in which exhibitors throughout the country can show views of the Willard-Moran fight are through the use of slides.

PORTLAND, OREGON, THEATRE WILL BE REMODELED AT COST OF $10,000

ALL contracts have been let for the remodeling of the structure on Morrison street, between Third and Fourth, Portland, for converting it into a motion picture theatre. A. H. Fleischman, the owner, will spend about $10,000 on the improvements. Lucius & Lanford are the architects.

The Rex theatre, Vale, Vale's handsome new moving picture house, opened recently, carrying a line of features seldom found in communities much larger than Vale.

THREE EXHIBITORS OPEN PICTURE THEATRES IN OKLAHOMA COMMUNITIES

JAMES REICH has reopened the Cozy theatre at Wagoner.

George Faulkner, of the Majestic theatre, Checotah, announces that he will open another picture house in Checotah in the near future.

J. L. Olive, manager of the Sugg theatre, Chickasha, has opened the new Empress in that city.

SAWIN, V-L-S-E, ATTENDS DEMONSTRATION OF FOTOPLAYER IN STARLAND, ST. PAUL

C. W. SAWIN, manager of the Minneapolis office of V-L-S-E, attended the recent demonstration of the new Fotoplayer installed in the Starland theatre, St. Paul, Minn.

Mr. Sawin states that he was particularly pleased with the manner in which this instrument, under the control of a single operator, vividly brought out the details of "The Battle Cry of Peace," which picture it was accompanying.

The Starland theatre is under the management of W. J. Dyer

REFLEX
Made in Switzerland

The Quality Carbons of the World

The following dealers and distributors are good men to know as they stock Reflex carbons.

Write to them or direct to us for descriptive circular.

Picture Theatre Equipment Co.,
19 West 23rd Street,
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Central M. P. Supply Co.,
8 Fourth Avenue,
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Palmore & Homand,
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Exhibitors Supply Co.,
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G. A. Metcalfe,
117 Golden Gate Ave.,
San Francisco, Calif.

Electrical Supply Co.,
326 Camp Street,
New Orleans, La.

Kansas City Machine & Supply Co.,
813 Walnut Street
Kansas City, Mo.

Electric Supply & Fixture Co.,
Walla Walla, Wash.

A & B Moving Picture Supply Co.,
Raleigh, N. C.

A. N. Feldstein,
294 Theodore St.,
Detroit, Mich.

Southern Film Service,
Houston, Texas

¾ x 12 plain cored, $10.00 per 100 carbons.

⅝ x 12 plain cord, $7.50 per 100 carbons.

⅝ x 6 copper coated cored, $3.75 per 100 carbons.

½ x 6 copper coated cored, $2.75 per 100 carbons.

If your dealer cannot supply you with Reflex carbons, send cash with your order or instruct us to ship C. O. D. and we will fill sample orders in lots of not less than fifty each in all the above sizes.

JONES & CAMMACK
Sole Importers
12 Bridge St., New York City

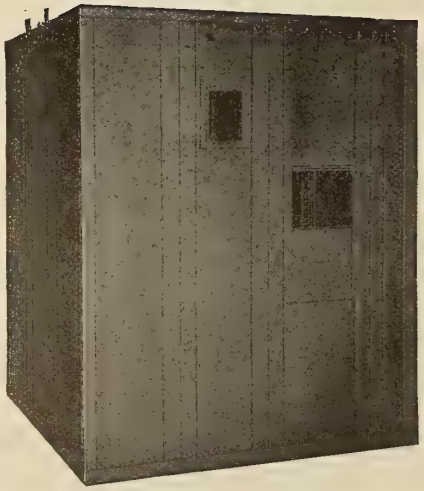
Mr. Exhibitor:

If you are the leading exhibitor in your town and interested in maintaining your lead, learn about the new and effective Marlux Lens.

Marlux

Write *today* the

CROWN OPTICAL COMPANY
ROCHESTER, NEW YORK



MATERIAL USED
Patent leveled steel, No. 20 and 18 gauge. A neat flat surface, free from waves or buckles is thus obtained.

CONSTRUCTION
Each section is made with our patented lock method—which insures absolutely tight joints. No screws or bolts are used in assembling it. Flat and not wavy as is the case with other booths. Guaranteed to sustain any weight. All surfaces cleaned and given one coat of brown paint baked on, which forms an enamel surface.

ERECTION
Assembled in 20 minutes and taken down in five.

ADAPTABILITY
Can be used as Permanent or Portable Booth.

SUPPLY DEALERS
Should have a complete line of descriptive matter and sample in stock.

Grinden Art Metal Company
417 MARCY AVENUE BROOKLYN. N. Y.

Please send me without obligation on my part complete information on your Grinden Booth.

Name .....

Address .....

and brothers, who are most enthusiastic over the new Fotoplayer, which was purchased from the New York office, 62 West Forty-fifth street.

SYMPATHY FOR VETERANS CREATES DELICATE SITUATION IN CALGARY

THE present strike in Calgary, Alberta with returned soldiers taking the places of the striking union operators, has created a situation of unlimited possibilities, and has caused widespread discussion of the possible outcome. The Calgary *Albertan,* in an editorial analysis of the situation, has the following to say:

"The situation is an exceedingly delicate one, and must be handled with a very great deal of tact. It is a problem bound to arise, but it has come sooner than many expected.

"The delicate situation is caused through the sympathy which the public in general—quite properly—has with the returned veteran, and the general desire to see him placed in a remunerative occupation. However, it is a very serious matter if in order to secure such occupations competent men must be thrown out of positions and labor unions destroyed.

"If union men can be replaced by returned veterans in this instance, it will be only a matter of time when every trade union in Canada will be destroyed, and the very satisfactory work done by labor people for many years—satisfactory for both the men and their employers—will tumble down. That is something which must not be allowed to occur.

"The British army is a labor army. There must be no trouble between the army and organized labor, and under existing conditions, it is threatening."

J. B. Cronk, manager of the Allen theatre, and representing the affected theatres, states that no union men were dismissed, but that those who are now out of work struck of their own volition because the managers would not agree to employ only union men, and to increase the wages of the men already employed. Mr. Cronk also points out that the soldiers who were trained in operating were destined for possible positions outside of Calgary, as there was no thought of making a rule of superseding union men with veterans.

WORKMEN HASTEN CONSTRUCTION TASK ON CIRCLE, INDIANAPOLIS, FOR EARLY OPENING

THE Circle theatre, which is being constructed in Monument place, Indianapolis, at a cost of about $225,000, is growing like a mushroom under the hands of the many brick masons and structural steel workers. The present efforts are being directed to the rear wall of the huge stage in the Court street side of the building, while the steel workers are setting up the first of the columns.

Harry E. Smith, who is superintending the construction work, is speeding up the activities with the intention of having the photoplay house under roof by April 20, and says that the task will be accomplished if the weather permits.

By the time the theatre is completed 1,000,000 brick will have been placed and about 300,000 of them already have gone into the walls. While the foundation of concrete has been poured, before the house is finished 1,800 yards of this material will have been handled. Chief among the structural feats will be the placing of 300 tons of steel, including a central girder weighing 40,000 pounds. Seventy-five tons of reinforcing steel also will be used.

Some unusual structural feats are being performed in the building under Mr. Smith's direction. One of these is in setting the structural frame of cantilever type. The cantilevers are not being carried across the center in the usual manner, but are carried from the main columns of steel which support the immense gallery girder, leaving an entirely clear room for the mezzanine floor.

In speeding up the construction, a huge framework of pine has been erected along the Court street wall, from which a scaffold, or platform, is supported by steel cables. As the wall rises at the rate of about five feet a day, the brickmasons wind up the cable and lift their platform to the desired level. This scaffolding scheme has enabled the brickmasons to save much time and hasten the heavy work on the building. While this great wall is going up, another of brick, which forms the stage opening, is under way.

The Wagner WHITE LIGHT Converter

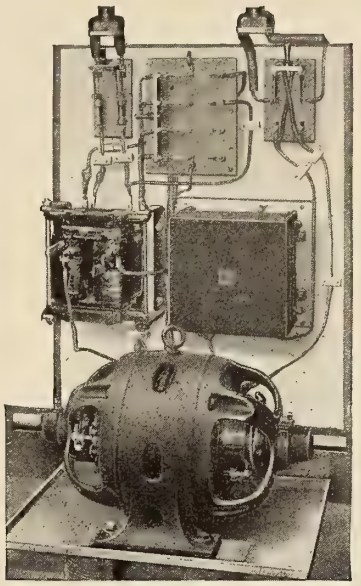
FOR

Motion Picture Theatres

Direct current from the WAGNER CONVERTER produces a steady, WHITE LIGHT. This light will not tire the eyes.

The Wagner Converter is compact and light in weight, and, therefore, may be readily installed in the projection booth. It is simple to install and simple to operate. It requires very little attention. Maintenance costs are lower than any other device for similar service. And above all, it is reliable.

Send for our literature now. Bulletin 10922.



Wagner White Light Converter in a prominent Massachusetts Theatre

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

147

PREPARE
NOW
TO BE REPRESENTED
IN THE NEXT
STUDIO DIRECTORY
PUBLISHED SEPTEMBER 9th

Penny Wise *but* Pound Foolish

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THERE IS A CERTAIN, SURE DRAWING POWER in being able to advertise that your pictures are projected on a

RADIM GOLD FIBRE SCREEN

AND AFTER YOU HAVE DRAWN YOUR PEOPLE IN, for you there is another soothing certainty in the assurance that they will leave perfectly satisfied with the projection if you're using a

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Remember, Anything Other than the Best Is Not Cheap at Any Price!

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An Instructive, Interesting and Amusing Feature in Monthly Installments

devoted to those interested in the theatrical and motion picture business.

Entirely Original Treatment of Familiar Topics

Fifty cents brings this incomparable booklet to you each month for one year and in each issue the goods are delivered. The Stage Hand finds in it an old friend who talks familiarly of the things which interest him. The Motion Picture Machine Operator praises the technical hints of practical value contained and the amusement afforded by the quaint sayings of friend Tim. Others enjoy it because of its piquant originality.

THE OFFICIAL TRADE JOURNAL

of the
International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the U. S. and C.

FRANK G. LEMASTER
Manager

107 West 46th Street
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Arc Controller

feeding the projection arcs
—saving money—
and maintaining perfect illumination for
"RAMONA"
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Speed Controller Company, Inc.
257-259 William Street NEW YORK

DIRECTORY OF NEW THEATRES

(*Continued from page* 2408)

with a Rembusch, gold fibre screen, American Seating Company's chairs and two Simplex projection machines. These as well as the minor fixtures were placed by the Calehuff Supply Company of Philadelphia.

OHIO.

The Melba theatre at Detroit avenue and West 117th street, Cleveland, reopened recently after undergoing alterations which almost amounted to reconstruction. The seating accommodation has been practically doubled and now exceeds 1,000, new boxes have been put in and the modern improvements include an up-to-date heating and ventilating plant and a Minusa screen. The screen, by the way, is the largest in Cleveland.

OKLAHOMA.

The New Liberty theatre has been opened at Oklahoma City, at a cost of about $90,000. The Liberty is strictly modern and up to date and would be a credit to any of the larger cities of the United States. It is the intention to run features at the Liberty.

SOUTH DAKOTA

Mulvey Brothers are building a motion picture theatre on the site of the old opera house at Madison. The house will seat 900 and will cost $35,000.

James Dundas has sold the Maynard theatre at Mitchell to George W. Rickman.

Mrs. J. M. Sanford is the new manager of the Empress theatre at Chamberlain.

TENNESSEE

Additional information with respect to the proposed $75,000 motion picture theatre, to be erected in Chattanooga by the Signal Amusement Company, is that it will have a seating capacity of 1,500. The new theatre will be known as the Empire and will be built so that road attractions or either Stair and Havelin productions can be put on. The plans are to make the Colonial motion picture theatre a combination house, so that it can be used for vaudeville or stock, as well as for motion pictures. It will seat 1,200 people.

TEXAS.

The Grand theatre, at Ennis, one of the best in the southwest, is having an additional story and gallery added, together with boxes. The improvements are estimated to cost $8,000.

J. L. Schultz has opened a new picture house at Thalia.

J. J. O'Malley will open a new moving picture house at Sweetwater in the near future.

L. G. Bissinger is renovating the Washington theatre at Dallas and making a number of improvements. A new electric sign has been ordered and will be installed as soon as received.

E. A. Henderson has been appointed receiver for the Hippodrome theatre at Dallas.

Mart Cole of the Dreamland theatre in West, will build another theatre at that place in the near future, which is to seat seven hundred and will be strictly modern and up to date.

E. A. Kinney has opened his new theatre at Belton and reports business good.

R. A. Carter has leased the Roseland theatre at Dallas and will change from vaudeville to pictures.

The Princess theatre at San Antonio has changed from straight pictures to Pantages' vaudeville and feature pictures.

Jake Burke, manager of the Grand Opera House, San Antonio, has reopened his theatre and will show feature pictures.

Picture theatre will be opened May 1 in La Grange by Abe Ginsburg. Seating capacity to be 600. It is to be the first real picture theatre in La Grange.

WASHINGTON

This month will see the opening of the Regent teatre, Ninth and Pacific streets, Tacoma. This will be the Triangle house of Tacoma.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

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We are now testing our **PROJECTOR** on the hardest possible **METHODS**, when we are satisfied that it is without defects will issue a descriptive **CATALOGUE** on it, a **MACHINE** that will be better than the **HIGHEST PRICE** machine in use, at a price that will be within the reach of all exhibitors.

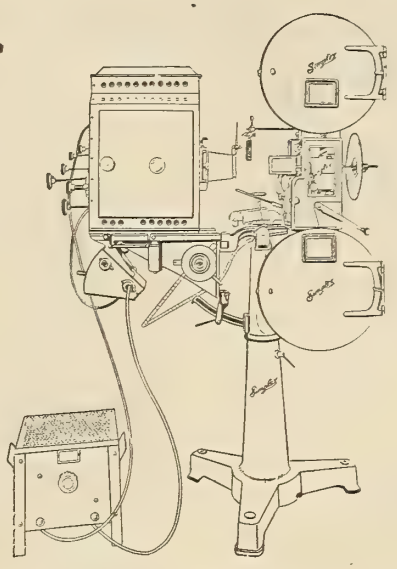
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Raw Film Stocks and Their Points of Difference

For Guidance of Those Who Do Not Possess the Knowledge of the Expert Laboratory or Cameraman, the Characteristics of the Leading Makes Are Pointed Out—Reduction of Imports by European War Limits Choice of Brands

BEFORE the present European war had diverted the industrial energies of the nations involved, and cut down the imports from the warring countries, the film producers and laboratories had their choice of a considerable number of makes of raw film, both negative and positive, to take and print their pictures on.

For the guidance of those who do not possess the knowledge of the expert laboratory or cameraman, the characteristics and differences of the leading makes of film stock are here given.

Of all the film stock obtainable, the Eastman film, made at Rochester, by the Kodak Company, is the most in favor, and the results yielded by it are unsurpassed.

The Eastman negative stock is very rapid, being surpassed in speed by the Pathé stock only. Like all the motion picture negative films it is chiefly sensitive to the blue and violet rays such as are emitted by studio lights. While not corrected for other colors the Eastman negative film gives the best all around color rendition and gradation, hence its popularity.

The Eastman positive stock, like their negative stock, is the result of years of experimenting and vast money expenditures. It has the richest and best ripened emulsion of all the positive stocks and yields prints showing beautiful warm blacks, when developing in a properly compounded bath. It is susceptible to tinting or toning to any color conceivable.

Two Varieties of Eastman Raw Stock

There are two variations of the Eastman raw stock. They prepare their negative film with a special soluble coating, said to be gelatine, on the back or celluloid side. This film is called X Back and has been found to greatly reduce static troubles, although it does not eliminate them entirely. The Eastman people also supply their positive emulsion on a special fireproof base of the cellulose-acetate character. Their fireproof stock has been found to be as durable as any other and it does not swell or stretch in benig developed with consequent uneven shrinkage when dried. This non-flame stock is called Eastman Safety Film.

The Kodak firm has in the final stages of perfecting, a Panchromatic negative stock for the photographing of things which must show correct color values, or for use in securing the negative records for natural color processes. The limited quantities of this Panchromatic negative stock which the Eastman people have allowed to go out have yielded splendid results.

The well known film producing firm of Pathé Frêres have for some years been making raw motion picture film at their largest works situated at Vincennes, in the vicinity of Paris, France. There they have vast plants devoted to the manufacture of raw stock, a specialty with them being non-inflammable stock, the use of which in France and many other European countries is compulsory by law.

The Pathé negative stock leads them all in speed, being approximately one-third again as fast as is the Eastman negative film. Such great speed, however, is obtained at the expense of some loss in color rendition and the emulsion is inclined to be somewhat coarse in grain. The work of a good photographer on Pathé stock, also properly developed, will, however, stand up in comparison with any negative stock.

Positive film of the Pathé make yields results on a par with the Eastman brand when properly handled, having a rich and properly matured emulsion. The Pathé positive stock is supplied on a celluloid base and also as noted above on a fireproof base, this being acetate of cellulose.

A very popular brand of positive stock has always been the "Agfa" stock, made at the Greppin Works of the "Actien Gesellschaft für Anilinfabrikation," in Germany. This firm also makes a negative film stock of considerably less speed than the Eastman negative. It is also inferior in tone, rendering and gradation and has rarely been used here in America.

Merits of "Agfa" Stock

Until such time as importers of the same ceased, however, the "Agfa" positive stock enjoyed considerable popularity, due to its good wearing qualities. While possessing a fairly rich emulsion, the rich warm blacks cannot be secured on "Agfa" positive film without resorting to a contrasty developer. "Agfa" positive is also made on a non-flam base.

The well known Lumiere film stock is coated at the works of the "Societe des Celluloses Planchon" at Lyons, France, the emulsions being supplied by the well known firm of Lumiere Bros., also of Lyons. Lumiere stock was the backbone of the independent film producers of this country a few short years ago. When the Independent movement started the Licensed Manufacturers had the entire Eastman output contracted for.

Therefore the Lumiere film will always be well remembered. The positive stock has a very fine grained emulsion. The prints made on it are contrasty with a tendency toward lack of detail in the high lights.

The Lumiere Green Label negative stock, also fine grained, is much slower than the Pathé and Eastman negative stocks, but is relished by many cameramen for taking exteriors. There is also supplied a very rapid orthochromatic negative film coated with the famous Lumiere "Sigma" emulsion, which is suitable for dark days and interiors with poor lighting.

The house of Gevaert in Belgium formerly supplied several novelties in raw stock for motion picture purposes. They furnished a negative stock of medium speed with a green preparation on the celluloid side to prevent halation in working against the light. This was called "Anti-Halo" negative film. The Gevaert firm also supplied positive stock, some of which was coated on celluloid colored red, yellow, etc., throughout. This saved the necessity of tinting subjects printed on such film.

Before closing we must mention the "Ensign" or Austin Edwards film stock, a British product. While the Austin Edwards positive stock has seen very little use in this country, the negative stock of this maker is favorably known. The Ensign negative film possesses the finest grain of any Cine negative film known. It gives superb gradations and the color values are equal to any make of negative film.

The war has affected the imports of the Lumiere, Agfa, Gevaert and Austin Edwards film stocks and they are not procurable at present, excepting occasionally in very small quantities.

THEATRE ACTIVITIES IN OHIO

F. C. FOCHT has bought the Empire theatre, Lima, from Mr. Georgiore. Mr. Focht also manages the house.

A picture theatre is to be incorporated in the Tod House, being built at Youngstown. Fred Ullman, lessee, announces that the theatre will be called the Strand.

HOW CAN NEGATIVE FILM BE EFFECTIVELY REVERSED INTO POSITIVE FILM?

J. L. R., No. 204 Keap St., Brooklyn, N. Y.—*Will you kindly explain, through your department, how negative film can most effectively be reversed into positive film? As an amateur photographer, I require only one positive, and I am anxious to produce same as cheaply as possible.*

I am very much interested in your department, and am confident that it will prove of value to cameramen in general.

ANSWER.—We thank the Brooklyn correspondent for his interest and assure him that the department is going to benefit the cameramen, provided they study it.

In regard to the reversing of cinematograph negatives into positives quite some experimenting has been done and much has been written on the subject, but practical working formulae have been lacking.

A. L. Smith of Portland, Ore., has had great success with a negative reversing process and it was given out that the Economy Cinematographers Specialty Company of that city were willing to sell such formulae. Although the editor of this department has written the above concern on two occasions he has never received a reply.

A formula is hereby given which will do the trick, however, together with working instructions.

In exposing negatives to be subsequently reversed more exposure time must be given, to avoid extreme contrasts in the finished positive. With process here given half a point more time should be allowed. Thus if normal exposure were *f.* 11. place the diaphram indicator midway between *f.* 8. and *f.* 11.

The formulae for the ensuing operations are given in small quantities as tests should be made on short lengths of film until you have gotten the process working satisfactorily.

First develop the film in Solution No. 1.—Hydrokinone, ½ oz.; potass. metabisulphite, ½ oz., and water, 20 oz.

Solution No. 2.—Caustic potash, 1 oz.; water, 20 oz. Use Solution one One Part, Solution two One Part.

Having developed the film to good density, which does not take long in this solution, wash the film for a minute in running water and then place in a 10 per cent. solution of ammonium persulphate (in water) for a period of one minute. The film is again washed for a minute in running water and will be ready for reversal.

Reversal and all operations following must not be done in the dark room, but with the lights on, or in a daylit room preferably.

For reversal use the following: Solution A.—Potassium permanganate, 36 grains; water, 20 oz. Solution B.—Sulphuric acid, 160 drops; water, 20 oz. For use take equal parts

Place the film in this and let it remain until the images have entirely disappeared, which can be told by looking at the back or celluloid side of the film and noting when all the black has gone.

Now the film must be redeveloped in a solution compounded as follows:

Sulphite of soda, ¼ oz.; water, 10 oz.; amidol, 30 grains; potass. bromide, 50 %. Solution 1¼ oz. If Amidol is not to be had Metol may be used in the redeveloper.

The film is now redeveloped until good density is attained, which should not take long, allowance being made for the usual slight loss of density in fixing, and washed for about two minutes.

Now fix the film in a solution of 4 oz. of Hypo to 20 oz. of water or in other words a 20 per cent. Hypo solution. After the film has had a good washing such as is always given after fixing, it may be dried, and is ready to be viewed. As with all reversed negatives the edges or sprocket holes will now be black instead of clear as in regular positive prints.

Reversed negatives cannot be expected to equal a good positive print, and most examples of such work show the whites badly veiled over. With sufficient practice the formulae here given will, however, give reasonably clear highlights and yields positive of good projecting quality.

We do not personally look with favor upon reversing negatives, as with this power in his hands the amateur cameraman is liable to start exposing film promiscuously on subjects of no consequence.

If a subject is worth photographing, at all, the negative of same is liable to have some value, and at a future time another print of the subject may be in great demand.

Mr. Reid is invited to send in samples of his work with this process at any time and if they are not just right upon examination of same we can suggest the proper remedy.

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MOTION PICTURE NEWS DISPLAY ON A FORTY-SECOND STREET NEWS-STAND, NEW YORK

INTERESTING EVENTS ARRANGED FOR MOTION PICTURE EXHIBITORS' EXPOSITION IN NEW YORK, MAY 1 TO 6

THE following communication has been received from the headquarters at 218 West Forty-second street of the Marion Picture Exposition League of New York:

"With the usual ability to provide interesting events as well as a thorough trade show in every way, the Motion Picture Exhibitors' League are rapidly completing their Third Annual Exposition to be held at Grand Central Palace, New York, May 1 to 6.

"The idea is to bring at one time and under one roof all of the various branches of the Motion Picture Industry, which the exhibitor at large supports. The exposition will, without doubt, be the most complete trade show of any kind ever held.

"It, of course, is well understood that it is the exhibitor who buys film service, chairs, screens, machines, carbons, musical instruments and everything that goes to make the motion picture business what it is and one can readily realize the hearty endorsement which the exhibitors will give to the show, not because of the fact that they are giving this show but of the fact that they will be in a position to purchase anything and everything needed in the daily operation of their business.

"It is the only exposition that has been endorsed by the organized exhibitors, and it is the only one which they will attend.

"There are a great many interesting events arranged for the public at large, as well. A separate day will be given over entirely to the German side of the war question, and another day to the Allies' side. Still another day will be set aside for the actors' fund and a percentage of the gross receipts will be donated to these various bodies.

"Local consuls will be in direct charge of the distribution of the funds and also lend their aid to bring together the various societies to attend, as well as bands from the interned liners and their officers who will attend the body in full regalia.

"One has but to visit the offices of the League to understand the elegant manner in which the operation of this trade show has been organized. Contracts already in hand, assure the unqualified success of the show, the most interesting fact being that most of these contracts have been obtained unsolicited.

"The exhibitors have always been highly successful in the conduct of their expositions and entertainments and this one, the third exposition has all the earmarks already of being without any doubt the most successful trade show of the motion picture industry that has ever been held."

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The Cinema Says:

The Motion Picture News, by the way, has recently started a British edition, the feature of which is an "Impartial Review Chart," in which the quality of films is indicated by a somewhat arbitrary system of classification. The idea underlying the British edition is good, and the possibilities contained in it are manifold, but we doubt if the present form of the publication quite hits the mark. From an announcement in the News it appears that Mr. Reginald Warde, late of Harma and Co., on this side, is in charge of the section devoted to British exhibitors, and perhaps the venture will improve when he gets into his stride. Certainly few men are better qualified to undertake such a difficult task.

A candid and expert opinion which we give in toto.

The British Edition of Motion Picture News is growing each week in interest and value to the exhibitor throughout Great Britain.

Coming each week from the headquarters of production it gives an expert selection and impartial valuation of pictures about to be exported to Great Britain—News notes concerning these pictures—reviews—and all the advance news of American production.

Have you any announcement to make to the British Exhibitor? Then the British Edition of Motion Picture News is your logical medium

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

HENDERSON WARNS CHURCH ORGANISTS AGAINST UNSUITABLE MUSIC FOR PICTURE THEATRES

THE following communication received from Herbert Henderson, known as an organist and orchestra leader, is very timely. Not only has a demand for theatre organists increased, but many organists in the country are suddenly realizing that the motion picture has opened a new and large field for their musical endeavors.

Musical students who have confined their endeavors to organ work are as a rule well taught and capable musicians. Regardless of this fact, they meet numerous obstacles when they endeavor to make their talents of value to picture theatre music.

The communication from Mr. Henderson which follows should be of interest to all organists:

"The steady growth in the numbers of organs being installed in picture houses is opening a new and lucrative field for the musician who favors that type of instrument, and has caused many pianists to take up the study of this new factor in the motion picture world. Perhaps it is not too much to say that there is no instrument capable of such varied and beautiful combinations of tone color as the modern organ, but it is equally true that the tremendous resources which the organist has at his command are a pitfall from which even the most experienced do not always escape.

"The following remarks are not intended to be in any sense dogmatic, but rather as a few short notes on what in the writer's opinion are the most common shortcomings of the motion picture organist, with a few suggestions for their remedy.

"The present tendency seems to be for the organist to use his opportunities as a means of thrusting on the audience the fact that he is a capable performer on his instrument.

"The temptation to do this is admittedly strong, but it must be born in mind that the sole idea of music with the pictures is to give suggestive support and not to swamp it with totally irrevelant matter.

"If a recital is to be given get your manager to set apart a special time for it. This is being done in many cases, and is, generally speaking, much appreciated.

"Many organists come straight from church work—where they may have been most successful—to playing for pictures, and attempt to apply the same ideas with disastrous results. As an instance, the writer recently heard an organist illustrate a comedy with the following numbers: Andantino, Lemare; soccatto, Widor; Fugue in G min., Bach.; prelude and Fugue in D min., Mendelssohn.

"They were all well played on a fine instrument, but were about the best example of wasted energy possible.

"If the music has already been arranged, assume that that arrangement is the best until you can prove to your own satisfaction to the contrary. If from a musical point of view the arrangement seems poor, remember they are usually compiled by men who have had ample opportunity of studying the various dramatic situations.

"If left to your own resources go easy for the first run off, make mental notes of the general character and atmosphere of the plot, and then work out a musical scheme for the whole. It is a most useful thing to keep a tabulated list of compositions under their different headings for ready reference.

These lists gradually added to will in a short time constitute an extensive repetoire for any situation that may arise.

"Bear in mind that organ tone will, however beautiful the quality, pall on the listener unless it is being constantly varied. Without becoming "restless" change the color as much as possible, in short, orchestrate everything you play. Avoid the use of too much "full organ." Reserve it for big situations and strive, while not letting the interest flag, to keep your playing under the picture.

Listen to other organists as often as possible and hear your own organ played by someone else. Some organs are so badly placed that it is impossible for the player to form any idea of what effect he is producing.

In one case an organist had the delightful experience of playing for some months with the console at the back of the stage, the pipes in the pit, and a twenty-five piece orchestra all round him. Although happily this is an extreme case, the fact remains that some organ builders are willing and ready to sell their organs at any cost and leave the question of its position until the actual instalment. The sooner it is realized that a really fine instrument can be, and often is, ruined by this means, the better it will be for everybody concerned.

"In conclusion, I would suggest that those whose organs are fitted with trap-work—drums, cymbals, castanets—should use these effects very sparingly. They are very valuable at times—especially for comedy work, but there is a tendency to use them to excess. I have seen on more than one occasion, dramatic effects, not only spoiled, but made positively ridiculous by the apparent feverish desire on the part of the organist to attempt an illustration of every trivial event that takes place on the screen.

"The worst case of this that ever came under the writer's notice, although not a picture house, will serve to show to what flights of imagination it is possible to soar. After the organist had played the overture for a legitimate comedy, he gave a train imitation to illustrate the rising of the curtain.

"Let us strive to be artistic, not some of the time, but all of the time.

TEMPERAMENT VARIES TOO MUCH FROM DAY TO DAY FOR SUCCESSFUL IMPROVISING

Editor Music Department Motion Picture News:

Dear Sir—I am very much interested in your articles in respect to music and the picture, and the various comments arising in the columns devoted to that purpose. I suppose no two musicians think alike on the whole, yet I must say that your ideas in general seem as identical with my own as can possibly be expected.

I for one am absolutely against entire improvision for pictures. The musician who attempts to improvise solely (and there are few who make a success) is up against numerous natural obstacles, the chief of which are: (a) Varying daily temperament; (b) constantly repeating oneself; (c) disconnectedness.

I don't think it wise to go into detail over these three reasons. First, for lack of space, and, secondly, because the reasons explain themselves.

The public are daily becoming more and more enlightened in the art of music, and are naturally expecting to hear something known to them, during a program. Furthermore, the demand is becoming more general for a printed program of music, surely a great sign of the times.

In your issue of February 5, Mr. Anderson's letter interested

me exceedingly, mostly in respect to "The Cabaret Scene." I also am not in accord with breaking in upon the two-step to play a few bars of pathetic. The whole scene is suggestive of the cabaret. You immediately cause discord in the audience's mind when you suddenly break from a two-step to pathetic. Stick to the main scene, the cabaret and pianissimo when your principals enact a scene other than in accordance with the main issue. This brings up the argument in respect to connecting a written program by "modulation"—which I have noticed argued in your columns.

If the artist is an exceptionally well versed theorist, then maybe modulate, but I consider the cut and dried rules too stereotyped, and a little break is a relief to audience and player, I consider. It may serve well in short features of from two and three reels, but the continual playing in a five reel feature gets at times very monotonous.

When it is absolutely essential to connect pieces for the picture, I prefer to choose my music in corresponding keys to get away from the modulation. I enclose you samples of my program. I am a strong upholder of play-written music wherever possible for the picture, and the only places I find it necessary to improvise is in "struggles," "hurries" and such like; then only if they are of short duration.

I have to apologize for a lengthy letter, and I should like to write pages more, but I hope to have the privilege granted me from time to time; therefore, I reluctantly stop at this. May I ask for a few more Paramount suggested programs? We are using Paramount features exclusively, and I need hardly say they are excellent.

Yours very truly,

PERCY S. BURRASTON.

NOTED SWEDISH ORGANIST ENGAGED FOR TUDOR THEATRE, NEW ORLEANS

BELIEVING that musical accompaniment is of paramount importance to the running of the film, Josiah Pearce & Sons, motion picture magnates of New Orleans, have secured the services of Professor Ernest Tristrom, noted Swedish organist, member of one of the most noted musical families in Sweden, and brother of Behr Tristrom, assistant teacher in the Royal Academy at Stockholm, who made his bow to the music lovers of the Crescent City at the helm of the $25,000 organ in the Tudor theatre.

First, a careful study of the picture, then, with equal care and preciseness, the selection of the musical numbers best suited for the sentimental passages, the comedy element, not overlooking the importance of correct compositions for the sensational features, is advocated and put into practice by Prof. Tristrom.

"This is essential," said Prof. Tristrom, in an interview with MOTION PICTURE NEWS, "for too frequently is the mistake made in playing a wedding march in a love scene, or a ragtime number when a funeral march would be more appropriate. One is just as inappropriate as the other and immediately kills the effect of the very point the author and producer intended to bring out.

"In other words," continued the Tudor organist, "you must hit the soul of the picture; get the effects out of the picture. By that I mean it is necessary for the musician to dramatize the picture. Accomplish this and you have no difficulty whatever in winning the sympathies of your audiences."

Professor Tristrom has been playing the pipe organ since he was twelve years old. He studied under great masters of his own country and has been in America a number of years, practically all of the time teaching. It was only the highly financially attractive offer of the Pearce syndicate that brought Prof. Tristrom to New Orleans and motion pictures.

High-priced organs and organists are a rare sight in Southern motion picture theatres. One young woman of indifferent musical capabilities, plus a yard of chewing gum and a piano, were once sufficient. The demand for better music grew as motion pictures grew, probably in proportion. Two, or even three, musicians, a piano, violin and drummer, afterwards was a sight not uncommon in a motion picture show. Big houses commenced to use larger orchestras, but soon it was seen that something was lacking.

Then the era of the tin-panny piano was gone, and in its stead came the organ. There are hundreds and thousands of people in the United States to whom the appeal of organ music, properly rendered, is just as strong as the appeal of pictures.

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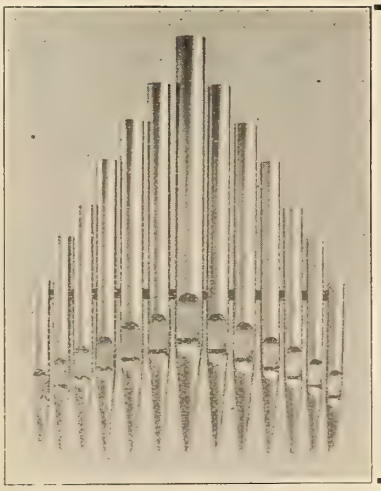
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Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

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Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

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Music Plot for "Big Jim Garrity"

By ERNST LUZ

Pathe "Gold Rooster" Feature **Projection Time, 70 Miuutes**

	Description of Music.	*Number Suggested.*	*Cue to Stop Number.*
1.	Inter. (Light) XX	"Sweet Violets" (J. Remick)	Big Jim kisses mother at doorway to home.
2.	Hurry X	A. B. C. Dramatic Set No. 2—B2 (Jos. W. Stern & Co.	Jim Garrity whips Dawson.
3.	Desc. (S.-Hy.) XXX	"Cinema" (Ricordi & Co.)	Big Jim's assistant exits from Doctor.
4.	Agitato (Very Light) X	A. B. C. No. 4—A1 (Jos. W. Stern & Co.)	"I was nearly crazy for the stuff," etc.
5.	Desc. (Hy.-Path.) XXX	Adoration (C. Fischer)	Connects 1 and 2.
		PART 2.	
			"Time but widens the breach," etc.
6.	Waltz (Hy.-Leg.) XX	"La Confession" (Jos. W. Stern & Co.)	Dawson takes Big Jim to leak in mine.
7.	Hy. Desc. Mysterioso	"A. B. C. Dramatic Set No. 12"—A1 (Jos. W. Stern & Co.)	Explosion.
8.	Galop (S.-Hy.) X	"A. B. C. Dramatic Set No. 12"—C3 (Jos. W. Stern & Co.)	Big Jim rescues last man.
9.	Dr. Andte X	"A. B. C. Dramatic Set No. 12"—D4	Craigen breaking open office desk drawer.
10.	Hurry X	"A. B. C. Dramatic Set No. 12"—B2	Hugh Malone shoots Craigen.
11.	Desc. (Hy.-Path.) XXX	"Boreas" (M. Witmark)	Scene showing convicts working in stone quarry.
12.	Galop X	"High Stepper" (W. Jacobs)	Convict hides under rock.
13.	Desc. (Hy.-Path.) X	"Heartsease" (J. Remick)	Connects 2 and 3.
		PART 3.	
			"Time does not soften," etc.
14.	Rom. Intro. and Waltz XXX	"Sweet Repose" (Jos. W. Stern & Co.)	"The years pass, and Big Jim," etc.
15.	Inter. (Light) XX	"Dimnonade" (Ricordi & Co.)	"Mrs. Craigen entertains."
16.	Desc. (Light Leg.) XX	"Vanity" (G. Schirmer & Co.)	"However, did a regular girl like you," etc.
17.	Desc. (Hy.-Rom.) X	"Love and Passion" (Jos. Morris)	Connects 3 and 4.
		PART 4.	
			Newspaper article on screen.
18.	Galop X	"Ringmaster" (W. Jacobs)	"Utter Hopelessness."
19.	Desc. (Hy.-Path.) XXX	"Romance of the Rose" (M. Witmark)	Big Jim kisses and embraces Sylvia.
20.	Wedding March (PP.) X	Lohengrin	One scene.
21.	Desc. (Hy.) XX	Romance in F (G. Schirmer)	Connects 4 and 5.
		PART 5.	
			Big Jim meets Dawson at foot of stairway.
22.	Agitato X	"A. B. C. Dramatic Set No. 2"—B2	"Let me go," etc.
23.	Desc. (Hy.-Path.) XX	"Wings of Love" (M. Witmark)	"As I live," etc.
24.	Hurry X	"A. B. C. Dramatic Set No. 2"—B2	Police enter room where fight.
25.	Desc. (Hy.-Path.) XX	"Longing" (M. Witmark)	Big Jim and Detective come from house.
26.	Galop X	"Whip and Spur" (W. Jacobs)	Dawson and Doctor handcuffed.
27.	Waltz (Leg.) X (Play light at end)	"Perfum D'Amour"	To end.

Effect Notes: At end of No. 7 an imitation of a heavy mine blast is necessary. At end of No. 10 a single pistol shot is very important. During Nos. 17 and 18 stock ticker imitations are permissible. The usual tumult, not overdone, is permissible during the hurries and agitato.

Music Notes: This picture creates great opportunities for the best melodramatic effects. The heart interest moments make possible the contrasting of musical temperament in your program. Care should be taken in having numbers for your pathetic and romantic appeals that have musical depth. Avoid all numbers having the slightest frivolous appeal.

No. 1 should be a light 2/4 intermezzo for opening. No. 3 should be a medium slow number. Not necessarily legato. Nos. 5, 11, 13, 17, 19, 23 and 25 should all be slow numbers having a positive pathetic appeal with a dramatic suggestion.

No. 21 must be a slow number having a positive dramatic appeal. Nos. 6 and 27 must be slow waltzes. The first number should have theme in minor key. Nos. 8, 12, 18 and 26 must be galops of hurried effect. Avoid galops of polka temperament. No. 14 should be a concert waltz with a slow introduction. No. 15 a light 2/4 descriptive number. No. 16 should be a 4/4 light number of concert caprice style. Nos. 2, 4, 7, 9, 10, 22 and 24 are short melodramatic numbers as suggested in plot.

The organ is appropriate for any of the slow movements. The dramatic effects are better obtained with orchestra.

MR. EXHIBITOR

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All of us must help to make the Motion Picture Campaign for the Actors' Fund successful. Only a few weeks remain. We must all do our share. $500,000 by May 16th. That should be easy. There are four hundred thousand of us in the film industry—and we can do it—we can make it—if each man and woman will do his or her share.

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Contribute some money today. Send it to the Treasurer, J. Stuart Blackton, Locust Ave., Brooklyn, N. Y. The actor helps everyone—every community in distress—and who helps the retired actor?

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We must give half of the $1,000,000 endowment for the Actors' Fund and the Actors' Home—the public will help—and put the Fund and the Home on a safe basis forever. It is our duty—let us do our share now. Write today—.

SAMUEL GOLDFISH, Chairman
Executive Committee
30 East 42nd Street, New York

EXHIBITORS IN EVERY CITY TOWN AND HAMLET IN AMERICA !!!

You are requested to give ten per cent of the gross of your theatre on National Motion Picture Tribute Day, May 15th. Hundreds have responded saying YES heartily. But we want thousands. Will you contribute ten per cent or more? Please write today.



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Building and Furnishings

Edited by Nathan Myers

Your Theatre Must Be Artistic and Practical

Combination of These Qualities Is Evident in the Ideal, Forty-fourth Street and Eighth Avenue, New York City—Its External Appearance and Interior Decorations Make It Distinctive Structure in Neighborhood, While Means Observed for Comfort of Patrons Constitute Magnet of Drawing Power

WHEN moving pictures jumped into popularity a few years ago, there were no buildings which really met their needs. The first shows were given in altered or nondescript buildings which provided working accommodations; but beyond that the plan and design of these had little or no merit. The fronts were often merely made up of metal sheets, with some ordinary pattern pressed on them, or else gaudily and untastefully painted; they had little in their design to express the purpose for which the building was being used, beyond a certain "bizarreness." Often old theatres were adopted for the use of moving pictures, but in these the change and makeshifts were so obvious that the theatre did not convey the impression of being given over to the production of motion pictures.

With the increasing demand for this kind of amusement and the introduction of capital into the business, architects and builders, in co-operation with the managers, began to solve the problems peculiar to this form of entertainment, with the result that many buildings are now being erected for the sole purpose of exhibiting pictures, which meet the requirements in an almost complete way. New systems and devices for the lighting, heating and ventilating are constantly being brought out, so that an even more perfect theatre than now existing may be looked for.

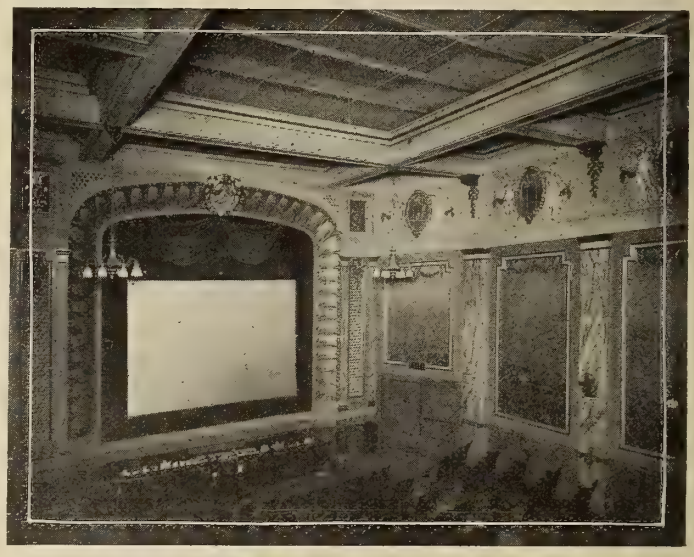


EXTERIOR OF THE IDEAL THEATRE, 44th STREET AND EIGHTH AVENUE, NEW YORK

Evolution of New Style for Building Takes Time

The evolution of a new character in the architecture of a building which is being used for an entirely new purpose is a thing which takes time to work out.

It is true the general character of the requirements of a moving picture theatre are much the same as those of an ordinary theatre, so a great difference in the final artistic expression is not to be looked for. Accordingly, architects have gone to the old theatres for their inspiration and proto-type in trying to find the proper solution for this newer kind of theatre. By one who has followed the development a new style or character will have been noticed to show itself, which is to be hoped will continue, along with the employment of better taste in treatment—a side that has real commercial value in increasing the patronage according to some managers.



INTERIOR OF THE IDEAL THEATRE, NEW YORK

A very fine theatre from practical and artistic standpoints is the Ideal Theatre at Forty-fourth street and Eighth avenue, New York, designed by Simeon B. Eisendrath, of 500 Fifth avenue. This theatre, built in 1915, is among the best of those which have been put up with the purpose of producing moving pictures solely; the plan and all the conveniences have been determined with this one object in view so that it is one well worthy of serious study to anyone building a theatre. Mr. Eisendrath is an architect thoroughly acquainted with the problems of this type of building and has incorporated several devices which add materially to the pleasure and comfort of the theatre-goers.

The exterior with its large central motif, where the entablature of the side bays carries up to form an arch, a feature characteristically French, is dignified and inspiring, while still retaining the lightness a building of this type requires. The detail suggests also the purpose of the building. The walls are of red brick with the pilasters, entablature, and other details of white terra cotta which was supplied by the New York Terra Cotta Company. The space in front on the street level has been well divided to afford room for stores at either side of the entrance which is ample for all pur-

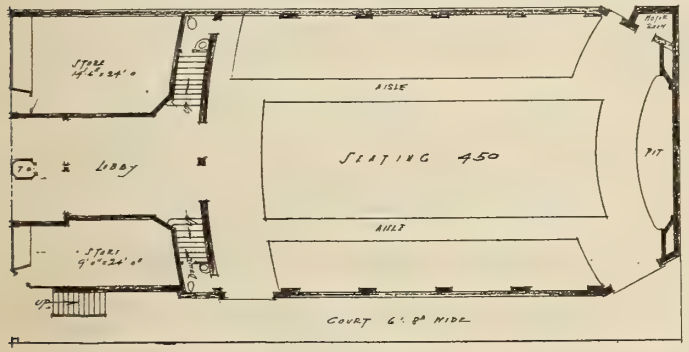
poses; an arrangement well worth considering in every case.

Handling Crowds Made Easy

The large marquis, extending over the sidewalk, gives convenient shelter around the ticket booth, in which an automatic ticket seller is installed. These are of great value both in the ease of handling crowds and to the management. The lobby which is about 14 feet wide and 24 feet long, quite ample, is divided down the center by a brass railing to keep the crowds separated. The walls are lined with display frames.

Inside the doors at the end of the lobby a curtain is hung to prevent the light, which comes in when the doors are swung open, affecting the clearness of the picture.

The theatre has a seating capacity of 600, with 150 of these in the balcony, which were supplied by the American Seating Company. Seats and backs are finished in an olive green imitation leather. The balcony seats are reached by two stairs, placed at

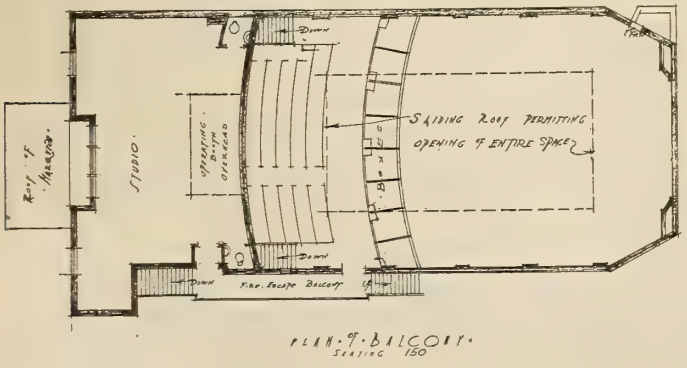


Main Floor Plan

either side of the lobby. It is divided into two parts, the front being given over to boxes, of which there are ten, each having four movable chair seats, on two levels. Back of the cross aisle connecting the two stairs are the balcony seats.

General Color Scheme Is Gilt and Old Rose

The design of the interior is most successful and artistic, in proportions, color and lighting. The side walls are divided into five bays with pilasters marked off with marble veining. Above these in a deep frieze are elliptical windows, centering over each bay. Colored glass is set in each, behind which lights are placed. This gives a subdued color to the interior and avoids the disagreeableness of direct light.



PLAN OF BALCONY

The general color scheme is gilt and old rose with the olive green of the seats giving the contrast.

Between these pilasters are large panels, framed by gilt mouldings, and painted with a stenciled pattern of old rose and green. The wainscot is plaster painted in marble veining.

In addition to the elliptical windows, the light in the house during the performance comes from the wall brackets, which have old rose shades. The four ceiling chandeliers are not used except when the pictures are not given. The wax dimmers in the house are controlled from the projection booth.

A most original and successful arrangement in this theatre is a large removable skylight about 25 feet by 35 feet in the ceiling. It is set between the beams supporting the roof. In winter it affords a means of ventilation, and during the summer in fair weather it is completely opened, leaving this large section open to the sky. This gives a delightful open air effect in the theatre.



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A large Photo-Player, operated either by hand or mechanical aids, provides the musical entertainment. The keyboard is just below the screen.

The projection booth is well placed so as not to form an ugly obstruction in the interior and sufficiently high up to avoid the danger of shadows being thrown on the screen. It is reached by an iron ladder at the rear of the balcony. The booth is divided into two rooms. One is a rewinding room and the other is for the machines. Fireproof walls and doors give plenty of protection from fire. Two large registers in the ceiling afford good ventilation. Two Simplex Feaster rewinder machines are used with two Wotton motor generators. The length of throw is about 80 feet. The films are kept in patented metal boxes made for this purpose and manufactured by G. J. Gilmore.

The theatre is controlled by the Forty-fourth Street Amusement Company with Andrew Bolognino as manager. Four shows are given each day, with some new feature, using Triangle, Fox, Bluebird, Metro, World and V-L-S-E service. The admission price is ten cents straight for both matinee and night performances.

Taking everything into consideration the theatre is artistically and well planned, with all the best modern improvements, and is very well managed.—JAMES C. MCKENZIE, JR.

ALHAMBRA, CLEVELAND, WILL INCREASE SEATING CAPACITY TO TWO THOUSAND

Special to MOTION PICTURE NEWS.

Cleveland, O., April 8.

THE owners of the Alhambra theatre, Cleveland, have accepted plans for remodeling the big Euclid avenue house to increase the accommodation from 1,400 to 2,000. The chief alteration will be the provision of a balcony providing at least 600 seats. Mark Greenbaum, one of the owners, states that this part of the reconstruction will be carried out without interfering with the regular business, but on the completion of this addition the house will be closed for other alterations and redecoration.

The scheme of the owners includes a rearrangement of seats to bring the Alhambra into line with the "hippodrome" houses now being built in most of the large cities of the country. There will be a special tier of auto boxes located next to the front railing of the balcony. These will be the best seats in the house. New stage settings and improved heating and ventilating systems are included in the arrangements.

The increase in the seating accommodation will make the Alhambra the largest photoplay house in the city. Five miles from the Public Square, the Alhambra is within a few yards of University Circle and is patronized by the residents of the most exclusive part of the city. While the booking policy is an open one, Metro, V-L-S-E and Bluebird supply the Alhambra with most of its features. The Alhambra is the oldest of the larger photoplay houses of Cleveland.

MILLION DOLLAR HIPPODROME IN UPTOWN SECTION OF TORONTO IS WILLIAMS' PLAN

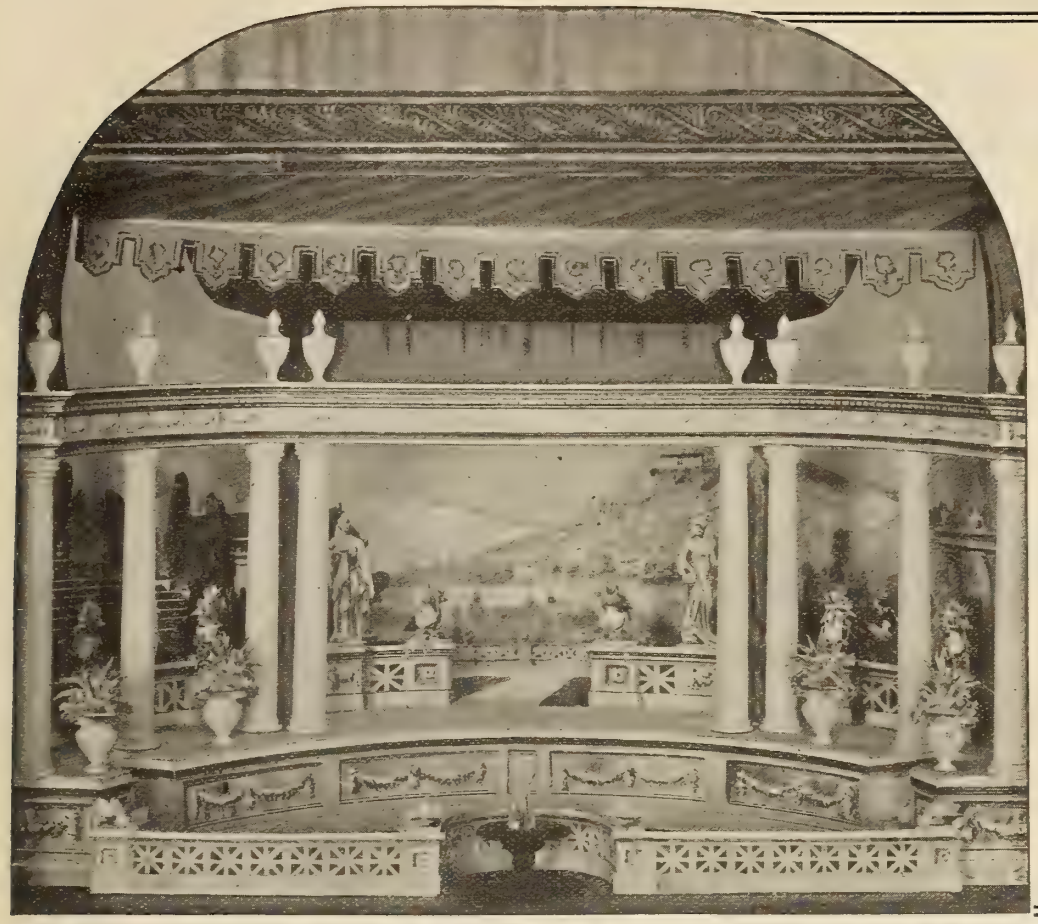
Special to MOTION PICTURE NEWS

Toronto, Ont., April 8.

ACCORDING to reliable advices received, it is stated that the Empire Amusement Company will erect a million dollar hippodrome in Toronto, at the corner of Terauley and College streets.

This is the first move that marks the gradual moving north of the amusement section in Toronto. The site of the new theatre is strictly up town, but well situated on car lines.

The size of the lot is 400 by 270 and the theatre will be of most pretentious proportions. H. H. Williams, a prominent real estate and broking capitalist, is at the head of the new venture, which promises well.



A STAGE setting possessing the beauty and originality of the one illustrated here cannot fail to attract the most desirable element of the community to your theatre. People will continue to patronize your house because such a setting adds to their enjoyment of the pictures.

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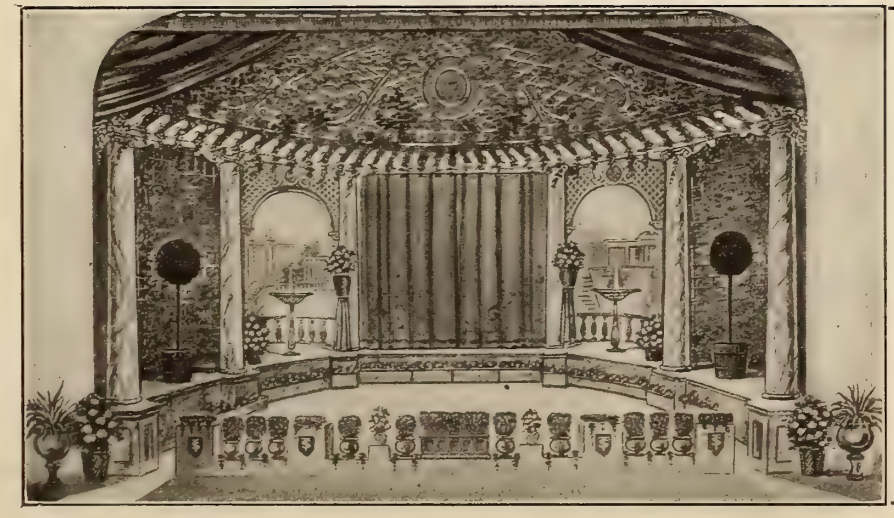
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Trade Mark

THE NEWTON AUTOMATIC LETTERING PEN CO., Dept. B, Pontiac, Michigan, U. S. A.



For Artistic Lobby Display and Stage Decorations

Install our line of Artificial FLOWERS, TREES, VINES, LEAVES, GARLANDS, WREATHS AND PALMS.

Estimates made and theatres decorated under contract by our expert.

Our 32-page catalogue No. 3, illustrating in colors the latest artificial flowers for Theatre decoration, FREE.

FRANK NETSCHERT COMPANY, INC.

61 Barclay Street New York City

CHARLES CHAPLIN

AND

JESS WILLARD



BLUE STEEL CUT-OUTS

8 FEET AND
6 FEET HIGH

THESE SILHOUETTED CUT-OUTS MAKE YOUR LOBBY ATTRACTIVE—PLACED ON THE SIDEWALK WILL ATTRACT THE PASSER-BY, THUS CREATING MORE PATRONS

DICK BRADY POSTER RENTAL CO.

126 WEST 46th ST., NEW YORK

Please send me without obligation on my part information on your Blue Steel Cut-Outs, also renting system of mounted posters on all features.

NAME .....
TOWN .....
STATE .....

PENNSYLVANIA ASKS TOWNS TO PASS ORDINANCE AGAINST CROWDING OF "STANDING-ROOM" SPACE

Special to MOTION PICTURE NEWS.

Harrisburg, Pa., April 8.

EVERY city or borough of 1,000 population or more has been urged in a communication sent out by the Pennsylvania Department of Labor and Industry to pass an ordinance which would impose a fine of $25 to $50, or imprisonment for 30 days, or both, upon managers of motion picture houses, theatres and opera houses for permitting conditions of over-crowding in the "standing-room" space at the rear of the theatres.

The ordinance requires that any person standing behind the last row of seats must be permitted to have at least three square feet of space and that in no event can the number of persons standing in a theatre exceed twenty per cent of the seating capacity of the main floor. The full text of the department's communication is as follows:

"Co-operation of every borough and city of more than 1,000 population in Pennsylvania is being requested by Commissioner John Price Jackson, of the Department of Labor and Industry, to prevent overcrowded lobbies and standing spaces in motion picture houses and the placing of signs and other obstructions in the entrances.

"Complaints have been made to the Labor Department against these conditions which would greatly increase danger in case of panic. Copies of a specimen ordinance are being sent to boroughs and cities all over the State which, if passed by the councilmanic bodies, will bring the dangerous conditions under local police control as co-operative with the Labor Department.

"The specimen ordinance, which is being sent out from the Division of Municipal Statistics, includes in its regulations theatres, opera houses and other buildings used for public assemblage in addition to motion picture houses. Penalties fixed in the ordinance vary from $25 for the first offence, to $50, or thirty days' imprisonment, or both, for the second offence.

"By the terms of the ordinance, every person standing behind the last row of seats would have at least three square feet of floor space and a five-foot passageway would always be maintained between the foyer wall and the standing space, and an independent exit would be available for such standing space.

"Notices would be posted setting forth the number of persons permitted to stand in the rear of the house and in no event would the number of persons standing be allowed to exceed twenty per cent of the seating capacity of the main floor. No person would be allowed to stand in any aisles except the regular employes, nor to stand in any of the exits.

"Easels or stands holding pictures or lithographs or obstructions of any kind could not be placed in the lobby or entrance corridor. Lithographs could be suspended from above or placed on the walls, but the lower edge of suspended lithographs would be seven feet above the floor.

"The ordinance makes the manager or person in charge responsible for the violation of any of the provisions, and when all seats or permissible standing space is occupied the sale of tickets must be stopped."

PALACE ON MARKET STREET, PHILADELPHIA, IS EQUIPPED WITH $8,000 AUSTIN ORGAN

THE Palace at 1214 Market street, Philadelphia, one of the leading theatres of the Stanley Company's chain of which Jay Mastbaum is manager, has completed improvements by the installation of an Austin concert organ costing $8,000. There are three organists at present alternating at the instrument, namely, Prof. Lancaster, a well-known New York musician; Richard Bache and William Hanson. The organ is a twenty-stop, two console affair. The swell organ includes Gedecht, violin diapason, viola d'orchestra, viola celeste, flute d'amour, human voice, oboe and tremolo effects. In the great organ there are diapason, nitsua, celeste, concert flute, major flute, four flutes orchestral oboe, tube and chimes. The organ is used sometimes alone and again to accompany the eight-piece orchestra under the leadership of Prof. David Kaplan. Selections from grand operas alternate with musical comedies and popular hits of the day, in the music played before each showing of the big feature.



BAN PUT ON 334 MOVIE HOUSES

New York Sun

Health Board Finds Only 77 Properly Ventilated.

March 27

The Department of Health announced to-day that 334 motion picture houses out of a total of 518 in Manhattan, Brooklyn and the Bronx were so improperly ventilated as to be a menace to the public health. The proprietors of these houses, economically employing bad air as far as possible in place of heat have stopped the fans, which most of them have installed and, by keeping the entrances and exits tightly closed, evade warming fresh air. The expelled air from an afternoon and evening of breathingfl creates a degree of warmth, and in many houses disinfectants are being used to disguise the smell of the air.

Only seventy-seven of the houses in the three boroughs were found to be ventilated properly. One hundred and seven were not in operation. The proprietors of the 334 remaining will be obliged to appear before License Commissioner Bell this week and explain why they also should not either ventilate or close.

The report of the Health Department is the result of a systematic investigation made March 18. This date was chosen because the weather was cold and the problem of getting fresh air correspondingly simpler. Previously Health Commissioner Emerson and License Commissioner Bell had visited several theatres together and reached the conclusion that every motion picture house in the city should be inspected by agents of the Department of Health the same night.

It was found that almost all the theatres had the facilities with which to comply with the law, but that they did not operate them on account of the cost.

Particularly unhealthful in the opinion of the Department, is the use of disinfectants to disguise the smell. This practice was discovered in many places.

The health code provides that every theatre is required to supply 500 cubic feet an hour to each person, and this necessitates artificial means for circulating the air. The code requires also that the temperature in theatres must be kept between 62 and 70 deg. The heating up to this temperature of air brought in through the wall fans therefore becomes requisite.

If these means are employed—as in seventy-seven of the places inspected—it is possible to keep the air both warm and fresh at the same time. The Department of Health and Bureau of Licenses desire that motion picture patrons shall cooperate with them by reporting any infringements of the code that come under their observation.

Authorities Investigated New York Theatres

Your Turn May Come Any Time

Investigations have been carried on recently in a great many towns to determine whether or not theatres are properly ventilated.

In many places ventilation is necessary to meet the requirements of the law. It will, however, do more for you than merely "get you by" as regards the law. It will make your theatre cool and comfortable and patronage will increase.

Modern audiences refuse to sit in hot, ill-ventilated theatres. Fresh air pays actual dividends and Sturtevant Fans will supply fresh air cheaper than any others.

Send us details of your theatre. Seating capacity, size, height, balcony, if any, location of doors and windows, and draw a rough floor plan if possible.

THEATRE ENGINEER

B. F. STURTEVANT COMPANY

HYDE PARK, BOSTON, - - - MASSACHUSETTS

And All Principal Cities of the World

Largest manufacturers of Fans, Heating and Ventilating Apparatus in the world.

Extra NET Profits For Your Theatre $600 to $3000 Yearly



My Bank Book Says—

"The Butter-Kist Popcorn Machine is doing fine. I would not be without one. It is clearing on an average of $3 (net) per day. Sold $11 Saturday." The Columbia Theatre, M. O. Moulden, Prop. Coffeyville, Kan.

You are actually losing $2 to $10 cold cash profit every day you open your theatre without this celebrated Butter-Kist Pop Corn Machine that runs itself. Make **two** profits from hundreds of people who pass or enter your theatre or stand outside waiting to get in.

This machine has a capacity of 80c. to $4.00 per hour and every bag sold brings you 3½c. clear profit. Makes the only popcorn with the advertised **toasty flavor.**

Butter-Kist Pop Corn Machine

Stands anywhere. Occupies only 26 by 32 inches—move a chair and you have room. Superbly built with gleaming plate glass sides, oak, mahogany or white enameled cabinet.

Pay From Your Profits

like scores of theatre managers and owners are doing **even in the smallest towns.** A small amount down brings this sensational money-maker. Balance soon paid from its earnings.

"Little Gold Mine" FREE!

Send today for this inspiring photo book—"The Little Gold Mine"—that gives you full details, proofs of profits, **documentary evidence** from theatre owners who are making riches from this machine. This book is worth a small fortune to any real live man. **Sent FREE!** Mail the coupon today **without fail.**

Holcomb & Hoke Mfg. Co.
524 Van Buren St.,
Indianapolis, Ind.
Largest Manufacturers of Pop Corn Machines in the World.

—1—

Human-line motion of machine makes people stop and look. Coaxing fragrance of Butter-Kist teases the money from their pockets.

—2—

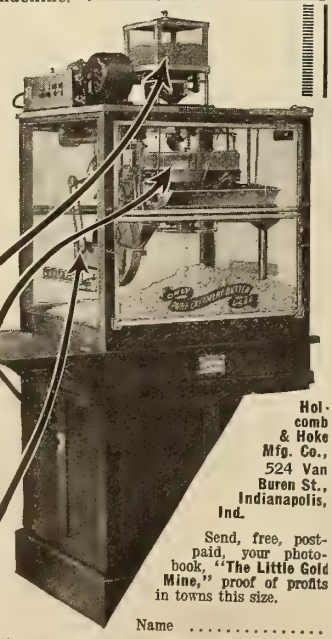
Our national advertising brings people to your theatre for Butter-Kist. Means larger paid attendance.

—3—

Butter-Kist—untouched by hands—attracts better class who want Pop Corn but won't buy it from peddlers or street wagons.

—4—

You get $5 for every 100 bags of Butter-Kist Pop Corn, of which your net profit is $3.50.



Every time you pop the raw corn in this glass hopper you make a **net** profit of... **$2.80**

Every time this hot plate revolves it pops four 5 cent bags of Butter-Kist, making you a **net** profit of 14c. in 3 minutes.

This automatically butters each kernel. Every time it uses a pound you make a **net** profit of **$1.40**

Holcomb & Hoke Mfg. Co., 524 Van Buren St., Indianapolis, Ind.

Send, free, postpaid, your photobook, **"The Little Gold Mine,"** proof of profits in towns this size.

Name .....

Address .....

over little things—the time of thirty or forty men for fifteen minutes over the music for one hundred feet of film!

"Whispering Willow" had been selected for the Rocky Mountain scenic and it seemed very appropriate after Rothapfel had made the orchestra "put something in it."

In the educational, the "Study of the Bee," there was a fine illustration of musical sense when Rothapfel had the picolo take the part written for the flute—it put the sting right into the music.

The comedy evidently was to be of the "By heck!" character, as a few bars of "Reuben" were tried to be sure of the right swing.

Altogether there were twenty-seven musical units for the minor reels—a grand total of sixty-eight musical units for one performance—some attention to details, some hard fore-work, some rehearsing, some 'R-o-t-h-a-p-f-e-l!

The orchestra went home, but the soloists were still to be heard. One of these was a song of rather grewsome character—something about "Death!" It was sung with full stage lights. When it was finished Rothapfel with a shouted promise, "Watch me make it," reached the stage on a dead run from the orchestra.

As finally rendered with no lights except lightning, and framed intermittently with thunder and wind, it promised a big hit.

Strenuous Two Hours' Rehearsal

After two hours of Rothapfel's strenuous rehearsing I was as glad as the rest at his announcement "That's all!" and went home to rest. I suspect he had just warmed up to the point of enjoying the day, though I can readily imagine him back in his pleasant office working on other details which I might never suspect entered into the work of a successful director.

I am much like the average man—I go to motion picture theatres. Some I enjoy, others I tolerate. That morning with Rothapfel has broadened my horizon. If an entertainment pleases me or does not, I feel now as if I could more intelligently hunt for the reason.

It will be well worth the while of many a motion picture theatre manager to go to the Knickerbocker theatre and study from effect to cause just how Rothapfel does it. It will be a rare privilege if permission may be obtained to be present at one of his Sunday morning rehearsals.

Better still if one might start in with him Saturday night when he selects his film and follow through the actual selection of the musical program which precedes the rehearsal.

NOVELTY SLIDE COMPANY CONTROLS SLIDE RIGHTS TO WILLARD-MORAN FIGHT

THE Novelty Slide Company, which controls certain slide rights on the Willard-Moran championship contest, held Saturday night, March 25, at Madison Square Garden, New York City, reports that the territory on this unusually big event is going well.

The Novelty people succeeded in obtaining twenty excellent views, each of which is supplemented by a simple and short explanation.

Fourteen states were sold the first day the slides were released, and judging from the influx of inquiries, the remaining territory will soon be closed out to the highest bidders.

The Novelty Slide Company wished to warn all interested in these Willard-Moran slides to remember that the Novelty Company controls the exclusive slide rights on the twenty original photos referred to above.

FOLAND TRAVELS FOR PATHE IN KANSAS CITY

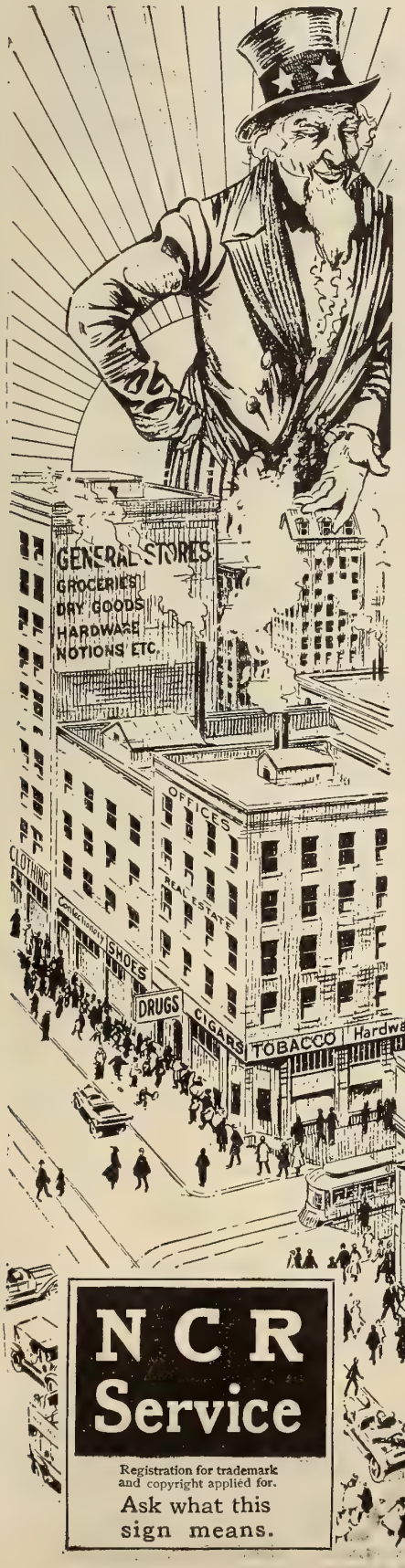
A NEW traveler out of the Kansas City office of the Pathé Exchange is J. T. Foland, formerly Kansas City representative of Motion Picture News. Mr. Foland takes the place of T. S. Bradley.

"All eyes on a line"
FOCO
ADJUSTABLE CHAIR
Changes from adult's to child's chair in 5 seconds

The only practical chair for moving picture shows. Can also be adapted to old chairs by installing new seats.
Write for reel booklet showing Foco Chairs in actual use.
FAMILY OPERA CHAIR ORGANIZATION
315 N. 10th Street St. Louis, Mo.

A great National public utility

That concerns all merchants and all people.



THE original Cash Register rang a bell, indicated and recorded the amount of the purchase. It benefited the merchant only.

In a third of a century this old model has developed into a Cash Register that directly benefits every man, woman, and child who spends money in a store.

This new Cash Register equally concerns every merchant and clerk, every banker and wholesaler in this land.

It furnishes every customer with a receipt or sales-slip with printed figures of the amount paid or charged. This also tells in print who made the sale, and the date.

It prevents disputes over charges and bills paid.

It saves shoppers' time.

It gives the merchant all his profits. It gives him more money for his family.

It promotes more and quicker sales.

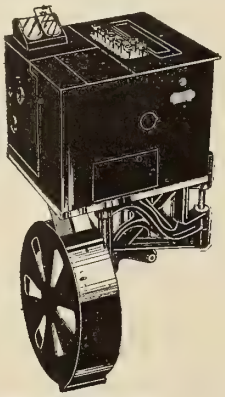
It protects each clerk against making errors and against the mistakes of others.

It rewards the diligent clerk by telling his employer which one is making the most sales.

It assures the banker additional security for the money he loans the merchant.

It gives the wholesaler additional assurance that the merchant will have the money to pay his bills.

It will furnish the banker and the wholesaler mechanical evidence that the merchant's statement of sales is correct.



Merchants!

The above advertisement is one of a series that is being run in magazines and newspapers reaching sixty million readers a month.

Why do we do it? Simply to teach the public to help you to enforce a system in your store which will both increase sales and stop up leaks and losses.

And to secure for you the hearty co-operation of your banker and your wholesaler.

We are doing this to help you put more cash money in the bank every day.

New 1916 Models have a separate drawer for each clerk; give each credit for his day's work and make him responsible for every penny handled; give you detailed information on cash and charge sales, money received on account, and every other angle of every day's business, in detail and by totals.

Let us explain how we do all of these things for you—and many more.

Fill out the coupon.

The National Cash Register Co.
Dayton, Ohio.

N C R Service

Registration for trademark and copyright applied for.

Ask what this sign means.

The National Cash Register Company, Dayton, Ohio.

Without obligating me in any way to buy, I would like to know more about your 1916 Model Receipt-Giving Cash Registers and "N C R Service."

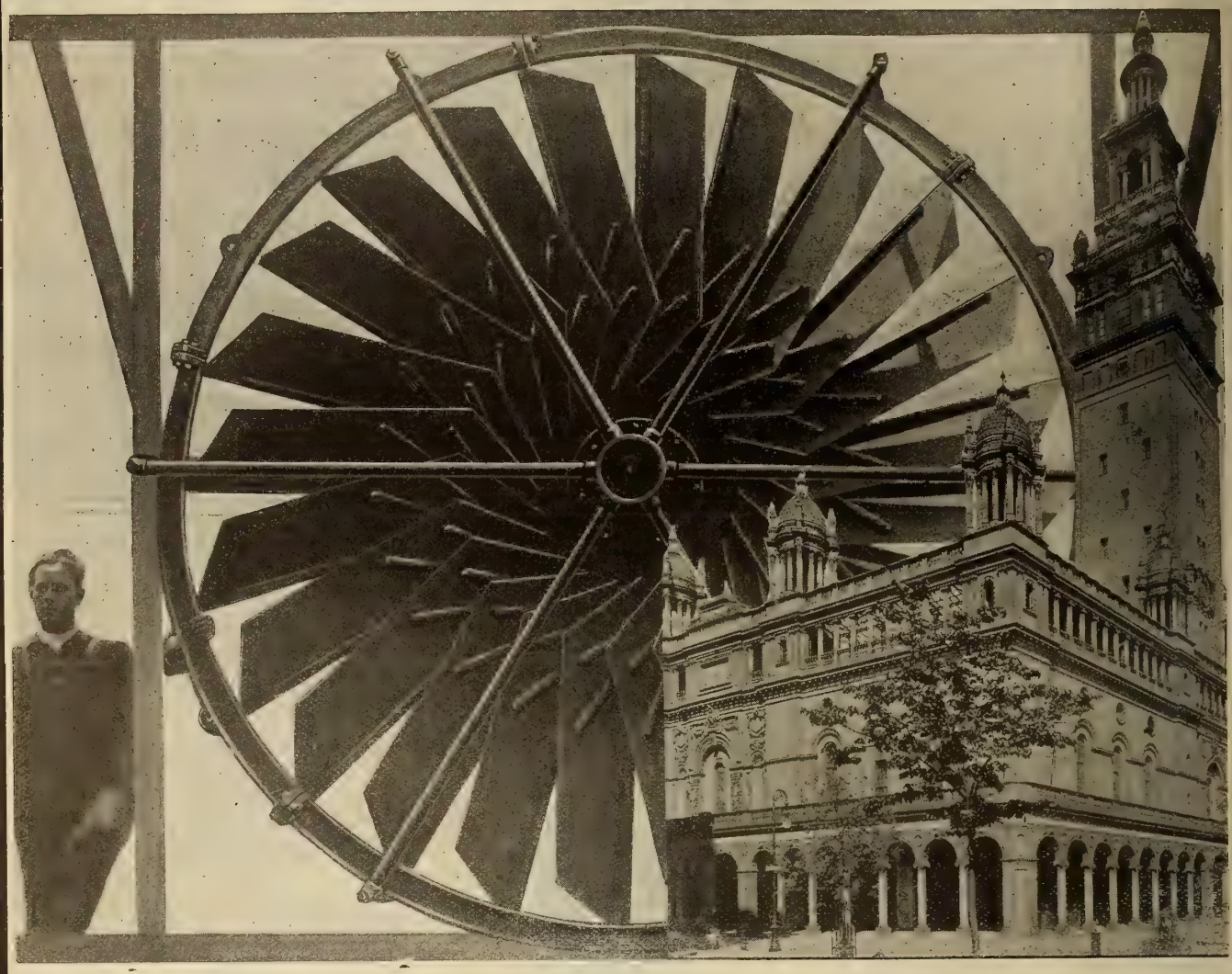
We have____salesmen in our store. We have a register____years old. Principal lines of merchandise carried are:_____

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Firm Name_____

Address_____

Motion Picture News, Inc.
729 Seventh Avenue, New York



TYPHOON COOLING SYSTEM

Will be exhibited at the

NATIONAL MOTION PICTURE TRADE SHOW

TO BE HELD IN MADISON SQUARE GARDEN, NEW YORK, BY THE MOTION PICTURE BOARD OF TRADE OF AMERICA **MAY 6th to 14th, 1916**

Last summer one TYPHOON COOLING SYSTEM was installed in Chattanooga, one in Charleston and Savannah.

This year TYPHOONS are being installed in every Motion Picture theatre in these cities.

Could there be more impressive proof of the superiority of TYPHOONS?

TYPHOONS cost no more than the ordinary buzz or exhaust fans, which they are replacing.

Years of study and experience, and the foremost engineering skill of the day is back of their popularity and reputation.

Without obligation write to our Engineering Department for information and advice.

Circular N gives information.

COOL & VENTILATE BY TYPHOONS

Send for Catalogue "N"

TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant.

TYPHOON FAN CO.
1544 Broadway, N.Y.

DE LUXE EDITION

DWIN
THANHOUSER
presents

FLORENCE LA BADIE



STAGED IN 5 REELS
BY FREDERIC SULLIVAN
FROM THE PLAY BY
PHILIP LONERGAN

IN

"MASTER SHAKESPEARE, STROLLING PLAYER"

A UNIQUE OFFERING, DEDICATED TO THE WORLD WIDE SHAKESPEARE TERCENTENARY CELEBRATION IN WHICH THE IMMORTAL POET PLAYS A PART IN A MODERN ROMANCE

THANHOUSER FILM CORP.

PALLAS PICTURES

PRESENTS

LENORE ULRICH



COURTESY
THE OLIVER MOROSCO
PHOTOPLAY CO.

IN

"THE HEART OF PAULA"

RELEASED APRIL 3

PALLAS PICTURES

NEW YORK LOS ANGELES

CANADIAN DISTRIBUTORS THE FAMOUS PLAYERS FILM SERVICE LTD. *MONTREAL, TORONTO, CALGARY*

PARAMOUNT PROGRAM

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS
THE ADORABLE

MARGUERITE CLARK



IN A PICTURIZATION OF
ELEANOR HALLOWELL
ABBOTT'S CELEBRATED
AND DELIGHTFUL
ROMANCE

"MOLLY MAKE-BELIEVE"

IN FIVE PARTS

See Your Exchange Today REGARDING ON THE

Paramount Program

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

You own a part of the value that is in the Paramount Trademark. Registration of ownership is made by prominently displaying the Trademark in the advertising of your theatre and in animated form on your screen. Dividends commence immediately and grow larger daily. April 27, the day you first project the Paramount Animated Trademark on your screen, is a good day to begin displaying the Trademark in all your advertising. The money belongs to you—see that you get it.

PT OF DAT

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



Paramount Pictures

Are
You
"RUNNING
ALONG"
or
"BUILDING
UP"
?

Released This Week:

Daniel Frohman Presents
MARGUERITE CLARK in
MOLLY-MAKE-BELIEVE
produced by
The Famous Players Film Co.

Daniel Frohman Presents
JOHN BARRYMORE in
THE RED WIDOW
produced by
The Famous Players Film Co.

PARAMOUNT-BURTON HOLMES
TRAVEL-PICTURES No. 11
The Pasig River—the Filipino Thames

PARAMOUNT PICTOGRAPHS No. 11
Preparedness—Odds and Ends of Our Army
Lessons in Carving—The Tricky Turkey
Men Who Make Us Laugh
Testing Your Minds—Munsterberg
Things You Should Know

PARAMOUNT BRAY ANIMATED
CARTOONS No. 15
Farmer Al Falfa's Scientific Dairy
by Paul Terry

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



541A

Paramount Pictures

Short Subjects

Produced with the definite idea of not only pleasing moving picture patrons but attracting to the motion picture theatre a new and most valuable clientele.

Paramount Pictographs
Paramount-Burton Holmes Travel Pictures
Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes
Paramount-South American Travel Series
Paramount-Australian Travel Series

The manager who is consistently "Building Up" has in these single-reel productions a means of strengthening his program — no matter how strong that program.

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



5418

WORLD PICTURES

WORLD FILM CORPORATION

WM. A. BRADY

DIRECTOR-GENERAL

NEW YORK CITY

April 15, 1916.

Second Letter.
TO EXHIBITORS:

I know that most every exhibitor is "from Missouri."

Last week I announced that henceforth my name would appear on no picture which I did not supervise personally. Now I am beseiged by hundreds of exhibitors who wish to see for themselves some of our new-day pictures.

Therefore, in order that every exhibitor may be his own judge, we now announce a national exhibition day for our new World-Pictures, Brady-Made - April 24.

You may see our new pictures at our expense.

We are certain that a demonstration of this sort will bring general applause - simply because no company has ever dared to show such unlimited confidence in its productions.

On April 24 you can say "Show Me", in everyone of our 24 Exchanges. You may see for yourself three of the new picture plays which bear my name. These screen dramas are:

"The Closed Road" with House Peters.
"The Feast of Life" with Clara Kimball Young.
"Her Maternal Right" with Kitty Gordon.

I am proud of these pictures. Please note the wonderful detail in the acting and the staging, which shows the craftsmanship of my associates, Maurice Tourneur, A. Cappallini and Robt. Thornby. But - judge for yourself. I know you will not underestimate the artistry of these three master directors.

Read our offer of a free trip on the next page. Remember that a few days after the private exhibition, there appears the double page advertisement in the Saturday Evening Post. Your patrons will want to see World Pictures.

If I were an exhibitor, I'd not be slow to take up a proposition like this - especially when we go as far as to pay expenses.

Yours truly

William A. Brady

Director-General.

WAB.

WORLD FILM CORPORATION

WORLD PICTURES

National "Show Me" Day for Exhibitors on April 24 in 24 Cities

You May See the Next Three Brady-made Releases at the Expense of the World Film Corporation

Here is another performance—not a promise.

Here is a man-to-man way of proving that the new Brady-made pictures warrant your obtaining them for your theatre.

We are so utterly confident of the merit of our Brady-made pictures that we will stake our future with you on your judgment of our new releases.

Now you can see what you are going to get—weeks before. You have an opportunity to judge the new standard of World Pictures.

We will pay your expenses to the nearest exchange for the private exhibition on April 24.

This is absolute, wherever you are, with only one reservation, as follows: This offer is only to exhibitors not now booking World Pictures on a contract, and who, after seeing the pictures and being satisfied with them, sign a contract for World Pictures for one year.

This offer, you will admit, is perfectly fair,—for we cannot pay the travelling expenses of 20,000 exhibitors—some limit must be set.

We are adopting this well known merchandising idea, never before applied in this business. You recognize its soundness, of course. It means sampling before you buy.

We want to say nothing that sounds like a promise about our new Brady-made pictures. We want you to judge for yourself, calmly and without undue influence. But we are satisfied that if you merely see them, their merit will be apparent.

Arrange now with our nearest exchange for your free trip. Let nothing keep you away.

Thousands of progressive exhibitors on April 24 are going to be surprised and will then make a business move which will mean much profit to them. Do not leave yourself out and be sorry later.

WORLD FILM CORPORATION

Lee Shubert

Vice-President.

WORLD FILM CORPORATION

WORLD PICTURES

Hundreds of Exhibitors Now Want World Pictures

New Day Policies Quickly Win Nation-wide Applause from Progressive Showmen

Now hundreds of exhibitors everywhere are clamoring for Brady-made pictures.

We find ourselves in the midst of a sensation.

Our announcements in the trade papers last week and our mail communications direct to exhibitors have heralded a new day.

Wm. A. Brady now personally directs all World Pictures. Two concerns—World and Equitable—have combined, thus uniting all their artistic and financial resources.

To remedy the evils of over-production and do away with a forced schedule of 104 productions a year, our schedule has been halved temporarily—so as to improve the product. There is time now for sincere workmanship.

Now great film favorites, leading directors and unlimited studio resources are all at the command of a master mind.

On May 6, appears the first two-page advertisement of World Pictures in the Saturday Evening Post, which will be read by millions of people—your patrons.

And you've just read of the "Show Me Day" for exhibitors.

All these definite things have given progressive exhibitors new confidence and new respect for World Pictures.

All these performances, instead of promises, impress exhibitors with the new earning power of the World Pictures.

During the past week, have **you** been visited by a World salesman—or have you been waiting? Please do not wait. This nation-wide interest has swamped our sales force.

So wire Mr. Brady or Mr. Shubert, or your nearest World Exchange. Do not run a risk.

WORLD FILM CORPORATION
130 West 46th Street
New York City

WORLD FILM CORPORATION

WORLD PICTURES

THE FIRST OF THE NEW-DAY BRADY-MADE PICTURES



A Distinctive Achievement of MAURICE TOURNEUR

DIRECTOR OF
TRILBY
ALIAS JIMMY VALENTINE
AND
OTHER GREAT SUCCESSES

WORLD FILM CORPORATION
Presents

HOUSE PETERS

The Popular and Magnetic Star

WITH

BARBARA TENNANT

IN

"THE CLOSED ROAD"

A Strikingly Original Photodrama
Produced by PARAGON FILMS, Inc.

MONEY-MAKING POINTS IN CONNECTION WITH THIS PICTURE:

¶ Two idols of the screen. ¶ An original and startling story. ¶ Wonderful photographic effects. ¶ Produced by a wizard of his art—Maurice Tourneur. ¶ Bristling, galvanic action from the first scene to the last sub-title. ¶ And last but not least, a feature that will create discussion and mouth-to-mouth advertising in every community in which it is shown.

RELEASED THROUGH WORLD FILM CORPORATION 130 WEST 46th ST NEW YORK

WORLD FILM CORPORATION

MUTUAL SPECIAL FEATURE

Capture This Money-Maker!~

The SECRET of the SUBMARINE



The Film Nove of the Hour

Bring t Big Crowds

See It NOW!

At Your Nearest Mutual Excha

Release Date May 8



How The U.S. Can C
Picture
The SECR
SUBMA
In Fifteen Intense, Fascina



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NOW comes the greatest theme of all motion pictures — the timely presentation of a remarkable proposed submarine invention — surrounded by a globe-girdling web of amazing plot and intrigue and a baffling "mystery within a mystery." Every red-blooded American will be fired with enthusiasm at the remarkable U. S. opportunity-idea—attributed to Thomas A. Edison — to have our submarines take their air supply direct from the water as fish do through their gills. This ***sensation***—backed up by the most powerful elements of timeliness—patriotism—a great company—a master producer — means thousands of dollars to exhibitors, the greatest money-making opportunity exhibitors have ever had within their grasp! And this is ***an independent release!***



Produced and Distribute
the Titanic Successes —
The Sky" and "The G

And these triumphs are ***outs***
national photoplay which will
ations as having pictured America's gre
people! Indeed —The Film Novel of t

Samuel S. Hutchinson, th
who always has his finger on the
this wonderful idea and made of it ano
Hutchinson's keen vision—his insight
the exhibitor's ***sure lead to conti***
breaking profits.

John R. Freuler, the maste
tual offices in 68 cities—the most
known—will distribute "The Secret o
hibitors with the rapid-fire, sure-fire co

Over 1,000 Ne
Run Powell's S

Mr. E. Alexander Powell, the w
dent, has made of "The Secret of the S
interest—was chosen by Mr. Hutchinson
submarine warfare. Over 1,000 leading
serially—will present it to millions who w

New York World Baltimore Americ
Indianapolis Star Buffalo Courier
Philadelphia Inquirer

Clinch Reco
for Fifteen

RUSH YOUR RESERVATION

today! Hundreds of thousands of dollars h
Famous landmarks were reproduced at the
elsewhere. The company used U. S. Subm
loaned by the government. Every chapter is a smas

SEE THE NEXT
AMERICAN FILM CO

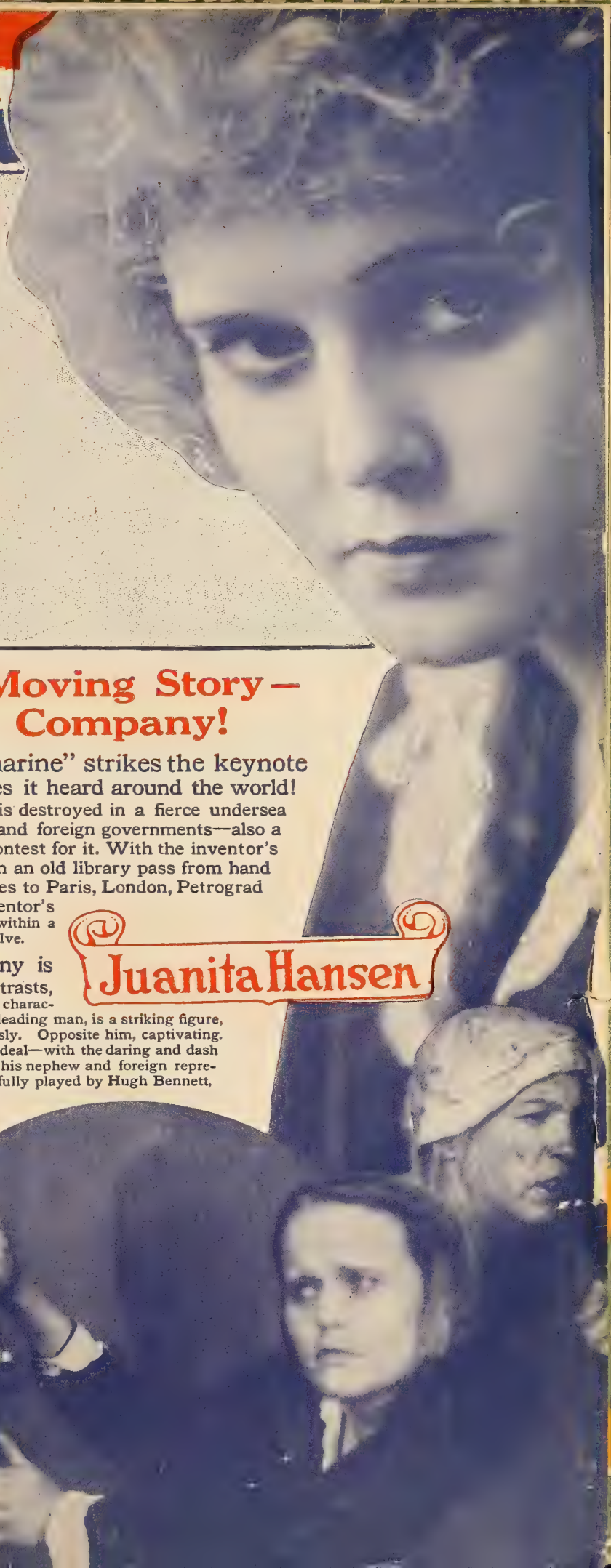
.IAL FEATURE

ontrol The Seas!

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ET of the RINE

ting Two-Act Chapters



A Swiftly Moving Story— A Great Company!

"The Secret of the Submarine" strikes the keynote of real Americanism—makes it heard around the world! The invention, barely achieved, is destroyed in a fierce undersea encounter. The United States and foreign governments—also a selfish millionaire—are in a hot contest for it. With the inventor's death, the sole records, hidden in an old library pass from hand to hand. The mad chase carries to Paris, London, Petrograd and back to U. S. soil. The inventor's daughter's "identity" is the "mystery within a mystery" that millions will strive to solve.

Juanita Hansen

The well balanced company is ideal as it draws with vivid contrasts, keen delineations the different strong characters. Thomas Chatterton, the popular leading man, is a striking figure, an intrepid actor who scores continuously. Opposite him, captivating, beautiful Juanita Hansen is the heroine ideal—with the daring and dash that thrills! The inventor, millionaire, his nephew and foreign representatives are all powerful parts powerfully played by Hugh Bennett, Lamar Johnstone, Joseph Beaudry, George Clancy, Hylda Hollis, Harry Edmondson, William Tedmarsh, George Webb—names well known to exhibitors and public—who will be remembered in years to come for their stellar work in "The Secret of the Submarine."

l by the Creators of The Diamond From rl and The Game"

one* in this *enthralling

be remembered for gener- it naval opportunity to all the e Hour!

master producer— public pulse—has seized ier moving picture masterpiece. nto success-elements—again is ***uous capacity and record-***

distributor, with Mu- efficient distributing offices the Submarine" and back ex- peration for which he is famous.

wspapers to irring Novel

l-known war correspon- bmarine" a book of compelling for his world-wide knowledge of newspapers will print this story I want to see the moving pictures:

n San Francisco Chronicle
Cleveland Leader
d 1000 Others

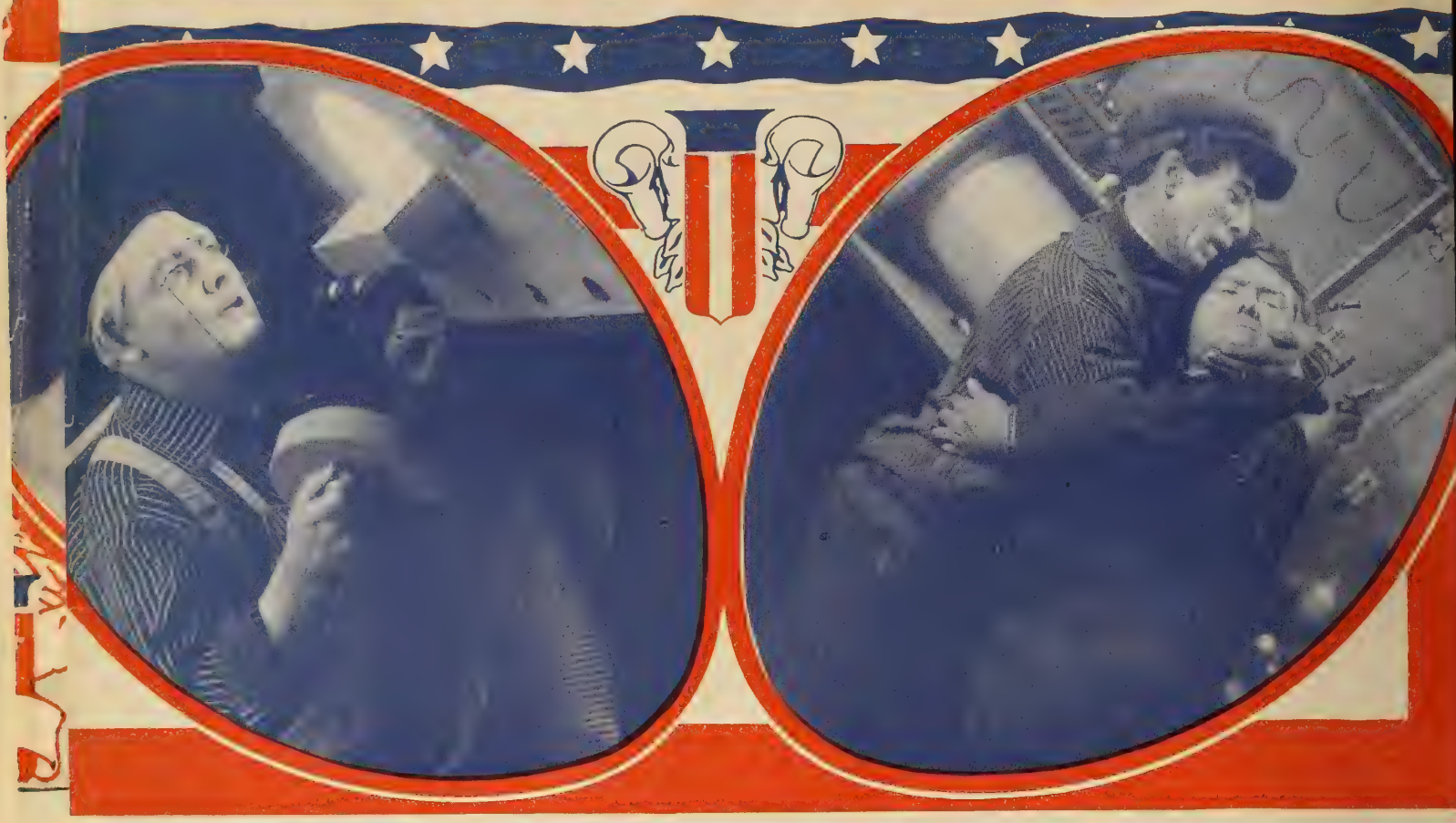
rd Profits Weeks!

—regardless of the program you are using. Clinch this business bringer ve been spent by The American Film Co., Inc. merican studios in Santa Barbara, California and rines—big naval crews—wireless—ordnance—all ng sensation that will thrill your audiences to fever heat!

AGE — ACT TODAY!

PANY, Inc., SAMUEL S. HUTCHINSON, President, CHICAGO, ILL.

MUTUAL SPECIAL FEATURE



EXHIBITORS: Act At Once to Secure

the SECRET of the SUBMARINE

Remember—this is an ***independent release!*** No matter what program you are using, get your reservation to us without delay—either to the nearest Mutual office or to our Mutual New York headquarters. Your Mutual Exchange is ready to supply you ***high power*** cooperation in a great series of smashing cooperative material—posters—one-sheets—three-sheets—six-sheets—high art heralds—banners—novelties—postcards—photos—lobby displays—stills for each chapter—publicity and cuts—slides—window displays—the most effective advertising campaign ever presented to exhibitors.

WIRE — or Rush the Application Coupon NOW!

Be first to apply from your territory and you get ***"first choice."*** This is too powerful a magnet to let go to a competitor. Our customers will control territory and be protected. Enormous money returns depend on your ***acting now.***

WIRE if at a distance, or rush the COUPON to your nearest Mutual Exchange or to Mutual Film Corporation, Room 1622, No. 71 West 23d Street, New York City.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President **Chicago, Ill.**

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Fill out and mail it at once.

...et of the Submarine" Reservation

...ILM CORPORATION,
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...pply for a reservation and complete booking ...n the coming Mutual Special Feature, "The ...Submarine." Please send price and full de-

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MUTUAL PICTURES



The Counterfeit Earl

Vivian Rich, Alfred Vosburgh and George Periolat have enacted this gripping two-part "Flying A" society drama. Marrying a charming American girl to a title against her wishes is the basis of the plot.

Directed by Carl M. LeViness. Released April 24th.

The Return

Two-part "Mustang" drama featuring Art Acord and Nita Davis in a strong story of western life.

Directed by Wm. Bertram. Released April 21st.

Unlucky Luke

Two-part "Mustang" drama with Anna Little, Frank Borzage and Jack Richardson in the important roles.

Directed by Frank Borzage. Released April 27th.

A Broken Genius

A powerful three-part "Flying A" drama of art. Lizette Thorne and Edward Coxen are featured. Live models separate a husband and wife, through the influences of a deceitful man.

Directed by Thomas Ricketts. Released April 29th.

Bugs and Bugles

Carol Halloway and John Sheehan in comics of a military flavor.

Directed by Archer McMackin. Released April 26th.

Two Beds and No Sleep

Orral Humphrey and Lucille Ward, inimitable funny people, get a thousand laughs in this film.

Directed by Phil. Walsh. Released April 30th.

The American Film Company's Standard of Excellence Brings Crowds to Theatres. Book These Films for Big Profits.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

MUTUAL PICTURES

The Island that Never Was



Slapstick With a Reason

VOGUE COMEDIES

A funnier-than-ever VOGUE comedy featuring Rube Miller and Madge Kirby. Rube certainly makes a hit with the grass-dressed island girls. Directed by Rube Miller. Released April 25th.

BUNGLING BILL, DOCTOR

Paddy McQuire is a genuine "bungler" in this VOGUE comedy —and Rena Rogers most charming and refreshing. As real, funny men, Arthur Moon and Jack Gaines give laughable support. Directed by Jack Dillon. Released April 30th.

These Vogue "fun bombs" burst into continued laughter. Exhibitors find these comedies their biggest money makers. ***Make your bookings TODAY.***

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc., Gower and Santa Monica Los Angeles, California

MUTUAL SPECIAL FEATURE

PILE UP PROFITS!



The Most Thrilling Story of Railroad Life Ever Filmed. The Novel in Fifteen Chapters, by Frank Hamilton Spearman Has Been Read by Millions of People.

HELEN HOLMES

— the one and only that others copy — has never before attempted the daredevil, death-defying deeds which she accomplishes in THE GIRL AND THE GAME, with a star cast.

Theatre-goers sit spell-bound through each two-reel chapter — and marvel at the feats of this fearless film favorite.

Directed by J. P. McGowan

THE GIRL AND THE GAME

Secure Your Booking Today

on this exciting, ***profit-building*** Mutual Special Feature. Exhibitors all over the country are making fortunes playing to the crowds it brings.

For booking information apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President
4560 Pasadena Ave., Los Angeles, Cal.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"FEATHERTOP"

Released April 17



MARGUERITE COURTOT

"The entire production, which is sweet and clean, will be found very pleasing."
—*Moving Picture World, April 22*

"THE QUALITY OF FAITH"



ALEXANDER GADEN

GERTRUDE ROBINSON

How a Minister Who Loses His Faith Is Redeemed by a Girl of the Streets

GAUMONT'S TWO GREAT SINGLE REELS

MUTUAL WEEKLY
News of the World
FIRST
In Motion Pictures

GAUMONT'S POPULAR SPLIT-REEL
ANIMATED CARTOONS Harry Palmer's Kartoon Komics
"SEE AMERICA FIRST" Scenic Series

EACH ONE A WEEKLY RELEASE

Book through the
MUTUAL FILM CORPORATION

GAUMONT CO.

FLUSHING, N.Y. MADE IN AMERICA JACKSONVILLE, FLA.

Edwin Thanhouser Presents

MUTUAL PICTURES

THANHOUSER FILMS

THE CARRIAGE OF DEATH



A drama made in and around Jacksonville, with BERT DELANEY and MARION SWAYNE in the leading parts. A very unusual plot and a splendid performance by a competent cast.

Three Reels **Released April 29th**

A MAN OF HONOR



Red blood, athletics and adventure blend in this drama. The charming FAIRBANKS TWINS, GEORGE MARLO and J. H. GILMOUR, keep interest high.

Two Reels **Released April 25th**

THANHOUSER FILMS

FALSTAFF SINGLE REEL COMEDIES

DAD'S DARLING DAUGHTERS

Released April 24th

A ludicrous but entertaining comedy with RILEY CHAMBERLIN and "FATTY" WALTER HIERS agin' one another.

WILLING WENDY TO WILLIE

Released April 29th

FRANCES KEYES is at her best in a swift moving comedy with a real live story that will awaken a corpse

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

WILLIAM FARNUM

IN

A MAN OF SORROW

Founded on the Great Stage Success "Hoodman Blind"

STAGED BY OSCAR C. APFEL

FOX FILM

FOX Presents



CORPORATION

DO YOU KNOW THESE FOUR MEN?

BEN. S. COHEN
NED. H. SPITZER
SOL. J. BERMAN
SAM. E. MORRIS

THEY KNOW YOU AND YOUR WANTS!

THEY ARE MY CHOSEN REPRESENTATIVES AND WILL MAKE A COMPREHENSIVE TOUR OF THE COUNTRY TO TO GET IN TOUCH WITH THE THOUSANDS OF EXHIBITORS WHO HAVE FLOODED US WITH APPLICATIONS FOR

CLARA KIMBALL YOUNG FEATURES

NEXT WEEK I SHALL ANNOUNCE THE ROUTE TO BE TAKEN BY EACH OF THE BIG FOUR.

Lewis Selznick

ALL
CLARA KIMBALL YOUNG FEATURES
WILL BE DISTRIBUTED EXCLUSIVELY THROUGH

LEWIS J. SELZNICK PRODUCTIONS INC.

JULY 15TH IS DRAWING NEAR
IF YOU HAVE NOT APPLIED FOR SERVICE DO SO AT ONCE

CLARA KIMBALL YOUNG
FILM CORPORATION

LEWIS J. SELZNICK
PRESIDENT
126-W-46TH ST., NEW YORK CITY.

CK Y

Taking the Guess Work Out of Exhibiting

"PROGRESS," someone has said, "is the result of discontent with old methods."

V. L. S. E. was started a year ago this month in the belief that there was a demand by exhibitors for a system of film distribution which would minimize the element of *Chance* and emphasize the element of *Certainty*.

There was instituted, therefore, a system of marketing films, designed to benefit the exhibitor in three ways:

1. By affording every exhibitor the opportunity to book those pictures which he deems best suited to his particular patronage.

2. By fixing each picture's rental price according to its box office value to the individual exhibitor showing it, thus insuring a profit to every exhibitor on every picture.

3. By offering every feature of each manufacturer absolutely on its own merits and independent of every feature of every other manufacturer, thereby stimulating the keenest possible competition, and encouraging a continuously consistent standard of quality.

These principles combined to form the "*Open-Booking*," "*Box-Office-Value*" system of renting pictures.

That this system has fulfilled a most pressing demand is evidenced, not alone by the unparalleled dollars-and-cents growth of this company during the first year of its history, but by the good will which it has been our happy privilege to have extended us by exhibitors everywhere.

It is this moral support, exceeding in volume our most sanguine expectations, which we proudly, but modestly, point to, on this, our first anniversary, as one of our most treasured assets.

And it is this same good will which holds a wealth of significance for every progressive exhibitor who has not yet learned for himself the source of its inspiration.

V. L. S. E. Inc.

TRADE MARK REG U.S. PAT OFF

"ARTIE, THE MILLIONAIRE KID"

Is flunked out of college—But he has the speed of Monty Brewster—and the cunning of John D. R.

Steals his way into a seminary—Dashes away with some dimples — And stock-markets himself to a million.

The little speed king is

Ernest Truex

The "Seminariette" is

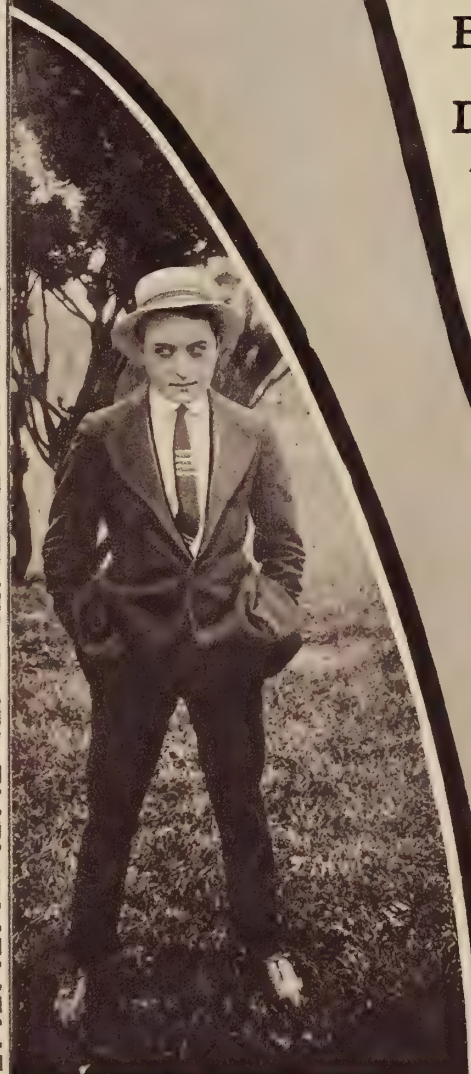
Dorothy Kelly

A popping, fizzing feature, and a ripple in every title.

Take some of the money from

"Artie, the Millionaire Kid"

by booking this five-part Blue Ribbon Feature





THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E.** *Inc.*

LUBIN

"THE FLAMES OF JOHANNIS"

By

Herrmann Sudermann

Featuring

Nance O'Neil

Directed by

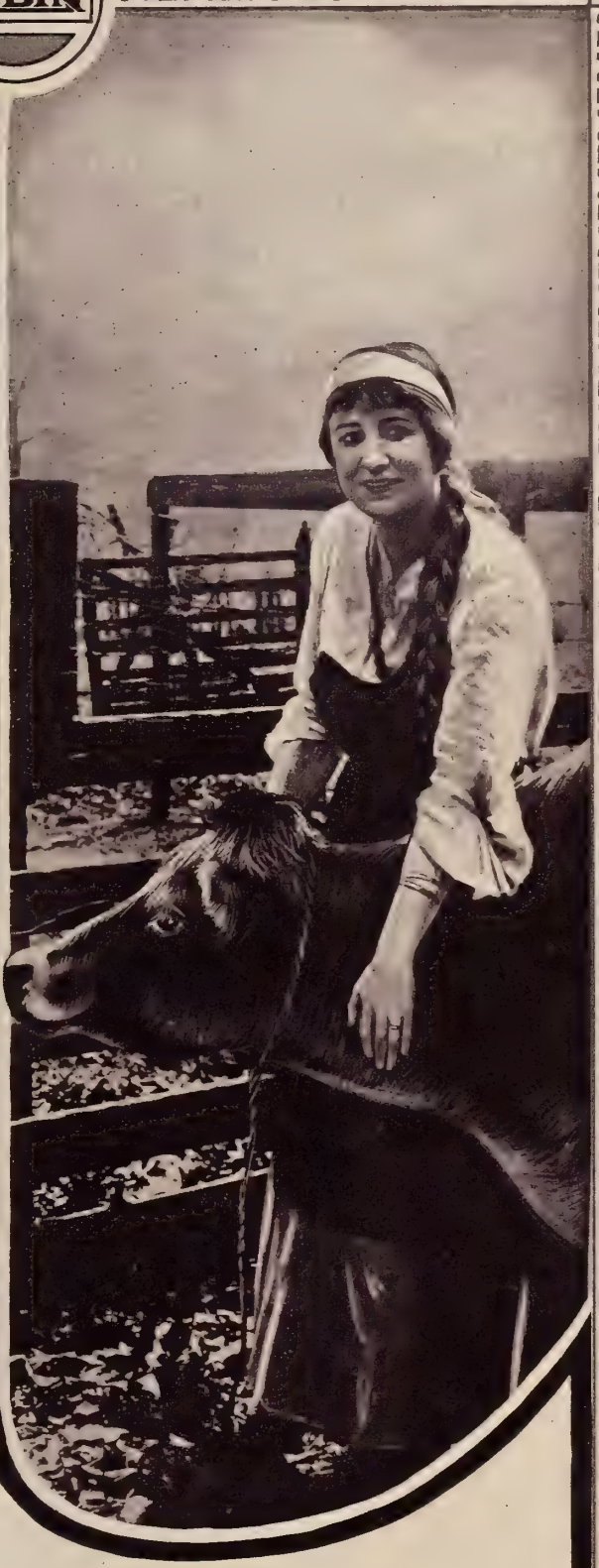
Edgar Lewis

An adaptation of the old legend of "free night" when witches rode upon their brooms—

When the petted dreams of our life come true—

When no matter what may be the name of the law that governs the world on that day, our dead and perished wishes may be converted into reality.

A story that will make you think and feel better for the thinking—that will strike home the sublimity of sacrifice and the torture of lost love.



LUBIN FEATURE

Released through V.L.S.E. *Inc.*



For the
Lenten Season—

"THE ROSARY"

A screen classic in seven soul-stirring acts, with Kathlyn Williams, Eugenie Besserer, Frank Clark, Wheeler Oakman, Harry Lonsdale and other Selig stars. The "Way Down East" of the silent drama.

Have *you* booked "The Rosary" for the Lenten Season?

"The hours I spent with thee, dear heart,
Are as a string of pearls to me.
I count them over every one apart.
My Rosary. My Rosary!"

SELIG

Released through **V.L.S.E.** *Inc.*

TRADE MARK REG.
U.S. PAT. OFF.

Sallie Fisher
(Famous Dillingham Star)

Richard C. Travers
and

John Junior
are presented in

"THE LITTLE SHEPHERD OF BARGAIN ROW"

in 5 acts

By Howard McKent Barnes.
Fred E. Wright, director



William Gillette
is presented in

"SHERLOCK HOLMES"

Arthur Berthelet, director

Great Essanay Features

"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
GEORGE K. SPOOR PRESIDENT

Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY V L S E

LUBIN

SUCCESS

SIGN POST NO 13

Prominent Seattle Exhibitor Tells Why He Shows V. L. S. E. Features Exclusively



JAMES Q. CLEMMER
Manager, Clemmer Theatre
Seattle, Wash.

(Excerpt From Half Page Announcement in Seattle Newspapers, Advertising Inauguration of V. L. S. E. Service at Clemmer Theatre)

Just What the Public Wants

It is with a great deal of pleasure that I advise you of an entirely new policy which I have inaugurated and will pursue in the Clemmer Theatre; namely:

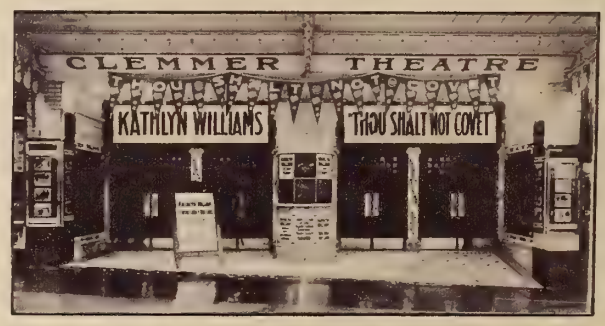
The exhibition of the famous V. L. S. E., Inc., features which I will run first run in Seattle, and for which arrangements have been completed whereby I can procure the two best features that are produced every week by the four companies mentioned above, thereby insuring my patrons of consistent photoplays of real merit and giving a change of program twice weekly.

V. L. S. E. features are just what the public wants. They are:

Pictures that you can send your boy and girl to see.
Pictures that you can talk over with your children.
Pictures that you can tell your friends about.
Pictures that are *clean.*
Pictures that are *consistent.*
Pictures that are *wholesome.*
Pictures that are *refined.*
Pictures that are *refreshing.*
Pictures that will stand the test of the most discriminating.

New Big Four attractions will be shown every Sunday and Wednesday. This will give you an excellent idea of the scope of the Big Four concern and also impress upon you the fact that I am sparing no expense to keep the Clemmer Theatre where it always has been, namely, the best motion picture theatre in Seattle.

JAMES Q. CLEMMER.



"I know not how to govern our own course save by the proven experience of others."

BRANCH OFFICES

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Av.

New York City
1600 Broadway

BRANCH OFFICES

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Av.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St Louis
3630 Olive St.

Seattle
415 Olive St.

Washington D. C.
811 E. Street N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
204 St. Catherine St.

V. L. S. E. Inc.

TRADE MARK REG U.S. PAT OFF

APRIL 29, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



VOL. XIII. NO. 17 PRICE 10 CTS.



RED FEATHER PHOTOPLAYS
PRESENT
THE IDOL OF MILLIONS

MARY FULLER

IN

"A HUNTRESS OF MEN"

STORY BY G. VERE TYLER
DIRECTED BY LUCIUS HENDERSON

The absorbing story of a woman who thought Love was a Game. Of a strong man who taught her that Love was a great privilege, and won only through Sacrifice. Remarkable for the love element, the human interest, the lavish production, the great action and the unusual climax.

Book through any UNIVERSAL Exchange

VITAGRAPH



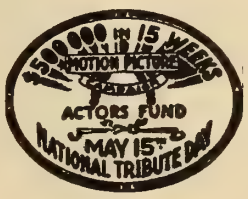
THE REGULAR
VITAGRAPH PROGRAM
For the week
Commencing April 24th
Consists of
A One-part Drama
On Monday.

* * *

A Comedy Release
On Friday.

* * *

And a Powerful Three-part
Broadway Star Feature
Presenting
James Morrison and an
All Star Cast
On Saturday.



REGULAR RELEASES

"THE ROOKIE"
One-part Drama—Monday—April 24th
Presenting:
EVART OVERTON—
DOROTHY KELLY—
Ned Finley and Bobby Connelly.

* * *

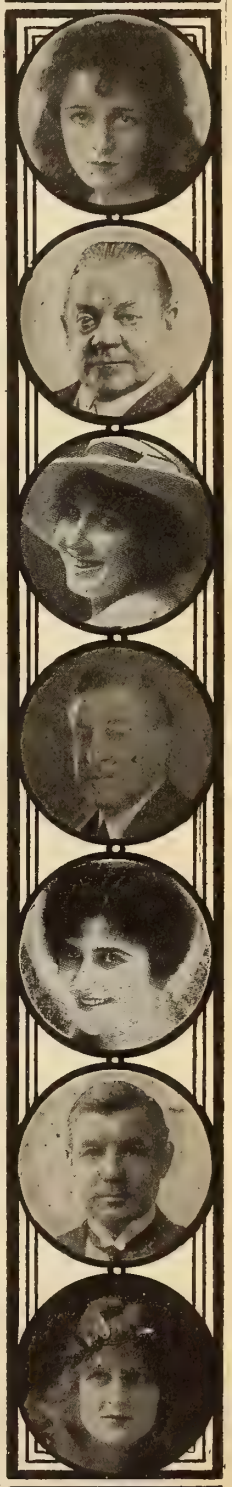
"TERRY'S TEA PARTY"
One-part Comedy—Friday—April 28th
Presenting:
John T. Kelly—Kate Price—
Jewell Hunt—Hughie Mack—
Lawrence Semon and Doc. Donohue.

* * *

"THE MAN HUNT"
Three-part Drama—Saturday—April 29th
BROADWAY STAR FEATURE
Presenting:
JAMES MORRISON—
Emmanuel Turner—
Billie Billings—Robert Gaillard—
and Raymond Walburn.

* * *

Released through the
General Film Company



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH



THE REASON WHY

A few days ago one of New York's most successful exhibitors walked into the V. L. S. E. office at 1600 Broadway. He told the clerk in the booking department to book him for the HEARST-VITAGRAPH NEWS REEL beginning immediately.

"I have been using a cheaper News Reel," he said, "but I have had to come to it. My patrons insist that HEARST-VITAGRAPH is two or three days ahead of all competitors. I am now convinced that it is true and I want to know why."

The man in the booking office knew his business.

"I can answer you in just one word of twelve letters," he said, "ORGANIZATION. The HEARST people have the greatest news gathering organization, and VITAGRAPH can turn out negative faster than any company in the world."

This is the experience of another exhibitor who now demands HEARST-VITAGRAPH and will take no other.

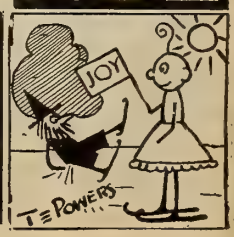
BIG FOUR FEATURE V L S E PLAY

Released Twice a Week
Through the V. L. S. E.





The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



VITAGRAPH



THE VITAGRAPH COMPANY and THE HEARST SYNDICATE

Offer

FRANK DANIELS

in

"THE ESCAPADES OF MR. JACK"

But

"MR. JACK GOES INTO BUSINESS"

[a] business of blondes—laughs and money

This week's Adventure

"MR. JACK GOES INTO BUSINESS"



A business booking agency for the buxom blondes of the chorus. "No Men Allowed." With his office chuck-a-block with yellow hair and giggles, the laughs float out and Mrs. Jack floats in. Jack's hair shoots up and the Mrs.' shoots down.

One thousand feet of rippling, rattling, risible raisers.

Released Monday, April 24th
Through the V. L. S. E.



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS


Billie Burke

GEORGE KLEINE *Presents*

The Star Supreme

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs.

RUPERT HUGHES

Date of Release Monday, May 22nd

Twenty Feature Chapters-one each week.

Word-Story in Leading Newspapers.

Exhibitors are invited to apply for this powerful box-office attraction by letter or wire. ~ ~ ~

GEORGE KLEINE

805 E. 175th ST., NEW YORK CITY.

Exchanges Everywhere.

FROM EVERYWHERE —

The Social

"IS SMASHING



A flood of wires and letters pour in the same message— Are *you* sharing in the biggest clean-up of the year? Grab your hat *now*, get to your General Film Exchange and connect with the sure-fire, fifteen weeks of business-building, record-breaking attendance. Give that bank account a sky-high boost!

KALEM

235 West 23rd

Pirates

ALL RECORDS"

Nation-Wide Newspaper Publicity Backs This Series By

George Bronson Howard

Featuring ***MARIN SAIS*** *and* ***OLLIE KIRKBY***

Next Release:

"The Millionaire Plunger"

Mono and Mary take a daring risk to aid the victim of a stock-jobber and teach a stern lesson to a wealthy idler. Tense situations, skilfully developed, lead to a climax with a *punch*.

RELEASED MONDAY, APRIL 24th

Each Episode tells an absolutely complete story.

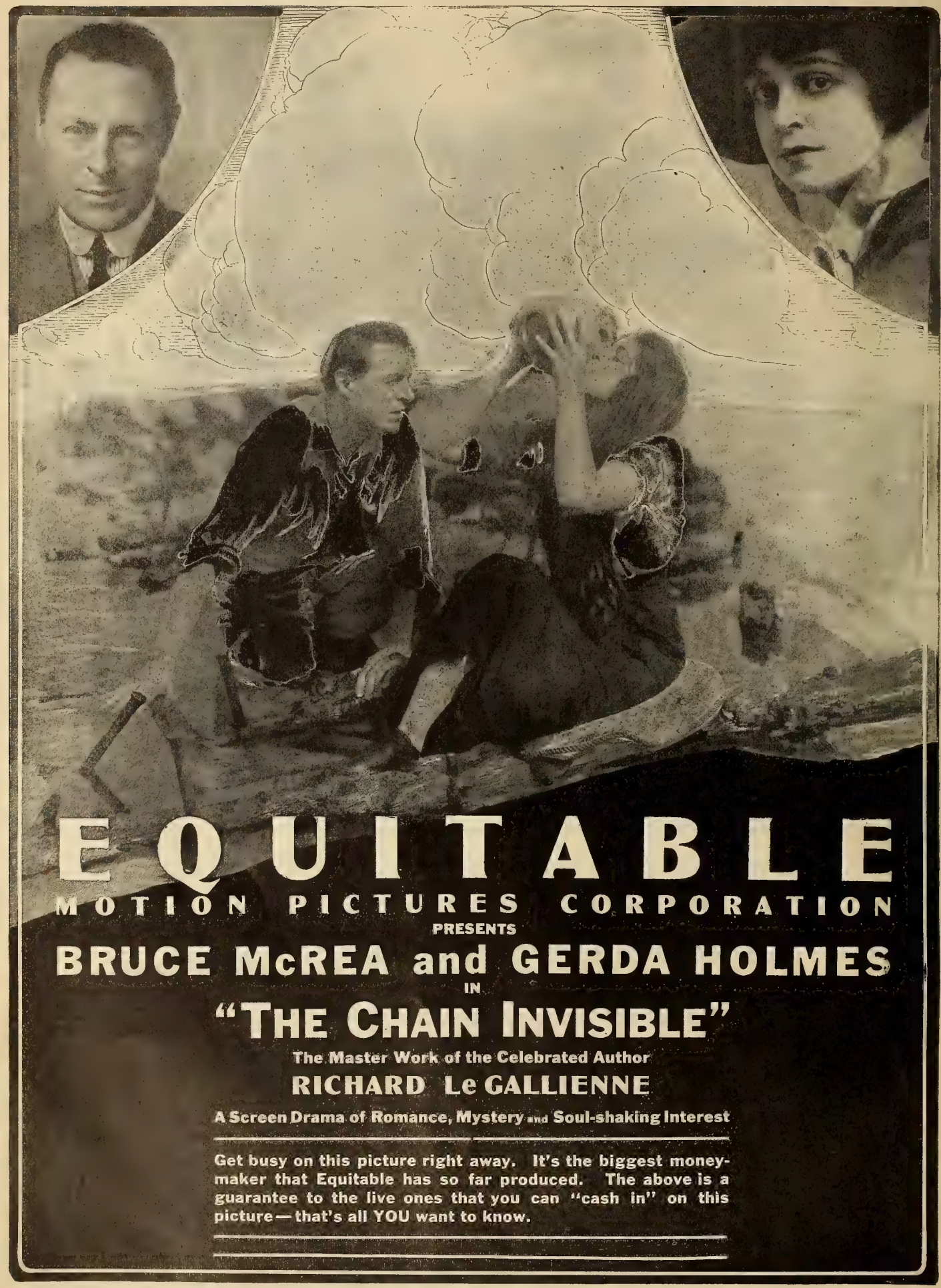
Ask your exchange manager about the wonderfully complete line of publicity aids—and the prices.

COMPANY

St., New York City

TRADE KALEM MARK

We have secured advertisers to talk to YOU, Listen to them!


EQUITABLE
MOTION PICTURES CORPORATION
PRESENTS
BRUCE McREA and GERDA HOLMES
IN
"THE CHAIN INVISIBLE"
The Master Work of the Celebrated Author
RICHARD Le GALLIENNE
A Screen Drama of Romance, Mystery and Soul-shaking Interest
Get busy on this picture right away. It's the biggest money-maker that Equitable has so far produced. The above is a guarantee to the live ones that you can "cash in" on this picture—that's all YOU want to know.

THIS LETTER MAKES HISTORY

This letter marks an epoch in motion pictures · It is the most revolutionary move ever made in film history. It is of vital importance to every exhibitor. It marks the turning point in the industry

WILLIAM RANDOLPH HEARST
NEW YORK

My dear Mr. MacManus:-

I am going into the moving picture business earnestly and seriously and extensively because I believe that motion pictures are the modern development of the publishing business.

I have newspapers, magazines, fashion publications, fiction publications. I have, naturally, all the material essential to these issues.

I have been publishing that material in text. I am now going to publish it in moving pictures.

There is no great departure from established conditions in this venture, there is merely an extension, a development and a wholly natural and necessary development of the enterprises I already have.

The newspaper business, the magazine business, the book publishing business and all such analogous activities consist of informing, interesting, educating, and entertaining the public.

The knowledge we have gained of public taste, of popular requirements in the publishing business, we will apply to the motion picture business.

The resources we have created, the organizations we have constructed, the connections we have established in our years of intercourse with the public and of service to the public, we will devote to further service to the public in this modern development of motion pictures.

I have an intense personal interest in this new development of our business in this opportunity of appealing to the public through the vivid and vital medium of motion pictures.

I shall give it my earnest personal attention. I believe that better pictures, greater pictures of finer quality and higher purpose can be produced than have ever yet been produced. We will strive strenuously to produce them. I hope and believe that we will meet with gratifying success.

Sincerely,

William Randolph Hearst

WRH/GR.

FIFTY MILLION PEOPLE PAY

"I shall give it my personal attention. I believe that better pictures of finer quality and higher purpose can be produced than have ever yet been produced. We will strive strenuously to produce them."

William Randolph Hearst

THIS in part is the fundamental idea of the International Film Service.

¶ It is the final coupling up between the exhibitor and the gigantic Hearst publications—the greatest publicity mediums of the world.

¶ The International Film Service represents the first real departure in the annals of film history.

¶ It is the first producing and distributing organization to give the exhibitor the consideration that he justly deserves—consideration and service—publicity and advertising.

¶ It is the first time that the exhibitor has been given the services of the gigantic Hearst publicity organs gratuitously.

¶ It is the first time that box office insurance has been guaranteed.

¶ It is the first time that the Hearst publications have used their enormous forces to pull people directly into *your* theatre.

¶ It is the first time that the leading newspapers of the world have been utilized for the benefit of the exhibitor.

¶ It is the first time that the power of the public press in all sections of the country has been directly applied to motion pictures.

¶ It is the first time that the purchasing power of twenty million people daily has been directly applied to your theatre.

"The knowledge we have gained of public taste, & popular requirements in the publishing business, we will apply to the motion picture business."

William Randolph Hearst

THE gigantic organization of the International Film Service has solved a problem for exhibitors.

¶ They have conceived a new plot—discovered a new idea in motion pictures, which is—

The Mysteries of Myra

¶ This feature series opens up an entirely new line of thought in motion pictures.

¶ It was conceived by the brain of Charles W. Goddard, the well known author of "The Perils of Pauline," "The Exploits of Elaine," "The Goddess," etc., etc.

¶ Charles W. Goddard, in corroboration with Hereward Carrington, acknowledged as the greatest exponent of psychic phenomena, the distinguished authority on spiritualism, author of "Problems of Physical Research," created a story founded and based on the theory of psychics—a new theme—a new plot.



It features the distinguished stage star, HOWARD ESTABROOK, and the famous screen beauty, JEAN SOTHERN, both admirably supported by an enormous cast of photoplay stars.



It was produced by the Whartons, Inc.

Twenty Million People Daily

The MYSTERIES of MYRA

deals impressivly with the occult forces of Good and Evil.

SHOWS the puzzling phenomena of premonitions—prophetic dreams.

¶ Plays upon the visions and communications with the spirit world.

¶ It is founded on the efforts of modern science to penetrate the mysteries of our future life.

¶ Yet, with it all, there is an intensive love story, full of heart-throbbing interest, hatred, pathos, and intrigue, touching the heart-strings of your every emotion.

THE MYSTERIES OF MYRA is a constructive story. Every episosode is stronger than the last. Each builds up to a thundering, gigantic climax, and is backed up by a campaign in the leading publications of the world.

Twenty Million People Daily Will Read About the Mysteries of Myra

¶ A great part of these people live in your neighborhood. The concentrated effort of the biggest publications of the world, such as:

New York American, Chicago Examiner, Boston American, Hearst's Atlanta American, San Francisco Examiner, Los Angeles Examiner, Philadelphia North American, Pittsburgh Post, Washington Times, St. Louis Globe Democrat, New York Journal, Atlanta Georgian, San Francisco Call and Post, Los Angeles Herald.

and hundreds of others, are devoting thousands of lines of space to this mysterious, psychological drama.

¶ This publicity is worth one million dollars to you. It is the complete coupling up of the Hearst newspapers and publications with the Hearst film organization. It means box office returns that are guaranteed before you book it.

We have not left a stone unturned.

¶ The poster campaign for THE MYSTERIES OF MYRA is the most impressive ever produced. It is the culmination of the expert's effort.

¶ Even without the million dollar campaign, reaching twenty million people daily, the posters and supplementary advertising on THE MYSTERIES OF MYRA will draw crowds to your theatre as a magnet draws a bar.



A few of the wonderful five color lithographs for The Mysteries of Myra

INTERNATIONAL FILM SERVICE inc.

PRESENT

HAS IT EVER HAPPENED TO YOU ?

by TOM POWERS.

With the ALLIES at SALONICA.



A special one reel feature backed by a gigantic publicity campaign in all the Hearst publications.

RELEASED APRIL 24th

GIGANTIC

¶ For a list of the International Film Service contributors pick up copies of the Cosmopolitan Magazine, Hearst Magazine, Good Housekeeping Magazine, or read any of the twelve Hearst newspapers.

¶ Or put the Hearst organization under the microscope and you will find the backing and co-operation of the International Film Service.

¶ Among the contributors are: Rex Beach, Jack London, Robert W. Chambers, Louis Joseph Vance, Owen Johnson, Gouverneur Morris, Arthur B. Reeve, Dr. Charles Parkhurst, E. Phillips Oppenheim, Booth Tarkington, Mrs. Wilson Woodrow, George Ade, Rudyard Kipling, John Temple Graves, Ella Wheeler Wilcox, Maurice Maeterlinck, Charles W. Goddard, Basil Dickey, Rufus H. Dewey, John C. Clymer, Rudolph Block, Herbert Hancock, Bruno Lessing.

¶ Among the illustrators are: Charles Dana Gibson, Harrison Fisher, Henry Hutt, Penrhyn Stanlaws, Nell Brinkley.

¶ Among the cartoonists are: Tom Powers, Tad, George MacManus, Hal Coffman, Opper, Herschfield, Herriman, Cliff Sterrett, Tom MacNamara, Windsor McCay.

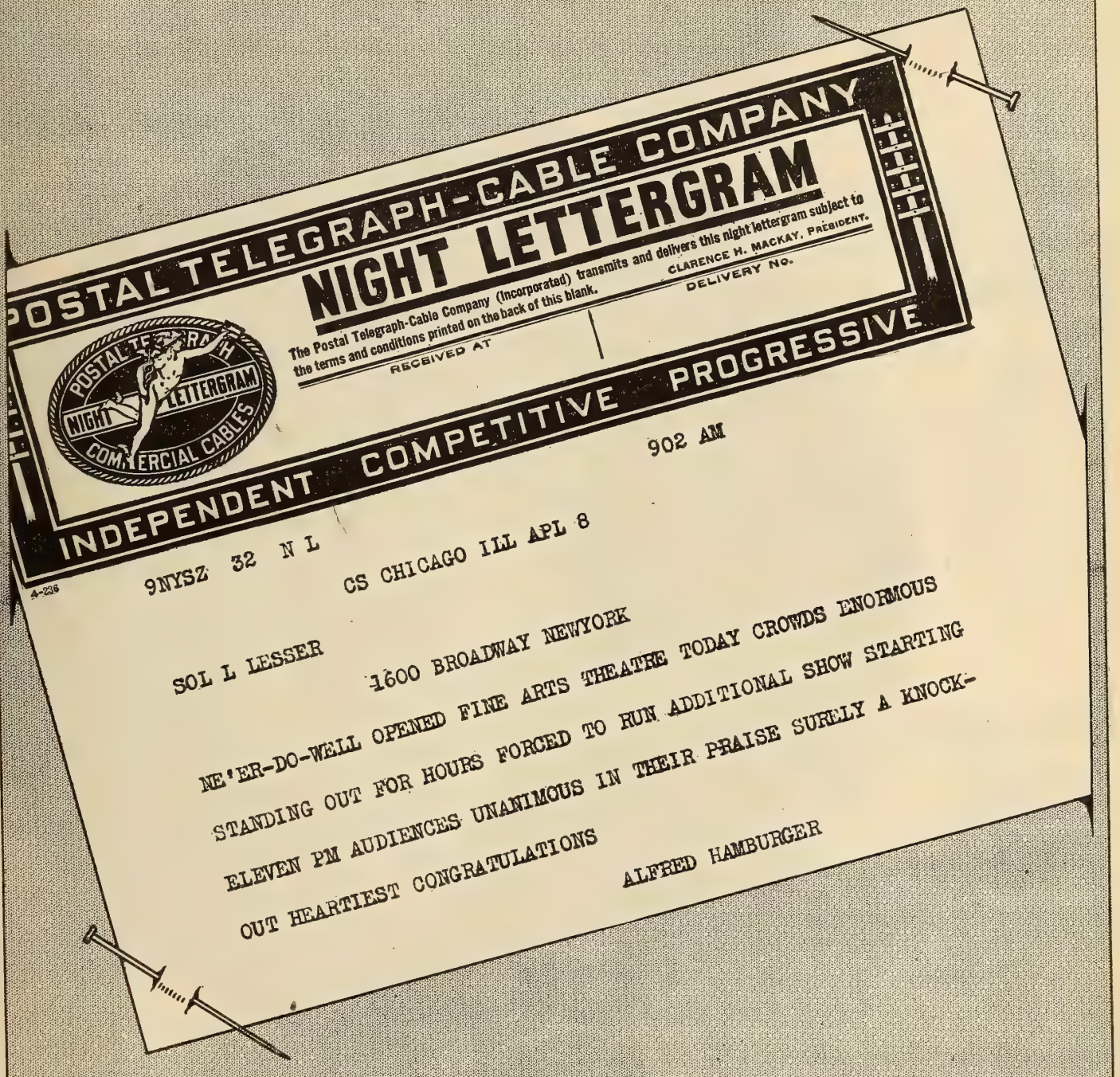
¶ *And this staff will be augmented from time to time by the brains of the universe.*

INTERNATIONAL FILM SERVICE
EXCHANGES

1	NEW YORK	7th Avenue at 49th St.
2	CHICAGO	207 So. Wabash Ave.
3	BOSTON	69 Carver Street
4	ATLANTA	146 Marietta Street
5	LOS ANGELES	912 So. Olive St.
6	SAN FRANCISCO	280 Golden Gate Ave.
7	PHILADELPHIA	1237 Vine Street
8	WASHINGTON	712 - 11th St., N.W.
9	PITTSBURGH	804 Penn Avenue
10	ST. LOUIS	3313 Olive Street

INTERNATIONAL FILM SERVICE INC
2 COLUMBUS CIRCLE, N.Y.

READ THIS TELEGRAM



The "News" advertisers believe YOU worth while; justify them.

ANNOUNCEMENT EXTRAORDINARY!

WHO'S

With the popular favorites ANNA NILSSON and TOM MOORE

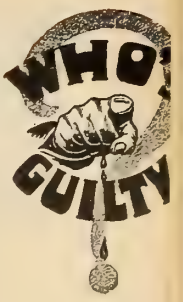


ANNA NILSSON

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ Presents the great series based on vital and fascinating problems of modern life



GUILTY?



Produced by Arrow Film Corporation
Novelized by Mr Wilson Wood row. Publishe by leading nev papers from coast to coa

TOM MOORE



14 Splendid two-part Photo-Novels each complete in itself. FIRST ONE – RELEASED MAY 8th

A magazine's success is measured by its advertising. Look over the "News."

Just one opinion taken at random

SMASHING BIG DRAM-

The IRON

PROVE THE WORTH OF THIS GREAT MONEY-MAKER BY SHOWING IT YOURSELF!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

from many on PATHÉ'S

ATIC SERIAL SUCCESS

CLAW

"It may prove interesting to you and my fellow exhibitors to say that THE IRON CLAW has proven the *biggest drawing card I have ever used.*

Each of the four chapters has drawn me increased business, something never before accomplished with a serial."

EMPIRE THEATRE
WINCHESTER, VA.

J. Henkel Henry

YOU are wasting your opportunities if YOU ignore advertising.

A.H.Woods Presents

BIG JIM GARRITY

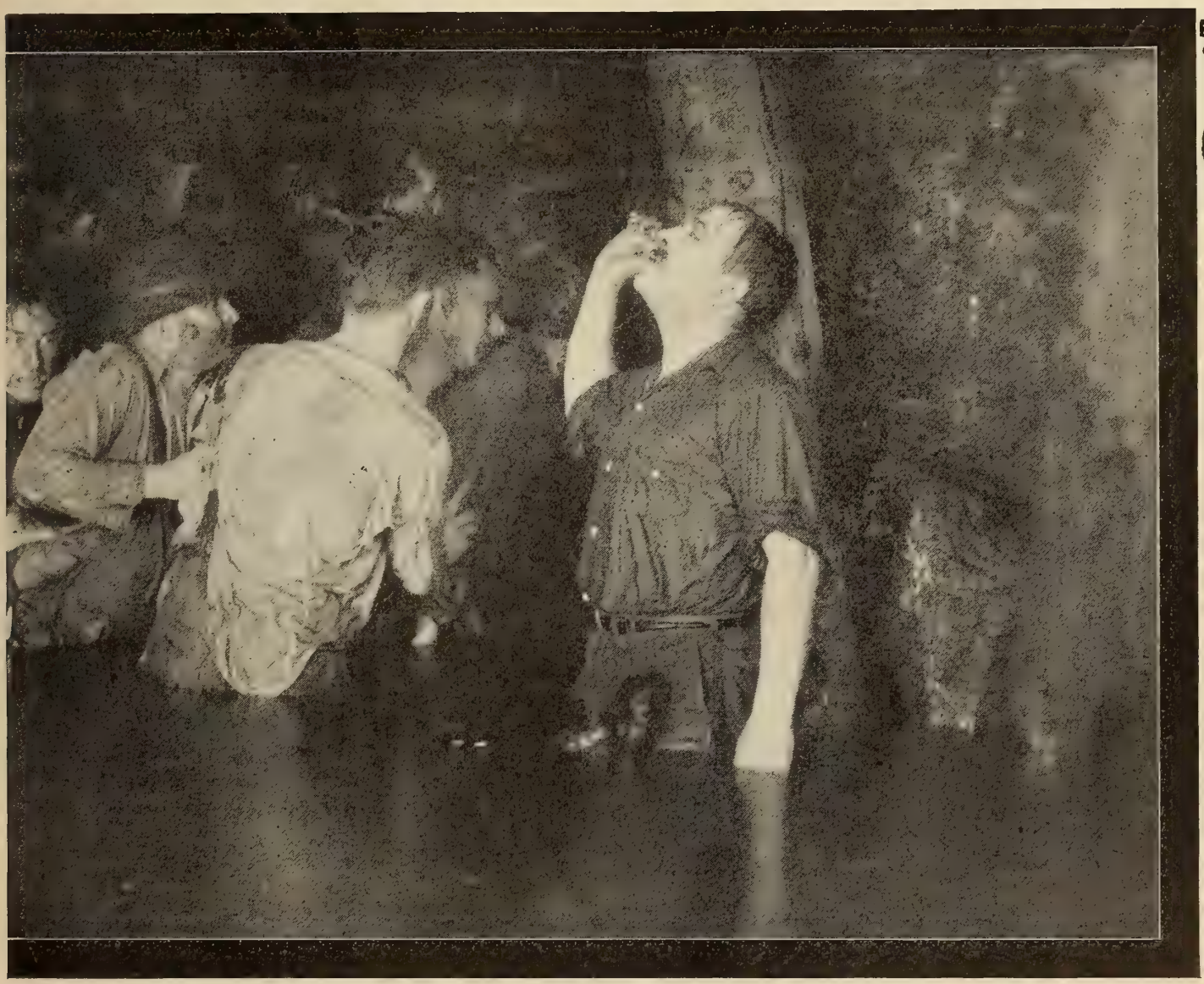


A VIGOROUS DRAMA WITH PLENTY OF PUNCH AND THRILL

The PATHÉ EXCHANGE inc.

PATHE Gold Rooster play in five parts with

Robert Ecleson



Produced by George Fitzmaurice

RELEASED APRIL 18th

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

Many a packed house is directly traceable to an advertisement in the "News."



Bookings
Growing Bigger
For
The Strange Case of
MARY PAGE
the series
Supreme

Essanay

1333 Argyle St., Chicago
Geo. K. Spoor, President

Released on the
Metro Program
May 1st.



METRO
PRESENTS

LIONEL BARRYMORE
AND GRACE VALENTINE IN

DORIAN'S DIVORCE

A Metro wonderplay with a
Brand new twist of mystery
and love, written and directed
by O. A. C. Lund. Produced by
ROLFE PHOTOPLAYS
INC.

COMING

METRO

EVENTS

METRO-DREW COMEDIES

Released, one each week in the following order:

The Count of Ten
Number One
Childhood's Happy Days
Their Quiet Little Honeymoon
The Swooners
System is Everything
Their First
The Model Cook
Sweet Charity

And a new one every Monday

Your house is classed by the Comedies you show. Metro-Drew Comedies have no rival for real class and real fun.

Watch for Metro's Big Travelogue Announcement!



State Right Buyers Know Money Makers

That's the reason the following states were sold "right off the bat":

MICHIGAN	SOUTH DAKOTA	WASHINGTON
WISCONSIN	MISSOURI	IOWA
MINNESOTA	CALIFORNIA	NEBRASKA
NORTH DAKOTA	OREGON	MONTANA

THE MOST REMARKABLE BOX OFFICE MAGNET

TWILIGHT SLEEP

AT THE METROPOLITAN OPERA HOUSE, MINNEAPOLIS, MINN—4 matinee shows (for women only), receipts were $1157.00.

AT MADISON, WISCONSIN—2 matinee shows, receipts were $636.50.

A Topic of Absorbing Interest to All Humanity

EVERY WOMAN WANTS TO SEE IT. EVERY MAN SHOULD SEE IT. 16,000,000 WOMEN HAVE READ ABOUT IT IN

McCLURES—LADIES HOME JOURNAL—METROPOLITAN —GOOD HOUSEKEEPING—SURVEY—EVERY WEEK

AND THOUSANDS OF OTHER PERIODICALS AND DAILY PAPERS

The Original and Authentic Pictures Taken Under the Personal Direction of Dr. Schlossingk Associate of Drs. Kronig and Gauss Fravenclinik, Freiburg, Germany, Where "Twilight Sleep" Was Discovered

Any Infringement of Copyright Will Be Vigorously Prosecuted. Attorneys—Goldsmith, Rosenthal Mork & Baum, New York. Charles Erbstein, Chicago

For Further Information COMMUNICATE AT ONCE

Modern Motherhood League

924 Longacre Bldg., 42nd St. & Broadway New York City, N. Y.

Wm. H. Thompson and Anna Lehr in Civilization's Child



For the week of April 23rd the TRIANGLE-Ince Picture—"Civilization's Child"—with Anna Lehr and William H. Thompson—is a play that is bound to penetrate right to the hearts of the most disinterested theatre-goer. It's a picture that vividly portrays conditions as they are in New York today, and is sure to awaken more than a spark of sympathy for the difficulties that beset the paths of the innocent and unwary in a great city like New York.





Don't you agree that your patrons would be interested in the story of the pretty little foreigner who came to this country after witnessing the massacre of her relatives in Kiev only to find that her uncle could not protect her from the persecution and torment of a rich boss politician of the lower east side? Just imagine what a man of this type could do to mar the happiness of such a girl. He made life one continuous struggle for existence.

Even after her marriage to another the persecution was not over, for the boss's daughter fell in love with the husband and she wanted him for her own. The poor little girl had to give up all and when she struggled and refused they sent her to jail, the victim of civilization.



WHAT was there left for the girl to do? Just one thing. To secure her revenge for the wreck of her life. And she did it in a way that gives one of the most thrilling moments in this fascinating TRIANGLE PLAY.

De Wolf Hopper in

"SUNSHINE DAD"

The TRIANGLE-Fine Arts Picture for the same week will be De Wolf Hopper in "Sunshine Dad," the first appearance of De Wolf Hopper before the camera. It required weeks of patient, nerve-racking effort to get the lion to do the things he had to do in this picture. He wasn't a lovable lion at all, and he hated bath-tubs.





When De Wolf Hopper and Fay Tincher appear in the scenes with the lion they were not acting. It was mighty serious business with them. When you have seen the wonderful mystery of the play and grasped its cleverness and tingling quality you'll begin to realize that it stands out as one of the big motion picture features of the year.

Are You an Exhibitor?

Have you written to the TRIANGLE FILM CORPORATION for information in regard to the presentation of these pictures in your particular house? Do you know all the details of the service that should increase your present box office returns? If you have not already communicated with either the home office or one of the branches why not use the attached coupon for convenience?

Triangle Film Corporation
1459 Broadway, New York

N

Triangle Film Corporation,
1459 Broadway,
N. Y. City.

Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name.....
Theatre.....
Address.....
Capacity.....



UNICORN FILM SERVICE CORPORATION



To Exhibitors Who Want to Make Money

THE UNICORN FILM SERVICE has been formed to market a program of selected *one* and *two reel* subjects, which will be equal to, if not better, than any on the market, at rates which will be particularly attractive.

In other words.

The UNICORN FILM SERVICE will furnish the highest grade of pictures, *one* and *two reels*, at a price much lower than you are now paying.

We will release twenty-one reels per week—three reels a day—Comedy, Drama, and Western subjects.

Lithographs of exceptionally striking designs will be furnished. One and three sheet posters with one reel subjects, one, three and six sheet posters with two reel subjects.

First Week's Releases

Monday—	2 reel Drama	The Option
	1 reel Comedy Split	Percy's Transformation and With Bulgaria's Fighting Forces
Tuesday—	2 reel Western	The Chief's Ward
	1 reel Comedy Split	Neighborly Neighbors and A Valet Romance
Wednesday—	1 reel Western	The Viper
	1 reel Comedy	Chaps and Chaperons
	1 reel Drama	In the Fangs of Jealousy
Thursday—	2 reel Drama	The Spirit of Revenge
	1 reel Comedy Split	Reel Redskins and Boy Scouts
Friday—	1 reel Western	The Smiling Bandit
	1 reel Comedy	Pete's Peculiar Pal
	1 reel Drama	The Sacrifice
Saturday—	2 reel Western	Our Boys in Pursuit of Mexican Bandits
	1 reel Comedy Split	A Dog Gone Romance and A Bare Escape
Sunday—	1 reel Western	The Rivals
	1 reel Comedy	Count Meout
	1 reel Drama	Gold and Dross

(*SEE OPPOSITE PAGE*)



UNICORN FILM SERVICE CORPORATION

Prompt and Efficient Service Throughout the Country

Exchanges

Boston		207 Pleasant St.	Fred B. Murphy
Branches	Springfield	167 Dwight St.	
	Bangor	Eastern Trust Bldg.	
New York City		130 West 46th St.	W. L. Merrill
Buffalo		23 W. Swan St.	Fred B. Murphy
Branches	Syracuse	566 S. Salina St.	
	Albany	680 Broadway	
Philadelphia		1309 Vine St.	A. G. Steen
St. Louis		3628 Olive St.	Sam Werner
Kansas City		Gloyd Bldg.	J. W. Morgan
Minneapolis		Produce Exchange	J. C. Woolf
Indianapolis		129 W. Washington St.	L. J. Meyberg
Chicago		Mallers Bldg.	L. J. Schlaifer
Cleveland		730 Prospect Ave.	L. C. Gross
Pittsburg		125 Fourth Ave.	Jack Kraemer
Detroit		183 Jefferson Street	W. D. Ward
Cincinnati		531 Walnut Street	Harry E. Coffey

Western Division Manager — J. A. Eslow

To be Opened May 1st

Atlanta	San Francisco	New Orleans	Los Angeles
Dallas	Salt Lake City	Seattle	Denver
	Portland	Washington	

For further information, write to the exchange office in your territory, or direct to New York Main Office.

IKE SCHLANK
General Manager

UNICORN FILM SERVICE CORPORATION
126-130 West 46th St., New York City.

(*SEE OPPOSITE PAGE*)

SEEING IS BOOKING

Do you choose each picture of your program with the care that competition demands?

Is your booking done on somebody else's say so?

OR

Do you sit down quietly at a private showing and see the pictures yourself, booking only those that measure up best to the standard set by your patrons?

The safe way is the "OPEN MARKET" way. The most successful exhibitors are supporting it.

Why Not You?

Get the habit of coming to our TRADE SHOWS *every Wednesday* in our projection room, *67 Madison Avenue.*—Time 11 A. M.

On Wednesday, April 19th,

"A WOMAN'S AWAKENING"

(A Drama in 5 parts) will be shown for the first time.

OTHER FEATURES:

"ALSACE"

A superb photo-production of the master drama by Gaston Leroux and Lucien Camille in 5 parts, featuring

MME. RÉJANE

The world renowned dramatic artiste.

"DENISE"

A drama by *Alexander Dumas* in 4 parts, featuring MME. TERKA-LYON.

"TEN O'CLOCK MYSTERY"

A strong drama of continuous intensity (in 4 parts).

"FOR HIS DAUGHTER'S SAKE"

A drama in 5 parts, magnificently acted by an all star cast.

"THE RED CROSS NURSE"

A drama of deep heart interest (in 5 parts).

See these features and you are sure to book them!

TOPNOTCH MOTION PICTURES, INC.

Distributed by

AUTHORS FILM CO. Inc.

1432 Broadway, New York

Eastern Booking office, Philadelphia, booking for Authors Film Co., Inc., in Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, Virginia and District of Columbia.

Correspondence invited from independent exchanges of highest financial and business responsibility.

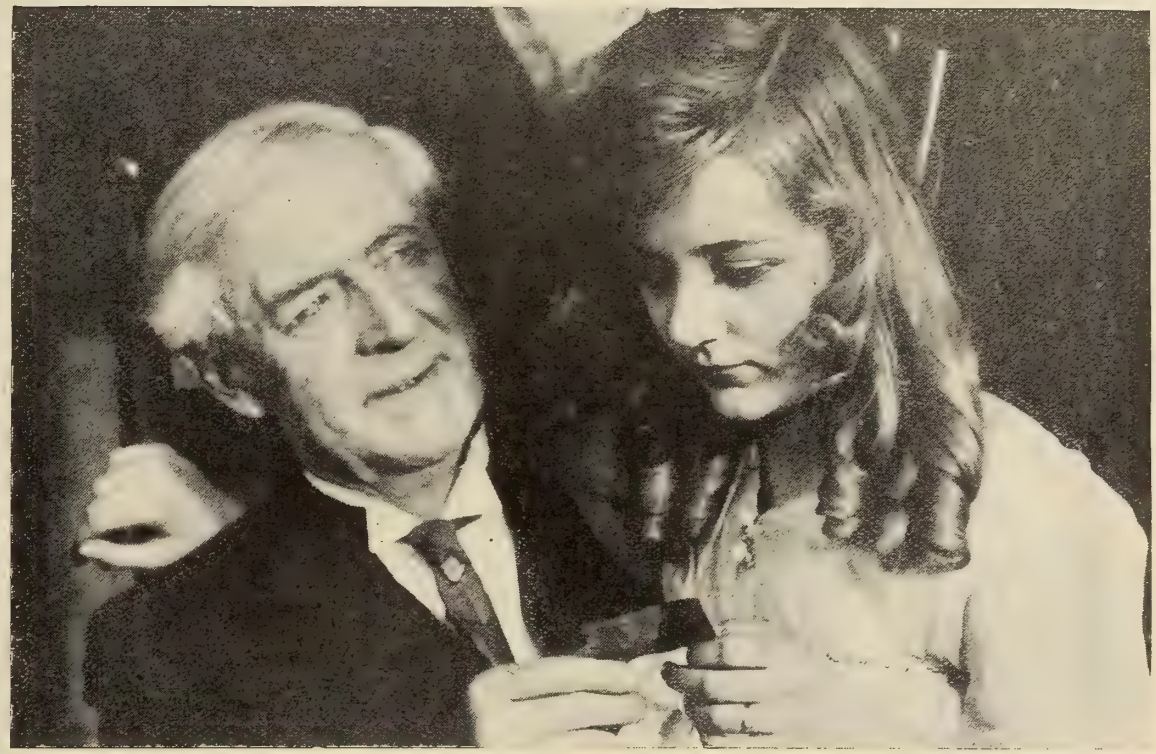
Here's What You're Looking For!

Every exhibitor has felt the dearth of short, snappy subjects with stars of the first magnitude featured.

This is what Essanay now is offering you—two and three act photoplays with select plots and its BEST actors in the leads.

It believes in short subjects; it uses just as much care in selecting and producing them as it does multiple reel features.

And it is making them better all the time.



THE LITTLE SAMARITAN

presenting

Joyce Fair and Thomas Commerford

Essanay's eleven-year-old star and its famous "old man of the screen" bring tears to all eyes in their beautiful story of a child who befriends a poor and broken-down old man and finds he is her lost grandfather.

2 act drama—April 25.

VERNON HOWE BAILEY'S SKETCH BOOK OF ROME

1 reel with scenic—April 26.

THE DANGER LINE

presenting

Elizabeth Burbridge and Edward Arnold

3 act drama—April 28.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

George K. Spoor, President

Trademark Reg. U.S. Pat. Off.

Trademark Reg. U.S. Pat. Off.

THIS IS THE WAY THE ESSANAY-CHAPLIN

BROADWAY THEATRE

"PHOTO PLAYS OF DISTINCTION"

BROADWAY AT 41ST STREET

NEW YORK CITY. April 12, 16,

V-L-S-E, Inc.,
1600 Broadway,
New York City.

Gentlemen:

I booked Charlie Chaplin in his screaming, roaring four part comedy, his burlesque on "Carmen" for one week at the Broadway Theatre, exclusive rights.

Instead of running this attraction at the Broadway, I should have rented Madison Square Garden, and then I do not think I would have been able to accommodate the throngs of people that gathered in and about the Broadway. By this I mean to say, the throngs that were turned away, not even able to purchase tickets or in any way gain admittance to the theatre.

The double force of employes at the Broadway were unable to handle the vast crowds, and when the New York City police were called, they were also helpless for some hours. The heavy copper doors in the lobby were simply torn off of their hinges by the rushing, pushing crowds. The line reached around the block to Seventh Avenue and down to the Metropolitan Opera House. More people reviewed this film than any attraction we have ever had in the house, On the opening day over nine thousand people paid admission, which more than paid for the rental of the film for the entire week. There have been other film successes along Broadway, but this we are confident smashes all previous records.

Trusting that the rest of your exhibitors will have the greatest and glorious success that I have had, I remain,

Yours very truly,

Leon D Langsfeld
Manager

LL/WM.



Trade Mark
Reg. U.S. Pat. 1907

Released through the **V-L-S-E**

ESSANAY
GEORGE K SPOOR PRES.-DENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY V L S E

"CARMEN" FEATURE HAS STARTED

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

CA. Cincinnati, Ohio, April 11th, 1916.
1220 PM

A90 NY H 85 Blue Blue

BZ 1653 Broadway NY

RECEIVED AT

V. L. S. E. Inc.,
1600 Broadway,
New York City.

Chaplin's Carmen opened at Grand Opera House, Cincinnati, Monday for four weeks. Consecutive run down town to the largest capacity business in history of Cincinnati. Theatre seats sixteen hundred, every seat filled in each performance from ten in morning till eleven at night newspaper revues and criticisms this morning papers are profuse in their statement of the record breaking success of this picture. They are unanimous in proclaiming it a great big howling success Chaplin's best on the screen. Admission price twenty-five cents.

314 PM CHARLES WEIGEL.



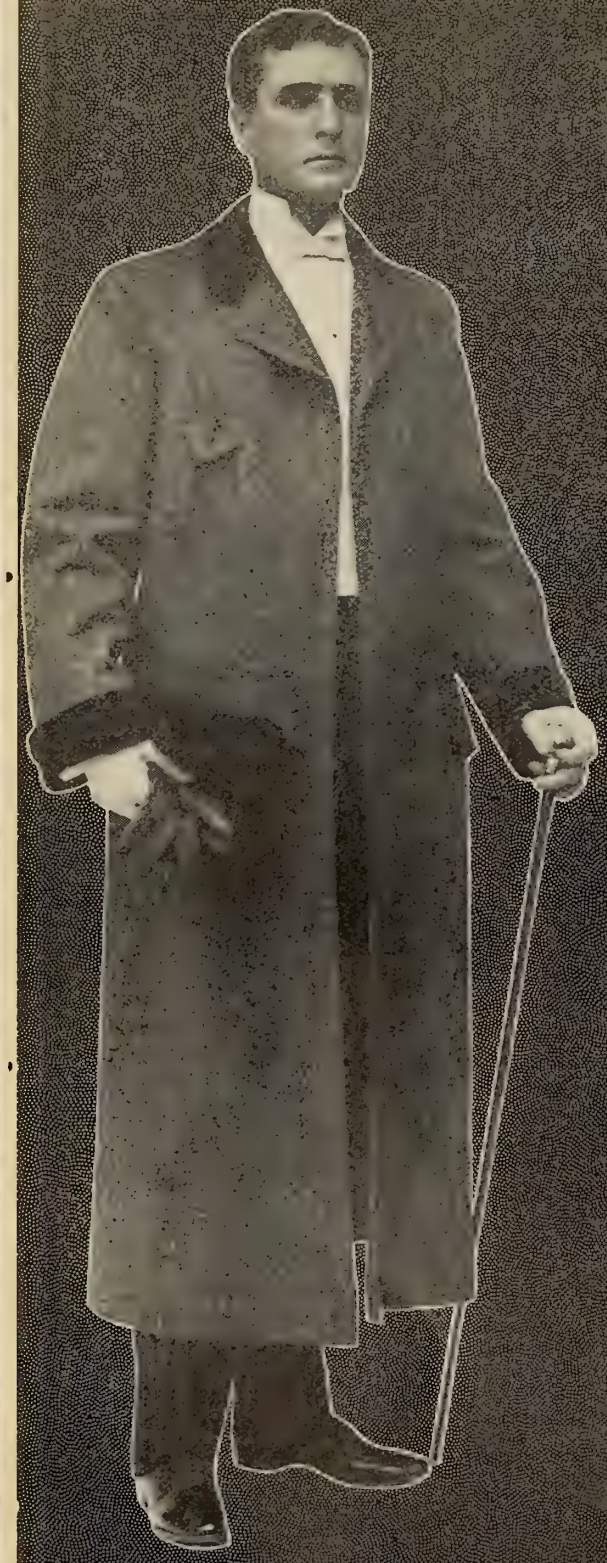
Released through the **V-L-S-E**

Trade Mark
Reg. U.S. Pat. 1907

Essanay
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY V L S E



WILLIAM GILLETTE

with all-star cast
is presented in

Sherlock Holmes

IN 7 ACTS

The thrilling
detective drama
written by
Mr. Gillette
and made famous
on the stage
by this world
renowned actor.

The character
which Mr. Gillette's
genius has molded
into a virile
human being
lives and breathes
in screen action.

Arthur Berthelet, director.
Released through V. L. S. E.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

George K. Spoor, President

BIG FOUR FEATURE PLAY V L S E

APR 20 1916 ©CLB359159

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII | APRIL 29, 1916 | No. 17

The Fat in the Fire

THE fat is in the fire. The threatened breach between the Board of Trade and the Exhibitors League of New York is wide open.

Two expositions will be held in New York City, one by the Exhibitors at Grand Central Palace, May 1-6; the other by the Board of Trade, May 6-13, at Madison Square Garden.

* * *

WE have tried sincerely, as others have, to bring about harmony, hoping, as others have, that the whole useless agitation would *surely* be amicably settled, and hesitating to add unnecessary publicity to an unnecessary affair.

But the spirit of Europe seems to be in the air. They are going to fight. They are going to do their best to kill two shows, the objects of which are to strengthen the industry within and to introduce to the public the progress and dignity of our art and industry. They are eager, it seems, to present to the outside world a silly spectacle of inability and disorganization. Let's to it!

* * *

SO we present now all the documents in the case, all the added and equally unfortunate developments that have just arisen. We present these to the exhibitors of the country with a pretty confident belief that they will weigh the evidence with a fresh impartiality, to which we recommend the wholesome additions of a little humor and plenty of plain horse sense.

This will close the matter, so far as this publication is concerned.

* * *

PERHAPS the writer's version of the affair will have some weight. It is an impartial statement of facts.

Two previous expositions have been held in New York, in 1913 and 1914. They were promoted and managed by exhibitors' organizations. The manufacturers paid liberally for space and sent their stars as attractions. The shows were successful, on the whole.

Politics spoiled the conventions; too few exhibitors attended; the manufacturers over-printed, etc.; and there was the usual dissatisfaction over various matters that always follow initial enterprises of this kind.

But the shows made money and this money was honestly expended in strengthening exhibitor organization and against outside oppression. The exhibitors worked hard and entirely without remuneration.

* * *

WITH 1915 came the Board of Trade. It seemed only natural that the Board of Trade, an organization of the industry, should told the industry's exposition.

But, as a matter of fact, so very busy was this new organization in getting a start and in tackling the more immediate and serious problem of censorship, that nothing was thought or said of a trade show until the return to New York of S. L. Rothapfel, exhibitor member of the directorate of the Board of Trade, from his speaking tour of the country.

* * *

MR. ROTHAPFEL made an enthusiastic appeal for a trade show. The industry needed it. It would be most valuable for the exhibitor. A fine, elevating, artistic exposition should be got up and, if possible, put on wheels and brought to the attention of every exhibitor in the country, acquainting him with the newest and best advancements in the art of making and showing motion pictures.

At this very meeting of the Board the suggestion was adopted and a national exposition was announced.

A little later the executive committee of the Motion Picture Exhibitors' League of America met in Chicago and decided to hold its annual convention and exposition in that city, July 11-16.

* * *

AT this juncture a letter, thoroughly well-meant, we have every reason to believe, but containing a single paragraph possible of unfortunate construction, was sent to the executive committee of the Motion Picture Exhibitors' League of America by the executive secretary of the Board of Trade.

Undoubtedly a joint meeting would have laughed this misconception away in one minute, but most of us prefer to fight rather than reason; so the little incident grew big and at the State League Convention at Albany it burst forth into general hostility against the Board of Trade.

We denounced this action at Albany—and again we denounce it—*for one reason alone,* that no one present had the remotest knowledge of the Board of Trade, its purposes, and work.

* * *

BUT to return to the announcement by the Board of Trade of a trade show in New York.

Just here the Board of Trade made, in the writer's opinion, a serious error. Not one man alone was guilty of it, but every member of the executive committee was equally at fault. The writer takes his own blame, fully and a little more, in the matter.

The error was this. The Board of Trade should *at the outset,* have invited the co-operation and participation in its exposition, of the Motion Picture Exhibitors' League of America through the New York branch, it having been

(Continued on page 2500.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

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WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
WENTWORTH TUCKER.....*Asst. Treasurer*
R. M. VANDIVERT.....*Advertising Manager*
THEODORE S. MEAD.....*Chicago Manager*
J. C. JESSEN.....*Los Angeles Manager*
LESLEY MASON.....*Managing Editor*
WILLIAM RESSMAN ANDREWS.....*News Editor*

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VOL. XIII. APRIL 29, 1916. No. 17

The Fat in the Fire

(*Continued from page 2499.*)

the custom of the League heretofore to give over the management of expositions to the local of the city selected.

* * *

THIS was neglected. But I want to say, once and for all, *that it was neglect and nothing else.*

It was not intention, but a lack of intention, a fault common and *equally* common, in this very busy industry.

I say this as one who has attended every meeting of the Board of Directors and Executive Committee of the Board of Trade, who has never seen the slightest evidence of anything but utter and equal fairness to every branch of the industry, a firm and sincere desire to be of equal service to each branch, and who is most enthusiastic over this organization and the good work it has done and will do.

* * *

WHEN a resolution came from the Board of Trade, offering 25 per cent of the net profits of the New York show to the Motion Picture Exhibitors' League and endorsing the Chicago exposition, it came too late.

It was regarded as a bribe.

President Herrington came on to New York, conferred with President Ochs and others and a demand was made for 50 per cent.

This was refused. A committee of the Board of Trade, with W. W. Irwin as chairman, and a committee of exhibitors met to talk harmony. The meeting unanimously agreed upon the proposition of 25 per cent to the Motion Picture Exhibitors' League, 25 per cent to the Board of Trade and 50 per cent of the show profits to be held as a joint fund to be administered by committees of both organizations.

AND here I want to speak emphatically of the sincerity of the conferring exhibitors, of their desire for harmony, their wish to work enthusiastically for the greater success of a single exposition and the administration of its profits for the good of the industry.

They were wrong in assuming that this committee had power to act for the Board of Trade.

It did not. Chairman Irwin so stated, distinctly.

The committee did recommend the proposition to the Board of Directors.

The Board of Directors made a counter proposition, renewing the offer of 25 per cent, inviting the appointment of an exhibitors' committee to manage the show throughout and a further committee to work continuously with the executive committee of the Board of Trade to secure unity of action and effort in combating censorship and other evils.

* * *

THIS resolution, it seems to the writer, met fully the spirit of the joint fund proposition. He still believes so and has yet to hear anything to the contrary.

This offer was refused by President Herrington for the Motion Picture Exhibitors' League of America.

There has been no conference over it.

We are moving, as always, with ultimatums, not conferences; with misunderstandings, not facts; with utter and inexcusable disorganization.

* * *

SO now the breach is open. The fight is on. Let's to it and hurt ourselves all we possibly can.

There is nothing sane or substantial to justify it all; there is no good to be gained, nothing save—we hope—a clearer understanding in the calmer, better days that may, that *must* follow.

* * *

WHAT do you think of it, Mr. Exhibitor at large—in the West, South, North and East—you who make up the country-wide backbone of this fine fifth industry?

A little sick and ashamed, don't you?

So do we. WILLIAM A. JOHNSTON.

Thanks!

TO the New York exhibitor who cancelled his subscription to Motion Picture News both by telephone and letter—so great was his anxiety to be sure that his cancellation was known—we return thanks.

* * *

HORACE GREELEY, who knew considerable about the publishing business, said that he never felt fully assured of his publishing success until he got cancellations from his subscribers. He hates lapses of subscriptions, but he welcomed cancellations, especially those accompanied by violent words. He knew then that his paper was being read; not only this, but also that those who sent in cancellations would continue to read it with a seriousness never before employed even if they had to steal copies to get it.

* * *

WE therefore feel inclined to brag over the incident. We now know of one ex-subscriber who has become a more devoted reader, who despite his cancellation will read this editorial with some pride and some venom, and who perhaps will call us up again to tell us his way of treating a man with whose honest opinion, openly expressed, he happens to disagree.

Metro Withdraws from Motion Picture Board of Trade

Officials of the Company Who Acted as Executives of the Organization and All the Branches of the Rowland Corporation Make Complete Severance with the Allied Body—Disagreement Between Board of Trade and the Exhibitors' League Over the National Exposition Assigned as the Cause of the Break

THE Metro Pictures Corporation has quit the Motion Picture Board of Trade of America, Inc., and has withdrawn all its branch offices from membership. Metro was one of the charter members of the Board of Trade, and was represented in that body by its treasurer, Joseph W. Engel, who has been the board's treasurer since its organization, by President Richard A. Rowland, who was on the board's membership committee; and by Arthur James, who was chairman of the publication committee of the board and a member of the committee on arbitration.

Metro's action followed the turning down of the exhibitors' organization by the Board of Trade in the matter of the national exposition. Metro's contention was that the exhibitors as the founders of the New York annual exposition were entitled to share equally with the Board of Trade and that in the nature of unfair discrimination was against the best interests of the industry.

Metro's letters of withdrawal, which went forward to President J. Stuart Blackton of the Board of Trade on Friday was as follows:

J. Stuart Blackton,
President,
The Motion Picture Board of Trade of America, Inc.

Dear Sir:—Metro Pictures Corporation, together with all of its exchanges, hereby withdraws from membership in the Motion Picture Board of Trade of America, Inc., the withdrawal to take effect forthwith. Metro's reason is that it has no desire for further official connections with a body whose recent proceedings Metro regards as against the best interests of the motion picture industry. Metro cites as a case in point, the endeavor on the part of the Board of Trade to take away from the exhibitors' organization without fair reason or excuse, the annual motion picture exposition and the Board's endeavor to dictate to the founders of that annnal institution how, if at all, the founders should participate in the management and the proceeds.

Metro believes that a "throttle the exhibitor" policy is unwise as well as unjust, and desires in its withdrawal to protest most earnestly against such a course.

Metro has considered the facts carefully and is satisfied that no course other than withdrawal is honorable to itself or fair to the exhibitors. It is hardly necessary to say that Metro deplores the conditions which have made this action necessary.

We have the honor to be,
Yours, very truly
METRO PICTURES CORPORATION,
Richard A. Rowland, President.

Will Support Exhibitors' Exposition

Metro at the same time made public its intention to give cordial support to the Third Annual Motion Picture Exposition at Grand Central Palace May 1, 2, 3, 4, 5, and 6, and gave the following reasons:

"Metro Pictures Corporation cordially endorses the Motion Picture Exhibitors League exposition because the annual trade show is a motion picture institution founded by the exhibitors' organization. The exhibitors offered to co-operate with the Board of Trade Show and to merge with it on the basis of equal sharing and this fair offer was declined.

"The exhibitors are entitled to an equal share in an institution which they fostered and developed and no individual or clique or group can stand in the way of fair play.



B. A. ROLFE

"Metro is out of harmony with any high handed attempt to treat the exhibitor like a step-child and it believes that such a course will destroy any possibility of co-operation between the exhibitors and the manufacturer in the great fight against censorship.

"Metro's resentment was crytsallized by the circular sent out by the Board of Trade's show managers in which it was asserted that the exhibitors would hold no exposition. This was dated about the time when the exhibitors had been led to believe their proposals were acceptable to the board and they had agreed to join the board's show. Later when they found they were not to be given a fair participation they returned to their own exposition plans. The circulars were sent out after the Board of Trade managers knew these facts and Metro regarded these tactics as highly unfair.

"Therefore, Metro will not participate in the Madison Square Garden Show either on Fashion Day, Bankers' Day, Fire Insurance Day or any other day, and Metro will participate every day and with its best enthusiasm and material support in the Exhibitors' Third Annual Exposition at Grand Central Palace May 1, 2, 3, 4, 5, and 6."

Rolfe Will Direct Exhibit

The Motion Picture Exhibitors' Third Annual Motion Picture Exposition at Grand Central Palace, May 1 to 6, will be personally directed by B. A. Rolfe, manager of the Strand theatre. Mr. Rolfe sent his letter of acceptance to the exhibitors late on Friday, and immediately assumed charge as art governor, calling together the exhibitors' committee and show interests who had taken space at the exposition.

There will be six days and nights of carnival, with twelve brass bands for the week. There will be picture exhibitions day and night, with a ball every evening. There will be three motion picture studios actually in operation in the Palace every day and evening of the exposition, and the public will have an opportunity to see stars appearing before the camera in scenes which will subsequently appear in motion picture theatres throughout the country.

There will be a grand prize scenario contest, the details of which will be announced on Monday, and special prizes for amateurs have been arranged. There will be exhibits of picture machines, theatre equipment, lighting systems, seating systems and a history of motion pictures by a living panorama with actors, directors and picture makers appearing in the cast.

The Screen Club will participate, and will have a special celebration under its own direction.

Show days have been arranged as follows:

May 1, Monday, Jewish Day.
May 2, Tuesday, Allies Day for the Red Cross Societies of England, France, Russia, Serbia and Italy.
May 3, Wednesday, German Day, for the Red Cross of Germany, Austria, Bulgaria and Turkey.
May 4, Thursday, Orphans' Day, for the charitable institutions throughout Greater New York.
May 5, Friday, Metro Day and Frolic Night, greatest stars of the screen and greatest stars of Broadway participating.
May 6, Saturday, Actors' Fund Day.

The exhibitors from all over Greater New York kept the wires busy at the league headquarters sending in assurances of their enthusiastic co-operation toward making the affair successful.

It is officially announced that there will be special exhibitors' delegates from Boston, Philadelphia, Washington, Pittsburgh, Chicago and intervening points.

OVERLAND PLANS CHAIN OF TWELVE STUDIOS

Special to MOTION PICTURE NEWS.

Buffalo, N. Y., April 15.

The Overland Film Producing Company of Buffalo, N. Y., was incorporated a few months ago, and is working on a six-reel production. This company has a large studio in Buffalo and is erecting one in Detroit, Mich. It is negotiating with C. M. Thomas Real Estate Company of Rochester, N. Y., to build a studio in that city.

Plans for the near future are to build a chain of twelve studios in as many different cities, so that one big feature can be released each week for distribution on the state rights plan.

The Overland Film Producing Company is managed by James Calnay, who is also the promoter, chief director, leading man and the author of its features. He is known as a film expert and although only two years in this country he adheres strictly to American ideas.

TRADE PRESS GUESTS OF WORLD AT SHAW PLAY

To prove their contention that the World Film Corporation is now presenting pictures played by actors as capable as any appearing in the spoken drama, the officers of that corporation entertained a number of the trade writers at a performance of "Captain Brassbound's Conversion" at the Playhouse, New York, last week. In this production Robert Warwick, one of the World-Equitable stars, plays Captain Brassbound, opposite Grace George.

Mr. Warwick has been devoting practically all his time of late to the pantomime of the studio. His performance of the Bernard Shaw play was, therefore, also taken as a demonstration of the fact that screen work does not necessarily impair the powers of an artist for the spoken stage.

Mr. Warwick gives a powerful and convincing portrayal of the unusual character of Captain Brassbound. If work for the screen has any tendency to alter or impair



GRACE GEORGE AND ROBERT WARWICK IN "CAPT. BRASSBOUND'S CONVERSION"

the methods of a stage artist, it is not perceptible in this case.

Simultaneous with his work at the Playhouse, Mr. Warwick is at work on a new picture to be released soon.

PRIVATE SHOWING OF "MYSTERIES OF MYRA" ON LOEW'S ROOF ON APRIL 19

The International Film Service will give a private showing at Loew's New York roof, on Wednesday morning, April 19 at 10:30. The first two episodes of "The Mysteries of Myra" together with the rest of the company's program will be exhibited for the trade in general.

"FROM MANGER TO CROSS" MAKES LENTEN RECORD

"From the Manger to the Cross," the perennial offering, is coming up to its usual record for Lenten bookings this year, though no special efforts in the way of advertising and other solicitations have been made in its behalf.

Herrington Explains M. P. E. L. Attitude

League President Gives History of Split with Board of Trade Over Proceeds of Exhibition Planned for Madison Square Garden in New York

"IT is due to every exhibitor as well as to every producer of motion pictures to be informed of the facts which have led up to the holding of two separate motion picture expositions in the city of New York," says Fred J. Herrington, president of the National League.

"After both the Exhibitors League of the State of New York and the Motion Picture Board of Trade had decided to hold an exposition, it was felt in many quarters that two expositions were bound to be in each other's way, and that neither could be successful. Thereupon as I believed in a spirit of conciliation, the two bodies entered into negotiations for adjustment and compromise.

"I had prepared a complete statement setting forth my position in the matter, siding with the exhibitors because I believed they were acting within their rights. At the request of the chairman of the executive committee of the Board of Trade I held up my statement. How he ever learned of the existence of my statement is not relevant here; suffice it to say that he urged me for the sake of harmony to withhold it.

"Later, at the invitation of several members of the executive committee of the Board of Trade, a committee of the exhibitors, accompanied by myself, went into conference with these members of the governing body of the Motion Picture Board of Trade; both committees were represented by counsel.

"The Board of Trade committee solemnly declared itself in favor of a proposition for holding one exposition under the joint control and the joint auspices of the Board of Trade and the Exhibitors League. They said that they were satisfied to deposit fifty per cent. of the net profits of the exposition in a joint account, subject to the joint order of both the Board and the Exhibitors. The remaining fifty per cent. was to be divided share and share alike between the League and the Board.

"All the members of the executive committee of the Board of Trade present at this conference were enthusiastically in favor of the proposition, and our committee understood them to say that the final endorsement of the full Board was a mere formality.

"Relying upon these statements, the Exhibitors League decided to yield to the Board with but one proviso: that the management of the Grand Central Palace was to be satisfied with the arrangement. A week later the full executive committee of the Board met and repudiated the action of its committee. I offer no comment on this action; none is needed."



MME. TAMAKI MIURA, JAPANESE PRIMA DONNA, FACES CAMERA WITH TYRONE POWER AT UNIVERSAL CITY

"SHOULD A BABY DIE?" WINS APPROVAL FROM BRONX AUDIENCE

"Should a Baby Die?" the five-reel screen drama written by Charles K. Harris, is being successfully exploited by Variety Films Corporation, of 126 West Forty-sixth street, New York, according to reports from the company.

It was shown recently to a large audience at the Spooner theatre, in the Bronx, and won general approval. A novel feature in connection with the presentation of the picture is that spectators are asked to express their criticisms and submit synopses for a sequel to the subject.

AITKEN CONSULTS WITH GRIFFITH, INCE AND SENNETT

Special to MOTION PICTURE NEWS.

Los Angeles, April 15.

Harry E. Aitken, president of the Triangle Film Corporation, is in Los Angeles, spending much of his time at the Fine Arts studio in consultation with D. W. Griffith and Frank E. Woods.

It is understood that Mr. Aitken is here on matters connected with the contract recently made with Messrs. Griffith, Ince and Sennett concerning the merging of their interests with the Triangle releasinng organization.

"WOMAN WHO DARED" NEARLY READY FOR RELEASE

Alex. E. Beyfuss, of the California Motion Picture Corporation, reports that excellent weather the last few weeks has enabled the company to make great progress with the filming of "The Woman Who Dared." The picture is now nearly ready for release.

Mr. Beyfuss has also busied himself with the arrangements for a special showing of "The Unwritten Law" at the Alcazar Theatre in San Rafael on April 17.

GRATTAN SIGNS WITH FOX

Stephen Grattan, character and stock company actor, is engaged in a new William Fox photoplay under the direction of Will S. Davis.

"Board Seeks Harmony With Exhibitors"—Binder

"Organization Has No Controversy with Any Body of Organized Exhibitors Anywhere," Is Declaration of Executive Secretary—"On Contrary, Wherever Activities of Board Have Been Extended They Have Met with the Most Cordial Support and Co-operation from Exhibitors, Organized or Unorganized."

"THE Motion Picture Board of Trade," declares J. W. Binder, executive secretary of the Board, "has no controversy with any body of organized exhibitors of motion pictures anywhere. On the contrary, wherever the activities of the Board have been extended, throughout the country, they have met with the most cordial support and co-operation from exhibitors, organized and unorganized. We have gone far, indeed, as an organization having at heart the welfare of the whole industry in which the exhibitor is a most important factor, to co-operate with them in practical ways.

"Certain allegations to the contrary having been made, in pursuance of the authority vested in me by a resolution of the Board of Directors of the Motion Picture Board of Trade passed at the last regular meeting on April 6, the exact facts regarding the proposal to make a division of the net proceeds of the Trade Show to be held under the auspices of the Board of Trade in Madison Square Garden, May 6 to 14 inclusive with the Motion Picture Exhibitors League of America, are herewith given. They are as follows:

"At the regular March meeting of the Executive Committee, held on the 16th, an application from the Committee having in charge the National Convention and proposed motion picture trade show in Chicago in July of the Motion Picture Exhibitors League of America, was presented and approved by the committee.

"At this meeting, one of the members presented the request of the Exhibitors League for participation in the profits of the Board's Trade Show, and advocated the granting of the request. After discussion the following resolution was adopted:

WHEREAS, the Motion Picture Board of Trade of America, Inc., has always desired and sought the co-operation of exhibitors throughout the country and feels that it is entitled to receive the unqualified support of this branch of the industry, and

WHEREAS, its declared policy is to promote the welfare of every branch of the industry and as an unmistakable indication of its sincerity of purpose in promoting the exhibitors' welfare as well as that of every other branch of the industry, the Board of Trade seek the co-operation of the Motion Picture Exhibitors' league of America, and that said organization be earnestly requested to participate without expense to it, in the holding of the Trade Show of the Board of Trade in Madison Square Garden, to the end that the greatest possible success may be achieved by this exposition for the welfare of all branches of the industry, and that the Motion Picture Board of America, having confidence in the desire and willingness of the Motion Picture Exhibitors' League to co-operate with it on the basis herein suggested; therefore be it

RESOLVED, that the Motion Picture Exhibitors' League of America shall share in the net profits received by the Motion Picture Board of Trade of America from said Trade Show to the extent of twenty-five (25 per cent.) thereof.

Offer Transmitted to League Head

"This offer was transmitted to the president of the League, F. J. Herrington and by him, for the League, declined. A counter proposition was made by him to the chairman of the Executive Committee of the Board of Trade, asking that the League be given fifty per cent. of the net proceeds of the show in consideration of which he offered to allow the Board of Trade to share in the same manner and to the same extent in the League's Chicago show to be held in July. This offer was discussed at a special meeting of the Executive Committee of the Board on March 21. At this meeting a committee of four members of the Executive Committee was appointed to confer with a committee from the League on this subject.

"This committee met a committee of five from the League at the offices of the Board of Trade on the following afternoon, March 22. After an extended discussion the following proposition was formulated:

"1. The Trade Show to be conducted in the joint name of the Board of Trade and the League.

"2. Twenty-five per cent. of the net proceeds to be retained by the Board of Trade; 25 per cent. by the League, and 50 per cent. to be deposited in a joint account of six trustees, three from the League, and three from the Board of Trade, the fund to be disbursed on the joint order of the trustees and devoted exclusively to fighting censorship legislation.

"3. The Board of Trade and the League to have equal representation on all committees of the show and equal display in advertising their names.

"The Board of Trade committee agreed to recommend this proposal to the Board of Directors.

"The committee reported the new proposal as outlined above at a special meeting of the directors of the Board of Trade held on Thursday, March 23. There was a lengthy discussion. It was decided to adjourn the meeting for one week so that I, who was in Kansas addressing the joint meeting of the Kansas Amusement Association and the Exhibitors League, might be present.

"At the adjourned meeting of the Board of Directors held on March 30, the chairman of the committee appointed to meet the committee from the League reported the proposal as above stated and moved it be adopted; but the motion was lost. Thereupon a substitute resolution reading as follows was introduced and adopted:

WHEREAS, the members of the Motion Picture Exhibitors' League of America have cordially co-operated with the Motion Picture Board of Trade of America in fighting censorship, and in solving other problems incident to the industry at large, and

WHEREAS, the Motion Picture Board of Trade of America desires to make due and proper recognition of this splendid co-operation, therefore be it

RESOLVED, that the Motion Picture Board of Trade of America hereby renews its offer to the National organization of the Motion Picture Exhibitors League of America to share with the latter organization the net profits that may accrue to the Board of Trade from the Trade Show to be held in Madison Square Garden, May 6 to 14, inclusive, on the following basis: Twenty-five per cent. of such net profits to be paid to the Treasurer of the Motion Picture Exhibitors' League of America within sixty days after the close of the Trade Show without condition, other than that the money be used in extending the organization of the Motion Picture Exhibitors' League of America and in co-operating with the Board of Trade in its fight against censorship whether Federal, State or Municipal.

RESOLVED, further, that the Motion Picture Exhibitors' League of America be invited to appoint a committee of three to represent the national organization of the League in its relations with the Board of Trade, prior to, during the Trade Show, and until the money above described shall have been paid to the Treasurer of the Motion Picture Exhibitors' League of America as hereinbefore provided. The name of the Motion Picture Exhibitors' League of America shall be printed on all advertising matter relating to the trade show to be issued hereafter in as prominent a place and in as large type as are the names of the Motion Picture Board of Trade and Madison Square Garden.

RESOLVED, further, that the Motion Picture Exhibitors' League of America be invited to appoint an additional permanent committee, which shall confer with the Executive Committee of the Motion Picture Board of Trade of America and thus secure unity of action of the two bodies in combating censorship and other legislative evils.

"This resolution I handed personally to President Herrintgon of the Exhibitors League on Sunday, April 2, at the mass meeting held in the Pitt theatre, Pittsburgh. To it was attached the following letter:

April 1, 1916.

My dear Mr. Herrington:

I take much and sincere pleasure in transmitting to you herewith copy of a resolution passed by the Board of Directors of the Motion Picture Board of Trade of America at their meeting on Thursday, March 30.

I firmly believe that your organization will accept the offer herewith made, in the broad spirit of fraternalism and sincere desire for co-operation between all branches of the Motion Picture industry in which it was passed and is tendered.

With kindest personal regards and best wishes, I am,

Very truly yours,
(Signed) J. W. BINDER,
Executive Secretary.

To. Mr. Fred J. Herrington, President,
Motion Picture Exhibitors League of America,
Apollo Building, Pittsburgh, Pa.

Would Take Letter Under Advisement

"President Herrington told me that he would have to take the offer under advisement, and that he would communicate with the Board of Trade later. The following letter, dated April 3, is his communication:

Pittsburgh, Pa.,
April 3, 1916.

J. W. Binder, Executive Secretary,
Motion Picture Board of Trade
of America, New York, N. Y.

My dear Mr. Binder:

In reply to yours of April 1, handed personally by you on the 2nd inst. to Fred J. Herrington, president, with your resolution enclosed passed March 30, 1916, by the Executive Board of the M. P. B. of Trade of America, and pertaining to the M. P. B. of Trade show, we are very sorry to say that on reading and deliberating on the resolution at some length, we find that it diverges to a very large extent from the agreement reached at a conference of recent date in your city with, as we were advised at the time, an authorized representative body of the Motion Picture Board of Trade of America; namely,

Walter W. Irwin, treasurer; S. L. Rothapfel; William A. Johnston, editor of MOTION PICTURE NEWS, and William M. Seabury, General Counsel for the M. P. B. of Trade of America, who,



ALICE BRADY IN SCENES FROM THE WORLD FILM PICTURIZATION OF "LA BOHEME"

we believe, has in his possession the notes of the above said conference.

Representing the M. P. E. L. of America, counsel for the organization, F. J. Herrington, president; Lee A. Ochs, New York State president; Louis F. Blumenthal, treasurer, and Mr. Whitman; it would be entirely out of the question for us to give the resolution any consideration whatever, in its present condition.

Very truly yours,
JAMES DELVES,
National Secretary.

To this letter from the League, Mr. Binder replied as follows:

New York,
April 4, 1916.

My dear Mr. Delves:

I have your letter of April 3, acknowledging receipt of mine of April 1 to which was attached certified copy of a resolution passed by the Board of Directors of the Motion Picture Board of Trade of America, March 30, 1916.

I take it from the wording of your letter that this proposition is declined by the Motion Picture Exhibitors League of America. I regret this.

Very truly yours,
J. W. BINDER,
Executive Secretary.

To Mr. James Delves, National Secretary, Motion Picture Exhibitors League of America, 201 Apollo Building, 238 Fourth Avenue, Pittsburgh, Pa.

TRADE SHOWINGS OF "ALSACE" ATTRACT EXHIBITORS

Gratifying response has greeted the announcement of the Authors Film Co., Inc., that it will conduct trade showings of "Alsace," the feature picture in which Mme. Rejane is starred, in all the principal cities. Many inquiries from exhibitors show that they appreciate the desire to give them first hand knowledge of the picture before they book it, and these have already resulted in advance bookings.

One letter received from an exhibitor says: "I would not object to sign a contract for 'Alsace' without first seeing it, Mme. Rejane's name alone makes it a strong attraction, but since you intend to show it, will you kindly advise me when and where."

Paragon Films Plans Larger Output for World

Among Pictures Decided Upon by the Company Are "The Mysteries of Paris," by Sue, Direction of Capellani, a Version of "Uncle Tom's Cabin," and "La Boheme"

THE Paragon Films Corporation, releasing on the World Film feature program, has made plans to enlarge its output. This was decided at a meeting of the executive board last week, when the directors unanimously voted for an elaboration of the program.

Paragon had contracted heretofore to furnish twenty-four feature pictures a year to the releasing company. The expansion plans call for added releases, more stars and for the production of at least ten pictures based on plays or books of world wide renown.

Among these will be Eugene Sue's drama, "The Mysteries of Paris." This will be done on a very large scale by Albert Capellani. Maurice Tourneur, chief Paragon director, will shortly start work on a companion production of equal popularity. Frank Crane is now at work on a picture said to be based on a subject as well known as "Uncle Tom's Cabin."

Alice Brady will make her debut on the Paragon program in an adaptation of Murger's "La Bohème," to be called "The Bohemians."

The adaptation for this has already been made by Albert Capellani, who will also direct.

Other productions listed for future release are "The Closed Road," with House Peters; "The Call of Love," with Molly King; "Her Maternal Right," with Kitty Gordon; "The Velvet Paw," with House Peters and Gail Kane, and "The Feast of Life," with Clara Kimball Young.

Albert Lowe has been appointed acting business manager of the Paragon studio, assuming the duties of Henry Bayard, who has resigned.

The complete Paragon producing staff is: Frank Crane, Robert Thornby, Maurice Tourneur, Albert Capellani, Cameramen: Sol Polito, Edward Horn, John Van den Brook, Lucien Andriot.

Assistant directors: Edmund Mortimer, Harry Haskin, A. G. Honey, George Cowl, C. L. Brown, Albert Dorris, Warren G. Bellew.



TROPHY OFFERED BY UNIVERSAL TO WINNER OF SHEEPSHEAD BAY AUTO RACE

JAMES L. McGEE IS GENERAL MANAGER FOR SELIG

Special to MOTION PICTURE NEWS.

Los Angeles, April 15.

James L. McGee has been selected for the position of general manager of the Selig Polyscope Company interests in Los Angeles, and has returned from Chicago in order that he may take up the work at once.

Mr. McGee recently went to Chicago to serve as manager of the studio there during the making of "The Crisis," and look after business matters pertaining to this production while the company went to various locations described in the Churchill story. Mr. McGee has been with the Selig company for the past seven years serving as studio manager of the Edendale plant since the opening of the zoo.

V-L-S-E Books Show Practically No Bad Debt Loss

Less Than One-Fortieth of One Per Cent. Is Record for First Year — Figures Indicate Appreciation of Business Methods by Exhibitors—Open Booking Policy, Which Gives a Theatre Manager What He Wants When He Wants It and for as Long as He Wants It, Is Factor in Success of Producer and Picture Showman

IF there ever existed, in any quarter, any doubt as to the reliability and responsibility of the exhibitors of this country and Canada, such doubt must be dispelled by the record of the V-L-S-E, which has just closed the first year of its business.

This record shows that the bad debts of the Big Four amount to less than one-fortieth of 1 per cent.

This accomplishment assumes added force when viewed in the light that, contrary to the prevalent practice of insisting upon an iron-bound contract from the exhibitor, accompanied by a deposit covering service for a month or two in advance, the V-L-S-E requires no contracts nor any deposits.

It is most significant, also, when it is considered that statisticians claim that there is at least a million dollars of exhibitors' accounts annually charged off in the film industry.

Discussing this interesting record, as well as other phases of the organization's achievements, Walter W. Irwin, general manager of the V-L-S-E, on the company's first anniversary, this week, said:

"The record of this organization in having on its books at the close of a large volume of business for the first year, less than one-fortieth of 1 per cent. in bad debts, is said to be unheard of in the film industry—in fact, it is believed to be unparalleled in any commercial enterprise.

Compliment to Exhibitors

"The compliment, however, is not so much due to this organization as it is to the exhibitors, for the figures prove that the exhibiting end of the film business is composed of men of as great a degree of substantiality and integrity as can be found in any other commercial line of equal numbers.

"The experience of this company shows that the exhibitor thoroughly appreciates business methods and wants to abide by them—in fact, seeks straightforward methods with which to conduct his business relations. We attribute one of the causes of the very substantial and constant growth of the business of the V-L-S-E to this appreciation and desire on the part of the exhibitor.

"We, in turn, believe that we are doing our part by running our business on our own money, rather than on that of our exhibitors.

"Upon the inception of this company it was recognized that it was not only commercially unsound, but absolutely unfair, to acquire several hundreds of thousands of exhibitors' money by forced deposits on contracts, and then to use the money in producing the film which is sold them.

"Moreover, it was the judgment of this company that it was not necessary to acquire that money as a protection against exhibitors' accounts. On the contrary, it was felt that the exhibitor was daily becoming a more substantial and efficient man of business and that if he was treated accordingly he would not be found wanting.

"It is, therefore, a pleasure to announce, not only that the judgment of the company was correct, but that the greatest majority of exhibitors are business men of dependability far above the average—a fact that is conclusively proven by the books of this organization.

"Although the V-L-S-E does not ask the exhibitor to assist in financing its operations, it does give an exhibitor an all-potent voice in those operations.

System Meets Exhibitor Needs

"I refer to the open booking policy by which an exhibitor can have what he wants, when he wants it, and for as long as he wants it; in other words, the system by which he is able to always choose a picture best suited to his neighborhood and his clientele, and to book it solely according to its merit, without being compelled to take several features of mediocre quality in order to secure one that he really wants and needs.

"Full appreciation of this policy is being evidenced to a greater extent every day. Exhibitors constantly report that they want a variety of pictures—that is, a variety of themes and stars—that their respective neighborhoods and clienteles have their dislikes and peculiarities, with which they, as the neighborhood exhibitor, are best acquainted. Where they are able to see the pictures screened, and book those best suited for their purpose, without having any other pictures tied to them, they are in a position to please their patrons almost invariably.

"Moreover, where manufacturers are producing a program which is sold by the contract system on the flat rate basis, the producer of an expensive picture or a picture of decided merit received no greater return than the maker of a picture costing only half as much or quite ordinary as to merit. Consequently, the incentive on the part of the producer to strain for greater merit, and to spend a small fortune, if necessary, to attain it, does not exist.

"In this company, each manufacturer is in the keenest kind of competition, for he receives only the proceeds of his own product. Under no circumstances is the picture of one manufacturer tied to the picture of any other manufacturer. Therefore, the weekly financial statement which each manufacturer receives is so strong an argument for endeavoring to make better and better pictures that no oratory or written word is ever necessary.

Box Office Value Rules Price

"But to make this policy of the utmost benefit it is likewise necessary to see to it that every picture is sold according to its box-office value—that is, according to its drawing power for the particular theatre booking it.

"This we do, and this is but simple commercial justice, for obviously it is an injustice to insist upon an exhibitor paying as much for a picture of ordinary quality as for one of extraordinary quality, and obviously all pictures cannot be of the same degree of merit. No product depending solely upon the human equation can be equal at all times.

"This policy of measuring our product solely by its merit has been applied to every branch of the Big Four's affairs. It has been its inexorable ruling in regard to all of its dealings, not only with the manufacturers and exhibitors, but with its employes as well.

"With between three and four hundred employes, the fact stands out that there have been only three resignations in a year's time, and very few dismissals, for the home office has preferred to err on the side of retaining an employe than in that of dismissing him.

"Permanency of organization means advancement from the ranks, and this policy has been strictly adhered to and proven of great value.

"Of the twenty-four offices conducted by this company, sixteen are managed by men advanced from the ranks of salesmen; six bookkeepers who showed the desire to learn, and whose branch managers had the good judgment to take them about at night and instruct them, have likewise been advanced to the ranks of the sales force. Ten shipping clerks have similarly been promoted. The assistant general manager was first a branch manager, then a division manager, and then brought to the home office.

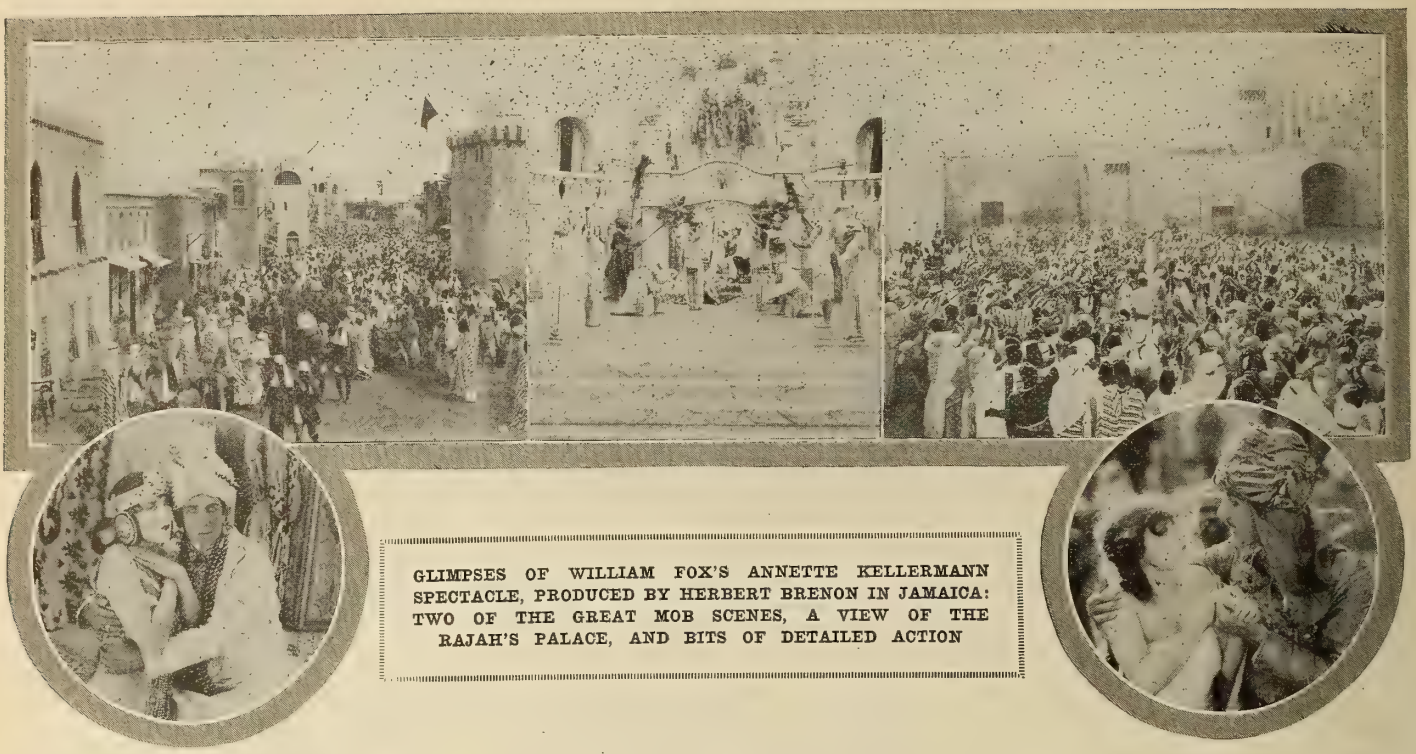
"Salesmen work on a system that is an absolutely standardized gauge of each one's efficiency. Parenthetically, it might be said that this system also reacts to the advantage of the exhibitor in that it permits a salesman to give the exhibitor the type of individual, personal service that will "help him help himself" most effectively.

It Is Up to Salesman

"Such co-operation is predicated on the principle that a salesman's duty is only half performed when he has sold our goods to the exhibitor. The other half, equally as important, is to see to it that the exhibitor resells to his substantial advantage. In other words, a salesman on our force is not only held responsible for the volume of business he does, but for the degree of success attained by each exhibitor in his territory.

"Another policy which has had its influence in the growth of this company and in the calibre of its service to its exhibitors is the profit-sharing arrangement whereby everyone from the janitress up receives a substantial portion of the net profits of the company, as well as a salary, so that each is interested, not only in his own efficiency, but in the efficiency of everyone else.

"In other words, an exhibitor never finds it a trouble for anyone connected with this organization to do anything to further his interests. In this way we endeavor to make



GLIMPSES OF WILLIAM FOX'S ANNETTE KELLERMANN SPECTACLE, PRODUCED BY HERBERT BRENON IN JAMAICA: TWO OF THE GREAT MOB SCENES, A VIEW OF THE RAJAH'S PALACE, AND BITS OF DETAILED ACTION

our sales occur automatically, by reason of the service rendered, so that exhibitors have learned, beyond peradventure of a doubt, that we are seriously and earnestly interested in their success.

"This interest, of course, is not altogether altruistic, for it follows that where exhibitors succeed because of our product and our service, that we have made of them lasting business friends, who, in turn, will become our best salesmen.

"So much of success in an organization depends upon its spirit, and, to some extent, at least, it must have been the spirit of the V-L-S-E which enabled it to go through the summer of 1915 with an increase in business instead of a decrease. The greater the handicap—that is, the greater the heat—the greater the sales force strove to produce results for the exhibitor, and thereby for the V-L-S-E.

Expects Greater Progress

"So, as successful as the past year has been, it is confidently expected that the next year will be one of even greater progress.

"This expectation is based on two facts:

"The first is that the four manufacturers making up this company are working harmoniously with the V-L-S-E, and because of their competition, each with the others, they are bending every effort to produce greater and greater pictures, with the result that, from the information possessed here, it would seem that we are to handle a very large number of great productions that will surpass anything so far attained.

"The second is that necessarily the first year, to some extent, has been devoted to developing and teaching, the work of which, of course, will not have to be duplicated in a permanent organization. On the contrary, it will be possible to give the time devoted to this preliminary work to increasing our individual and collective efficiency."

Carl Anderson Resigns from Paramount Pictures

Efficiency Expert and Advisory Official, Who Was Connected with the Organization Since Its Inception, Will Devote Attention to Waste Stoppage in Production End

CARL ANDERSON, efficiency expert and advisory official who has been actively connected with the Paramount Pictures Corporation since its inception, has resigned from that concern.

He will devote his time in the future to the systematizing of motion picture studios, believing that in that end of the business lies the greater need for organization.

Mr. Anderson has been associated with various picture enterprises for the past nineteen years. He is thoroughly acquainted with its every angle and is unusually well equipped to assume such a position in the film world as that in which he will shortly establish himself.

Immediately previous to his affiliation with Paramount, Mr. Anderson held a similar position with the Jesse L. Lasky Feature Play Company. He was partly responsible for the splendid organization of this company, and when Paramount was formed his services were enlisted.

The Paramount offices at 485 Fifth avenue, New York City, were planned by Mr. Anderson.

"In leaving Paramount," said Mr. Anderson to THE MOTION PICTURE NEWS, "I leave behind me none but friends. The work of putting this company on an efficiency basis is done, and I believe there is a greater field for my profession in the production end. We all know that there is needless waste in the picture studio, but to date no man has offered an efficiency working basis applicable to every studio. I will endeavor to do so."

Mr. Anderson would make no definite statement as to his future connections, but said that before long he would probably be in a position to make an announcement.

Two Thanhouser Classics Ready for Mutual Release

"The Fugitive" and "Woman, Saint and Devil," by Lonergan and Directed by Sullivan, Feature Florence La Badie, Who Will Appear in Six More in the Series

EDWIN THANHOUSER has completed plans by which Florence La Badie will be presented in eight features a year to be known as Thanhouser Classics. These will be along lines never before attempted by Mr. Thanhouser, it is announced, and will be provided with unique advertising matter to accompany their release through Mutual.

Two of these productions are now ready, "The Fugitive" and "Woman, Saint and Devil."

Both plays are from the pen of Philip Lonergan, and were directed by Frederick Sullivan.

The main supporting roles in each are interpreted by Ethyle Cook and Hector Dion. Director Sullivan, it is announced, relied for the strong dramatic effects in each production on individual work of the players, rather than upon ensemble manipulation.

Besides being particularly adapted to Miss La Badie's talents, these productions will present new treatment as to plots, it is said, and will offer new departures in dramatic creation.

"Woman, Saint and Devil," for example, deals not only with dual personality, but also a quadruple mental state. Added to this condition are outside influences which conflict with one another in the principal's subconsciousness, causing her to commit acts attributable to diverse personalities.

"Exhibitor Co-operation Is Kalem Aim"—Wright

"Every Step Taken to Help the Exhibitor Which Is Successful Must in End Help the Manufacturer," Is Declaration of Official—His Company Endeavors to Make "Aid" Mean "Help" Instead of "Profit"—Charging All the Freight Will Bear Is Unwise Policy

"IT is strange that the question of publicity aids furnished an exhibitor to help him secure the best results with his pictures, is not given more attention by film men and writers on trade topics," declares William Wright, of the Kalem Company, in an exclusive interview granted to MOTION PICTURE NEWS last week.

"In all other walks of business it is one of the most pertinent topics of the hour. Glance at any one of the representative advertising journals, for example. You will find almost fifty per cent. of their articles treating of the subject of 'dealer co-operation.' Dealer aids of all kinds, from window displays to house to house canvassing, seem to be the primary concern of the sales and advertising managers in all lines.

"I'll wager, too, that you will find picture trade journals and producers devoting the same attention to this important matter in the coming months. At the present time 'dealer aid' as applied to motion pictures suffers from two great faults. On the one hand it has settled into a rut—each feature carries its standard aids, such as heralds, slides, and so on, all ground out in a mechanical manner. On the other hand, there is too much of the policy of 'charging as much as the freight will bear' for such aids as are supplied.

"Contrast this with the spirit you will find in almost any other line of business you may name, even some that are almost monopolies. Of course, there are basic differences between these lines and the picture business—but it is the spirit of help that is lacking, even where it is possible for the picture man to do as much for his 'dealers' as the cereal manufacturer does for the grocer.

Exhibitors Awake to Situation

"That exhibitors are awake to the need of 'getting out of the rut' may be proven by just one letter I have here before me. It is from Walter Murphy, of the Star Theatre, Two Harbors, Minn. He encloses a two-page Sis Hopkins slate insert which we ran in the NEWS some time ago. 'What is the best price you can make me for 3,000 Sis Hopkins advertisements like the enclosed sample?' the letter reads. 'This kind of stuff is what we need to pass around town. It is better than ordinary heralds. All companies make heralds and the patrons get sick of reading them, but this is something different, and that is what the exhibitor wants.'

"As to the well established practice of charging 'all the freight will bear' no evidence is needed on that point. But I can tell you what results an effort in the opposite direction will bring. From the days when Kalem was the first film company to supply exhibitors with newspaper cuts and to make an extended effort towards daily newspaper publicity, we have always sought to make 'aid' mean 'help' and not 'profit.'

"But in connection with 'The Social Pirates,' our current series, we found an opportunity to put this into practice on a large scale. As a result I feel certain that the amount of publicity aids that has gone out from this office on the series is unprecedented.

Extent of Advertising

"Take a one-sheet, four color-stock lithograph—with a 'Here To-Day' caption—for example. Instead of paying the usual price or even cost price exhibitors secured these one-sheets free in any quantity desired. Consequently over seventy thousand of these posters are now at work advertising the series—a bit better than the few thousand that would have been out had a profit been sought by selling them. Then there is the twenty-four sheet. We billed all the principal cities of the country ourselves, but the exhibitor in the medium sized city and small town found that instead of paying the usual per-sheet price, should he wish to show his enterprise by placing stands of such large size he could get them absolutely free.

"Only that I fear this will become a purely Kalem talk instead of the discussion on a timely trade topic that I set out to make it, I might give you further information concerning the various free aids—like slides—and the helps supplied at a price that stood us an actual loss on every sale. Such are the lobby cut-outs, buttons, heralds and banners. Three-quarters of a million 'teaser' post-cards is an example of the way exhibitors grab something new that is also cheap.

"But what I wish to do is to open the subject for discussion which will prove valuable to both exhibitors and producers. And there is the important point—every step made to help the exhibitor which is successful must in the end help the manufacturer.

"There is almost as much room for development in this one aspect of 'exhibitor co-operation' as in any other branch of the business of selling motion pictures."

Vivian Martin Signs for Morosco and Pallas Films

Star of Stage and Screen Will Leave New York on May 4 for Los Angeles Studios—Since Picture Debut in "Wishing Ring" She Gains Popularity Among Photoplay Patrons

VIVIAN MARTIN, star of the screen and stage, has just signed to appear under the Oliver Morosco Photoplay Company and Pallas Pictures brands and will leave New York for the Los Angeles studios of the company on May 4. She will begin work on her initial production for the Paramount Program immediately.



VIVIAN MARTIN

Since her motion picture debut in "The Wishing Ring" about a year and a half ago Miss Martin has gained popularity among patrons of the photoplay. Among other screen plays in which she has since appeared are "The Butterfly on the Wheel," "The Little Dutch Girl," "Old Dutch," "Arrival of Perpetua," "Little Miss Brown," "Little Mademoiselle" and "Over Night."

The theatrical career of Vivian Martin commenced at the age of six when Richard Mansfield selected her to play in his supporting cast in a small part. Later she appeared in more important roles with Sam Bernard in "The Belle of Bohemia," Andrew Mack for two seasons, William H. Crane in "Father and the Boys," and with Charles Warner in Drink."

In the title role and supported by an all-children cast, she appeared in "Little Lord Fauntleroy," for the Shuberts at the Casino, New York. Her more recent portrayals on the metropolitan stage include the star part of "Peter Pan," "The Spendthrift" with Fred Thompson; "Officer 666," "The Marriage Game" and "The High Cost of Loving."

In speaking of her new affiliation Miss Martin said: "I am indeed happy in the thought that I am now to appear under the Oliver Morosco and Pallas Pictures trade-marks because of the high quality in photoplays which they represent. I feel that I could have made no better affiliation than to be presented on the screen by these organizations."

Announcement has not as yet been made as to Miss Martin's first subject or whether the initial offering will be a Pallas or a Morosco production.

LUSK WILL JOIN WILLIAMSONS IN MONTE CARLO

Norbert Lusk, photoplaywright, has sailed for Europe and will go direct to Monte Carlo, where he will join C. N. and A. M. Williamson, the English authors, and, through arrangements made by the Amalgamated Photo Play Service, Inc., the trio will collaborate on a big serial photoplay and a number of other features.

Recently the Amalgamated Service persuaded the trio to prepare more of their plays. It was impossible for the Williamsons to come to this country, so Lusk strapped his typewriter on his back and sailed for Monte Carlo. He will return as soon as the plays are completed. Lusk will utilize his time on shipboard in completing some scenarios of his own.

Lusk for over three years was with Lubin as a technical photoplay expert. He also contributed original scripts and made adaptations, not only for Lubin, but other producers as well. For several months he was with the Universal, doing a variety of scenario work, ranging from collaboration with C. N. and A. M. Williamson on the synopsis of the Universal-*McClure* series, "Lord John's Journal," to the adaptations of Wallace Irwin's feature, "Thrown to the Lions," for Mary Fuller. After leaving the Universal Lusk devoted his time to free-lancing.

Anna Nilsson Entered Picture Ranks by Accident

Star in "Who's Guilty?" from Arrow for Pathe Release, Was Fashion Model and Visiting Alice Joyce at Studio When She Came to Notice of Kalem Director

ANNA NILSSON, co-starred with Tom Moore in "Who's Guilty?" the fourteen two-reel series of photo-novels which the Arrow Film Corporation is producing for release through the Pathe exchanges, was born in Helsingfors, Sweden, just twenty-four years ago. She has been on the stage and in motion pictures in the United States for the last nine years, yet she does not come of theatrical folks. In fact, Miss Nilsson is the first member of her family to go on the stage.

It is largely an accident—though a very lucky accident—that Miss Nilsson is today one of the real screen stars of America. That accident was caused by the triumph of curiosity over caution. Back in Helsingfors Miss Nilsson, as a little girl, knew several families who in time emigrated to the United States. She kept up a constant correspondence with her young friends, and one day was overjoyed to learn that two of them were returning to their home city for a visit. When they got there they fired the imagination of Anna Nilsson with their tales of the land across the sea; when it came time to return they took with them the little girl, who saw in New York City the place for her youthful ambitions.

For a time all Miss Nilsson did in New York, as she tells it, was to wander around open-eyed and open-mouthed. Then she learned to keep her eyes open and her mouth shut, as she puts it, and her ears very alert. Quickly she learned the language. And then she met one of the leading fashion photographers of the metropolis, who was convinced that in Anna Nilsson, then but fifteen years old, was a charming subject for the camera. Also she could, in the vernacular, "wear clothes."



ANNA NILSSON

In a brief time Miss Nilsson had become the highest salaried fashion model in New York.

One day she dropped into the studios of the Kalem Company to visit Alice Joyce. While she was sitting in Miss Joyce's dressing room a director entered and—well, then and there Miss Nilsson became booked for a theatrical career. She worked in small parts for a time; parts so small, she says, that if the audience had winked at a certain point in the films they would have missed her entirely.

But by degrees she worked herself up and soon was playing ingenue roles and then ingenue leads.

For four and a half years Miss Nilsson remained with the Kalem Company, appearing in more than 250 pictures in that time. In the feature presentation of "Shenandoah" Miss Nilsson was starred for the first time; also, her work in that picture established her as one of America's premier screen actresses. Upon leaving the Kalem Company Anna Nilsson went to the Fox Company, where she played the lead in "Regeneration." With Kleine she was featured in "The Scarlet Road." Playing then opposite Robert Warwick, she appeared in 'To Him That Hath," one of the big dramatic roles of her career.

Chief among Miss Nilsson's pleasures are swimming and horseback riding.

Leads in "Secret of the Submarine" in Peril



JUANITA HANSEN, THOMAS CHATTERTON AND MEMBERS OF THE AMERICAN "SUBMARINE" COMPANY, GUESTS OF OFFICERS AT SAN PEDRO NAVAL BASE

MEMBERS of "The Secret of the Submarine" cast have been called upon to perform numerous thrilling stunts for the filming of the new serial, according to reports from San Pedro, Cal., where the patriotic screen novel is being made by the American Film Company in co-operation with the Government.

Thomas Chatterton and Juanita Hansen, playing the leads, had to risk drowning, it is said, when the submarine in which they were taking scenes was allowed to fill with water. George Clancy, the Hook Barnacle of the story, staged a realistic fight with a shark under water, until he was "rescued" by Chatterton in the guise of Lieutenant Hope.

William Tedmarsh, as the Japanese spy, was assigned the task of escaping from a sinking submarine after the conning tower was submerged. The camera was set up in another boat, and the signal given. The submarine settled swiftly and Director George Sargent shouted to Tedmarsh to make his escape.

There was no movement aboard the submarine. Sargent called again, but there was no response. Just as the director and his assistants were beginning to believe an accident imminent, the trap in the submarine was thrown open and Tedmarsh appeared. Scores of rehearsals could not have timed it better.

Theatre Trouble Not Always Due to the Manager

Blame Often Rests on Shoulders of Manufacturer and Distributor, According to Experience of Vermont Man—Pictures Sometimes Sent in Bad Condition—Once He Had to Cut Out 15 Feet as One Side of Film Was Ripped Off—No Sprocket Holes in Seven-Foot Strip

EDITOR'S NOTE.—*The article published below is from the pen of an exhibitor, and was directly inspired by the interview with General Manager Felix Feist of the World-Equitable published in* MOTION PICTURE NEWS *of April 15. As a whole, the document is one of the most interesting and intelligent that has ever come from an exhibitor. A perusal of it will repay every producer of pictures and every distributor for the time spent, and we herewith commend it to their attention.*

I WAS much interested in the article by Mr. Felix Feist in the current issue of the NEWS, expressing his opinion of conditions in the general theatre, causes therefor, and results in various matters. Possibly a small exhibitor may tell of some things that would benefit the big fellow who is furnishing the pictures. Last Monday we had a five-reel feature from a prominent company from which we were obliged to cut about fifteen feet because one side was ripped off.

One strip of about seven feet was absolutely devoid of sprocket holes on one side, and in various other parts they were missing for from a few inches to a foot. More than thirty patches either pulled apart while running through the machine, or while rewinding. And this was supposed to be a good feature, at the regular price for towns of this size—not junk.

Another concern, from which I have been getting two features a week, changed my bookings three times this week, after my initial advertising was out, booking seven different features to get two. And they did not send new advertising matter for the changed features.

One feature company which makes a big noise about its immense film-cleaning machine sends out reels from which enough oil could be wiped to run a projection machine for six months, and dirt enough to start a window garden.

Hands Cards to Patrons

In reference to the length of shows, recently I handed to patrons a card to ascertain just what they wanted for shows. Two or three times a week we run an eleven-reel show at fifteen and twenty cents; the other nights a six-reel show at ten cents. As these cards were redeemed at the ticket office for five cents each, a large percentage was returned. It was worth five cents apiece to find out what our patrons want. Many of them indicated several preferences, but taken as a whole the returns doped out this way: Long shows, sixty-one per cent.; two and three-reel dramas, forty per cent.; comedies, forty per cent.; mixed programs, sixteen per cent.; cartoons, twenty per cent.; tragedies, sixteen per cent.; six-reel shows, twenty-eight per cent.; news pictorials, twenty-eight per cent., and fifty-two per cent. of the cards were marked "Yes" to the query: "Do our shows generally please you?"

Suggestions for betterment were written on the backs of numerous cards, a majority asking for two or three long shows a week, and the other nights to be six-reel shows at ten cents. And the week has been rearranged in accordance with this straw vote, as nearly as possible.

It is a fact that we get in more people on the nights we run long shows at an advanced price, with an increase of some sixty-five per cent. in money.

The concluding advice of Mr. Feist: "Mr. Exhibitor, don't spend so much of your time in the box office," is one phrase with which I most cordially agree. I never knew of a big business which could not get pointers from a small one; nor a small business which could not be more successful if it followed in the footsteps of its bigger brother.

In a small theatre the manager should not only know what is going on in the projection room, but should be able—competent—to take his turn there in case of necessity. With this knowledge, he should make frequent visits to the booth, and when there find out what the operator needs to do better work—*and get it.* It's a mighty poor way to blame the operator for bad projection when he has not the material or supplies to do with; likewise to blame the operator when the exchanges are at fault.

No Child's Job for Small Town Manager

The small-town manager who looks after his business as he should has no child's job; he has twice the work of a city manager, because he must please a great majority of the people all the time, as his patronage comes from such a limited circle; while the city man plays to an ever-changing populace whose tastes are more varied. And we must be careful to give no off-color pictures, or lose many of our best patrons. It is to be hoped that producers will eliminate entirely these vampire pictures from their programs. There never was need for them—not even so much need as for the scarlet sisters themselves.

ALLAN F. SPARROW,
Manager Ideal Theatre,
Springfield, Vt.

San Francisco Branch of League Is Reorganized

Many Matters Affecting Exhibitor Interests, Like Pay-in-Advance Plan Lately Put in Operation by Exchanges, Remind Theatre Managers of Co-operation Needs

Special to MOTION PICTURE NEWS.

San Francisco, April 15.

THE Motion Picture Exhibitors League of San Francisco has been formally reorganized and arrangements have been made to take over the offices formerly occupied by it in the Mechanics Bank Building. This organization fell by the wayside following the holding of the National Convention here last summer, but of late so many matters of prime importance to the trade have come up that there was a general request for the resumption of activities.

Just at present considerable attention is being paid to the pay-in-advance plan which film exchanges are attempting to place in effect for service. While some of the members favor this, expressing the belief that it will throttle undesirable competition, others do not, and the league will endeavor to work out some plan that will be acceptable to all interests. Its members are also taking an active part in the fight against the new censorship ordinance proposed for San Francisco, and someone is on hand at each meeting of the committee of the Board of Supervisors having the hearing of arguments pro and con in charge.

It is planned to admit to membership in the new organization any exhibitors in the San Francisco territory instead of confining them to the city proper, as in the past. The former by-laws have been adopted with but slight changes, and affiliation will be maintained with the National organization.

Motion Picture Board of Trade Issues Year Book

Volume Brought Out in Response to Demand for Handy Reference Work Descriptive of Its Activities—It Contains Charter and Minutes of Annual Meeting

IN RESPONSE to a general demand for a handy reference book descriptive of its activities, the Motion Picture Board of Trade has published a Year Book for 1916. In consequence of the haste with which it had to be prepared, no attempt at pretentiousness was made, but the book is neatly printed and bound in strong paper covers, and is thoroughly serviceable. Next year the Board of Trade expects to issue an elaborate volume.

The present Year Book contains complete information about the personnel and organization of the board. Names of officers, executive staff, directors and committees are given.

The charter is printed in full as are the by-laws, and the minutes of the annual meeting, the president's address, and the addresses by the executive secretary and the general counsel, as delivered at the annual meeting on January 10, 1916, are given. Then follows an alphabetical list of members, and a list of the membership by classifications.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City.

"BETTER FILM PROGRAMS" AT CLEVELAND THEATRES UNDER AUSPICES OF WOMEN'S CLUBS

Special to Motion Picture News.

Cleveland, O., April 17.

AFTER all day sitting in the motion picture houses and exchanges placed at their disposal, members of the Civic Committee of the Cleveland Federation of Women's Clubs fixed up the first of their "family" programs and made arrangements to inaugurate the experiment at the Marquis Theatre, Crawford road and Hough avenue.

The name chosen for the movement is "Better Film Programs." Each program will contain a wholesome and entertaining play, a comedy (not on the slapstick order), a farce and a travelog or news weekly. "The Making Over of Geoffrey Manning" is the first feature chosen. It is hoped to have at least four programs running in neighborhood houses in different parts of the city.

The whole of the 15,000 members of the different clubs affiliated with the federation are to be invited by circular or otherwise to support the programs by attending personally and recommending them to their friends. Clubs are also to be asked to discuss the topic, "Is there a distinct type of moving picture drama?"

CHILDREN STAGE SCHOOL VERSION OF "BROKEN COIN"

A striking example of the manner in which modern films take hold of the youthful mind is found in the fact that a class of children in Toronto, acting purely from memory, staged a synopsis of the serial story, "The Broken Coin," on their school platform, under the supervision of their teacher.

These children, ranging in age from eight to twelve, and including both boys and girls, have been constant visitors at a neighborhood theatre, where they have been following for many weeks the adventures of the heroine in the great story.

Coming from the theatre and going to it, play nearly always centered on the various incidents in the film. Each character had its ardent imitators.

"SPOILERS" KEEPS UP WEEK RUNS

Apparently the amusement public of San Francisco cannot secure enough of "The Spoilers," for week runs are still in vogue in the outlying districts. The Republic Theatre has booked the film for a full week, and there are but few open dates left.

GIVES SPECIAL "TRAFFIC COP" PERFORMANCE

Walter H. Hildebrand, well-known Milwaukee theatrical man, was recently appointed manager of the Butterfly Theatre in that city by John R. Freuler, who controls the house. One of his first acts was to put over a special traffic cop performance of "The Traffic Cop" at the Butterfly.

All of the traffic cops, some three hundred in number, as well as their families, were invited to attend the presentation of this production.

At the same time, J. W. Martin, who is handling the publicity for the house, arranged a number of interviews with traffic cops on prominent corners, and these run with cuts of Howard Mitchell in the role of the mounted cop were used by a number of newspapers. At the same time a big banner bearing the legend, "Safety First, See the Traffic Cop," was used on the front of the theatre. The result was crowded houses.

CLEVER ADVERTISING OF "FLYING TORPEDO" IN MILWAUKEE

Two companies of National Guardsmen, with the co-operation of the leading National Guard officers and almost unlimited space is one of the Milwaukee papers that has been boasting the preparedness game, were but a few of the stunts that Manager Harry Graham of the Merrill Theatre, Milwaukee, put over in advertising "The Flying Torpedo" at his theatre.

In addition to this he had his lobby and canopy decorated with American flags and cardboard flying torpedoes. Two National Guardsmen were on duty all day in uniform in front of the theatre, and their presence added a decided military atmosphere to the theatre. All of the press work was along the preparedness line and much space was secured, both editorially and otherwise.

FILM NOVELTY IN A MINNEAPOLIS THEATRE

Prosper Schwie, who was recently made manager of the Lyric theatre, Hennepin avenue and Seventh street, Minneapolis, after he had built up a thriving business in the Calhoun theatre, Hennepin avenue and Lake street, that the place had to be rebuilt, has worked up a film novelty for his patrons. Each week he has a song or vaudeville number between each of the shows. This act is filmed and thrown on the screen the following week just to keep the patrons in touch.

"CLOSE-UPS" OF MARY ANDERSON STARS

Clayton, Ethel, leading woman, Lubin; b. Champagne, Ill.; educ. Chicago; leading woman in many prods., Henry B. Harris, "Bobby Burnitt," "The Country Boy;" Chas. Frohman, "The Brute;" Henry W. Savage, "The Devil;" also stock; screen career, Lubin only, past four years appearing in "Lion and the Mouse," "The Wolf," "Sporting Duchess," "The Gamblers," "House Next Door," "The Great Divide," "Dollars and Woman." Hght. 5 feet 5½ inches, auburn hair, and blue eyes. Ad., Lubin, Philadelphia.



Holmes, Stuart, leads and heavies, Fox; stage career, with Henry Dixie, "Mary Jane's Pa," etc.; screen career, Ramo, Biograph, Fox ("Should a Mother Tell?"), with Betty Nansen, with Mantell in "Blindness of Devotion," and in the Mantell series. Hght. 6 feet, weight 180, dark eyes and light brown hair. Diversions, sculpturing and painting. Home ad., 234 W. 104th St., N. Y. C.; studio ad., Fox, N. Y. C.

Kelly, Dorothy, leads, Vitagraph; b. Philadelphia," etc.; married Genevieve Hamper, Jan. 16, 1912. Ad., Atlantic Highlands, N. J.

Maurice, Mary Birch, characters, Vitagraph; b. Morristown, O., Nov. 15, 1844; educ. Phila. pub. schls. and Normal Coll.; early career, teacher; stage career, with Pittsburg Stock Co., in 1868, in "My Neighbor's Wife," "Arkansaw Traveler," "There's Millions in It," "Rip Van Winkle," "Cricket on the Hearth," Shakespeare, and many others; left stage and became bookkeeper; returned to stage in 1900, in "Face in the Moonlight," "Corsican Brothers," "Light of Other Days," etc.; m. p. career, with Vitagraph in 1910; first picture "The Legacy" since in leading character parts in Vitagraph features including "The Battle Cry of Peace" and "The Supreme Temptation." Studio ad., Vitagraph, Brooklyn, N. Y.

Moreno, Antonio Garrido Monteagudo, leads, Vitagraph; b. Madrid, Sept. 26, 1888; educ. Madrid, Catholic Sisters Schl., and pub. schls. New York City; came to U. S. at age of 14; completed studies at Williston Seminary, Northampton, Mass.; stage career, in summer stock at Northampton, then with Mrs. Leslie Carter, with Tyrone Power, Constance Collier, Wilton Lackaye, William Hawtrey and

CANADIAN EXHIBITOR WINS FRIENDS BY MILITARY PUBLICITY STUNT

Manager John Hazza, of the Empress theatre, Edmondton, Alberta, recently brought to a successful conclusion a particular successful piece of publicity work, which not only advertised the house among a large class of people, but made many friends as well. Some time ago Mr. Hazza offered a large silver cup, known as the "Empress theatre cup," for a competition among the various companies of military battalions stationed in Edmonton, for proficiency in miniature target practice.

Considerable rivalry was aroused, and "B" company of the 51st Regiment was finally announced as the winner. On the day of the formal presentation of the cup, the company, commanded by Capt. Lee, marched to the theatre, headed by the battalion military band, and accompanied by the officer commanding, Lieut.-Col. Harwood.

Capt. Lee gave a little talk, and then the cup was presented to the winning company by the mayor of the city. Lieut-Col. Harwood, in a speech, congratulating the soldiers, took occasion to thank the Empress management for donating the cup, and said that the prize had undoubtedly materially raised the standard of efficiency in this branch among the troops. This, he pointed out, was a very important thing, and the thanks of the military authorities were due Manager Hazza for valuable assistance.

"RED CROSS NIGHT" EACH WEEK AT VICTORIA THEATRE

Manager Clifford Denham, of the Royal Victoria theatre, Victoria, B. C., who has agreed to set aside each Monday evening as a "Red Cross Night" at his house, held the first of these special entertainments last week, and a considerable amount was raised for the Victoria branch of the Canadian Red Cross Society, thirty per cent. of the total receipts being turned over to this organization.

Victoria people contributed several musical selections and other specialties as additions to the regular picture program, and the band of the 5th Regiment paraded through the downtown streets with a banner advertising the show.

CHILDREN'S DAY INAUGURATED IN ALABAMA THEATRE

Special pictures for the children, an idea highly commended in recent articles in MOTION PICTURE NEWS, were inaugurated at the Plaza theatre, Montgomery, Ala., recently, and proved such an unexpected success that the permanency of this arrangement appears to be assured.

Manager Wilby is one of the livest wires in Alabama. In the present instance, he is working in conjunction with the Federation of Women's Clubs in an endeavor to provide special entertainment features for the little ones.

The children's pictures are projected on Saturday, from 9:30 o'clock to noon, and the program consists of one special feature film for the children, a travel scene and a cartoon comedy, all of which makes, according to Manager Wilby, an ideal appeal to the interest of the kiddies.

The first day of this new program brought out children in large numbers and many of their parents or older brothers and sisters accompanied them.

THE WEEK'S BEST LIVE WIRE STUNT

A publicity stunt which every exhibitor ought to know about, particularly exhibitors in the smaller cities, is set forth in Tom North's *V-L-S-E Pals:—*

Exhibitor M. B. Hake, of Arlington, Wash., before showing "The Battle Cry of Peace," went around to the different schools and made an address in every room—eighteen in all. This resulted in splendid business from the school children who were allowed a special reduction, and also resulted in bringing their elders to the theatre and creating a lot of talk all over town.

ADVERTISING A LOCAL ENTERPRISE IN THE PICTURE ITSELF

Showing "The Lost Bridegroom" at the Hipp, in Omaha, the other day, Manager Jake Schlank did some clever advertising. In the film are insert leaders for exclamations by the players, as there are in any picture.

"Give me another glass of Krug!" is one leader, fitting in with the picture. The Krug brewery is located in Omaha, and the beer is famous thereabouts. Naturally, everybody understood the advertising idea.

TWELVE ATTENDANTS FOR THEATRE OF 600 CAPACITY

Manager Saad, of the Napoleon Palace, Montreal, believes in ample attendants, and has no less than twelve in his theatre, which seats about 600 people. Two machines give steady service, and Mr. Saad uses Universal Service, with other features, greatly to his success.



A NOVEL ELECTRIC SIGN ON CLUNE'S BROADWAY THEATRE, LOS ANGELES

NOVEL NEWSPAPER STUNT FOR "BIRTH OF A NATION"

"The Birth of a Nation," playing an engagement at the Walker theatre, Winnipeg, received a great deal of publicity on a recent morning, when after advertising the stunt extensively, the Winnipeg *Telegram* released from the roof of its building one hundred toy balloons, each with a ticket to the Griffith spectacle attached.

An immense crowd gathered in the streets nearby and took part in the chase for the elusive tickets.

CALIFORNIAN MAKES HIS HOUSE A SOCIAL CENTER

W. C. Calvert, owner of a theatre at Lompoc, Cal., along the coast about one hundred and twenty-five miles north of Los Angeles, is making his theatre the social center. He has laid a hardwood floor and mornings and afternoons the place is used as a skating rink. A motion picture entertainment is given in the evening, and following this several nights each week a dance is held.

DECORATES HIS THEATRE IN SCOTCH FLAGS FOR "PEGGY"

Tom Moore, of Washington, D. C., introduced an unusual feature during the presentation of Billie Burke in "Peggy" by the decoration of his theatre in Scotch flags. Even the ushers wore Scotch colors. The Garden looked like some highland castle of old. The orchestra played Scotch airs, too.

BRIEF HINTS FOR BUSY EXHIBITORS

Have you ever tried giving your patrons real biographies of photoplay actors and actresses? Not bunk, but facts?

Did you ever consider making these biographies a feature of your house organ? This is what the Mary Anderson Theatre, Louisville, has done. Two recent issues of its house organ devote a page each to this feature.

The biographies are reprinted from the Studio Directory Number of MOTION PICTURE NEWS, just as they appeared originally, with the addition of names of pictures released since the Studio Directory was published.

Do you know any better way to advertise in your house organ your players for the week? Have your printer set up the biographies in the style used in the Directory, because this is as effective and compact a style as you could find. Give your patrons a few of these each week.

ROTHACKER PLANS NEW YORK TRIP IN MAY

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, of Chicago, is planning to be in New York for a week around the time of the first National Motion Picture Exposition, May 6-13.

Looking Ahead With The Producers

"ISLE OF LOVE", RELEASED ON MAY 15, INTRODUCES GERTRUDE McCOY AS GAUMONT STAR

THE first Gaumont picture for May will be a Mutual Masterpicture, de luxe edition, which will be released the first day of the month under the title of "The Quality of Faith." The month's second Masterpicture from the Gaumont studios will be "The Isle of Love," released May 15.

These five-reel features have been made at Jacksonville, Fla., where the Gaumont winter studios are located. May will see the various Gaumont stock companies move from their winter home to summer quarters at Flushing, N. Y., where the Gaumont laboratories are also located.

"The Quality of Faith" enlists as co-stars Alexander Gaden and Gertrude Robinson. This is their first appearance on the same screen since they played together in "As a Woman Sows." In the supporting company are Lucille Taft, John Reinhard, Henry W. Pemberton, Charles H. Travis, John Mackin and Alan Robinson.

"The Isle of Love" introduces Gertrude McCoy as a Gaumont star. She was for over five years an Edison player, and after a vacation this five-reel photoplay is a fitting vehicle for her return to the screen. "The Isle of Love," written by Paul M. Bryan, is a type of silent drama that is always popular. It deals with a light opera star who retires to a quiet fishing village to study a new role.

There she wins the love of a sea captain, but explains that she has merely been flirting to gather material for her new opera. Later the man saves her from a drunken clubman. She is cast ashore on a desert island with him, but it is only after many unusual experiences and trials that she comes to love him.

The weekly split-reel, now released each Wednesday, will continue to show the interesting places in the United States which are being filmed in the series entitled "See America First." The Gaumont company now has a cameraman devoting his entire time to this work. He is at present at work in the South. Interesting views of Charleston, S. C., will be followed later by scenes from other southern points of interest.

On the same reel with "See America First" is Harry Palmer's animated Kartoon Komics. He has placed two new and interesting characters on the screen in Nosey Ned and Estelle. They alternate week after week. The first release of the month will be May 3 when Estelle, who is a Senegambian personage, will personally appear in an episode of the series which has been christened "Escapades of Estelle."

A standard feature from the Gaumont Laboratories is The Mutual Weekly.

The newest one-reel release from the Gaumont Laboratories is to feature all phases of outdoor life under the title of "Reel Life." The aim is to release each week a single reel dealing with life out of doors, no matter in what form. The communal activities of ants, the birth of a butterfly, or the habits of alligators,



GERTRUDE ROBINSON IN A SCENE FROM "THE QUALITY OF FAITH," GAUMONT-MUTUAL MASTERPICTURE DE LUXE

will be filmed with the same care devoted to picturing Belgian cavalry or some other human activity.

No announcement is yet being made of the photodramas to follow "The Isle of Love," Gaumont's May 15 release. However, several screen plays are now in work at Jacksonville. What will be the first of these to be released may not be known until all have been completed. All are modern society plays.

"RED WIDOW," WITH BARRYMORE, FROM PARAMOUNT SOON

Bombs to the right of him, bombs to the left of him, bombs in his pockets, bombs in his hat, bombs in his hands—bombs everywhere, but they are the least of John Barrymore's troubles in the forthcoming Famous Players production "The Red Widow," which will be released on the Paramount Program April 20.

"The Red Widow," by Channing Pollock and Rennold Wolf, was one of the biggest comedy successes of a few years ago. In addition to having John Barrymore in the stellar role of Cicero Hannibal Butts, the corset salesman, the film has three members of the original cast. They are Flora Zabelle, who again appears as Anna Varvara, John Hendricks and George E. Mack, who play the Baron and Popova, respectively. In addition the cast also includes Lillian Tucker, Eugene Redding and Millard Benson.

NEW FABLE CROP FOR ESSANAY FROM ADE'S SLANG PATCH

A new crop of fables in slang, just raised by George Ade on his farm in Indiana, the state where most of the humor comes from any way, is being picturized by Essanay.

"The Fable of the Preacher Who Flew His Kite, But Not Because He Wished to Do So" is the first of the new series.

The style of construction is to take these essays and with each sentence as a subtitle, illustrate its import. Mr. Ade has complimented President George K. Spoor of Essanay on the close attention to detail displayed in the visualizing of the fables. He praised the work of Thomas Comerford, Essanay's "old man of the screen," for his work in many of them. Mr. Comerford will be seen in the "Fable of the Preacher," the first of the new series, as mentioned above.

BARRYMORE AND GRACE VALENTINE IN "DORIAN'S DIVORCE," FROM METRO, ON MAY 1

Lionel Barrymore and Grace Valentine are starred in "Dorian's Divorce," a five-part feature produced by the Rolfe Photoplays, Inc., which will be released on the Metro program May 1. This production will serve to introduce Miss Valentine as a full fledged star on the Metro program. She has been featured in several previous Metro productions, including "Black Fear" and "The Blindness of Love."

Many of the most interesting scenes in "Dorian's Divorce" were made aboard the revenue cutter *Woodbury*, which Metro bought especially for this production. The company worked on board the vessel as she came down from her home port at Portland, Me., to a new berth in the Hudson River.

The supporting cast in "Dorian's Divorce" includes William Davidson, Edgar L. Davenport, Lindsay Hall, L. R. Wolheim and Buckley Starkey. The feature was written and directed by O. A. C. Lund.



ILLUSTRATING THREE WILLIAM FOX PHOTOPLAYS: "A MAN OF SORROW," WITH WILLIAM FARNUM; "THE ETERNAL SAPHO," WITH THEDA BARA; AND "BLAZING LOVE," WITH VIRGINIA PEARSON

MARY FULLER PICTURE LEADS WEEK OF 24TH FOR UNIVERSAL; A NESTOR COMEDY FOLLOWS

THE Universal program for the week of April 24 leads of with Mary Fuller in the five-reel Red Feather feature, "Thrown to the Lions," for which special posters will be issued, including two six sheets with four sheet streamers to be used for combination sixteen sheets or separately; together with two three sheets and two one sheets and an assortment of window cards.

"Thrown to the Lions" is followed by the Nestor release, "His Wooden Leg," a comedy with Billie Rhodes and Ray Gallagher. On Tuesday, April 25, the Gold Seal players, G. Raymond Nye and Roberta Wilson will be seen in the two-reel society drama, "The Other Half," while on the same day the ex-stars, Francis Ford and Grace Cunard will appear in the Rex comedy drama, "The Unexpected." The day's program closed with Billie Garwood in "Billie's War Brides," an Imp comedy.

An Interesting Program

On Wednesday, April 26, Thomas Jefferson, son of the late Joseph Jefferson, and little Zoe Bech will be featured in "Lonesome House," Big U drama. Billie Ritchie will cavort around on the same day in "Bill's Narrow Escape," an L-Ko two-reel comedy. Universal Animated Weekly, No. 17, closes the day with Jack Cohn's Mexican desert scenes of fighting below the Rio Grande.

On Thursday, April 27, Fred Church, Myrtle Gonzales and Val Paul appear in the Laemmle two-reel Southern drama, "Miss Blossom"; Francis Ford and the Ford family stage "Chicken Hearted Jim," a sea romance to be released under the Rex brand; and the first of Hy Mayer's "Travelaughs," entitled "Such is Life in China," will be presented to laugh-loving Universalites.

"Why Mrs. Kentworth Lied," a three-reel Imp drama, featuring Matt Moore and Jane Gail, takes premier position on the program for April 28, Friday. "The Newlywed's Mixup" tops off the day with Eddie Lyons and Betty Compson, the Nestor comedians, leading the fun fete.

Flood and forest fire scenes will be seen in "The Torrent of Vengeance," a Bison two-reel flood drama, featuring Lee Hill and Ora Carew, which will be released on April 29. On the same day the Powers comedy, "A Family Affair," and the Joker comedy, "The Jitney Driver's Romance," with William Franey and Gale Henry in the cast, will be released.

On Sunday, April 30, Ben Wilson with Dorothy Phillips will be seen in "Their Anniversary," a Rex comedy. On the same day Harry Benham and Edna Hunter will be presented in the Imp two-reel drama, "Through Flames to Love."

Just to top the week's program off the Universal throws in the twentieth episode of "Graft," in which Richard Stanton, Jane Novak and Glen White play the leading roles.

LLOYD BEGINS MOROSCO SUBJECT WITH MISS GOODRICH

Director Frank Lloyd has taken up the filming of the Morosco subject, starring Edna Goodrich. The title of this is "Maddlena," and will have scenes laid in Italy and America, Miss Goodrich taking the part of an artist's model.

This will be the last subject in which Forrest Stanley appears, as he has accepted an engagement with a San Francisco stock company, and will return to the legitimate stage. Other players selected to support Miss Goodrich are Juan de la Cruz, Mary Mersch and Howard Davies.

"HEART'S TRIBUTE," BY GOODMAN, FROM LUBIN ON 20th

"The Heart's Tribute," a three-act drama produced by the Lubin Company and released April 20 through the General Film Company, is by Dr. Daniel Carson Goodman, direction of Rene Plaissetty.

"THE SNOWBIRD," FROM METRO ON MAY 8, IS LAID IN HUDSON BAY DISTRICT

"THE SNOWBIRD," a five-part production in which Mabel Taliaferro is starred and Edwin Carewe, the director, is featured, now being produced by the Rolfe Photoplays, Inc., will be released on the Metro Program May 8.

The story of "The Snowbird" is laid in the Hudson Bay District. John Wheeler, a traction magnate, becomes financially embarrassed and borrows money on a tract of timber land in the north, from Bruce Mitchell, a wealthy man about town. Mitchell is in love with Lois, Wheeler's daughter, but she does not return the love. When it is found that the deed Wheeler held to the land is missing, and that the only record of his ownership is a copy of the deed held by Jean Corteau, the unscrupulous son of Wheeler's late partner in the timber land, Mitchell threatens to have Wheeler arrested for obtaining money under false pretenses. But he offers to let the matter drop if Lois will marry him.

Lois agrees, if she cannot prove her father innocent. Disguised as a boy, she goes to Jean's cabin, and falls exhausted at his door. He takes her in, and discovers the next day that she is a girl. She finds the deed she is seeking, and steals it. Just falls in love with her, and declares his willingness to save her father. When he discovers the deed is missing, however, he flies into a rage, but his love for Lois prompts him to forgive her.

Mitchell and Wheeler come North in search of Lois. Mitchell has Wheeler arrested, and going to Jean's cabin confronts Lois and accuses her of a liaison with Jean.

The two men fight, and both are wounded. Mitchell drags himself out of the cabin, and later falls to his death over a cliff. She takes the deed to the trading post, secures her father's release, and then returns to Jean. She nurses him back to health and they are married.

Carewe plays the part of Jean, and Miss Taliaferro is said to have exceptional opportunities in the role of Lois. The supporting cast includes James Cruze, Warren Cook, Walter Hitchcock, and Kitty Stevens.

"LAW DECIDES" FROM "V" ON 24TH; A BRUNO LESSING ONE-PART COMEDY ON 24TH

"THE LAW DECIDES" is the title of the Vitagraph Blue Ribbon Feature to be released on April 24.

The story tells of the plotting of Mrs. Wharton to arrange a union between her daughter Beatrice and her stepson John, who is already married. John is very happy with his wife Florence and son Bobby. In Lorenz a former suitor of Florence, who is still in love with her, Mrs. Wharton finds a handy tool.

Through their plotting they succeed in making John believe that his wife loves Lorenz. He divorces her, and to protect her honor she marries Lorenz, but shows him no affection. Later John is about to marry Beatrice in order to please his stepmother, but learns of her part in his separation from his wife, and this halts the wedding. Lorenz, seeing that all is known, shows that he still has a spark of honor by ending his life, thus releasing Florence, who may now marry the man she has never ceased to love.

The story, told in seven parts, was written by Marguerite Bertsch and directed by William P. S. Earle, with the assistance of Miss Bertsch. Harry Morey and Dorothy Kelly in the leading parts are supported by Donald Hall, Bobby Connelly, Adele Kelly and Louise Beaudet.

The latest of the "Escapades of Mr. Jack" with Frank Daniels is "Mr. Jack Goes Into Business." This is a one-part comedy, written by Bruno Lessing and directed by C. Jay Williams. It is scheduled for release on April 24.

"The Rookie" is a single part drama produced by Harry Davenport, and is also listed for April 24. The story comes from the pen of Paul West. Evart Overton as the Rookie is assistd by Bobby Connelly and Ned Finley.

"Terry's Tea Party," a one-part comedy written by George McManus, the famous newspaper cartoonist, tells of the trouble father has in getting out to his cronies in the corner saloon. He finally manages to get there, and incidentally makes mother think him a hero. The cast includes John T. Kelly, Hughey Mack, Kate Price, Jewell Hunt and Doc Donohue. Lawrence Semon, who directed the production, also plays an important part. It will be released on April 28.

"The Man Hunt" is a three-part Broadway Star Feature drama. The theme deals with the Fourteenth Regiment, which leaves for the front at seven next morning, and whose captain has been missing for three days. His friend, the assistant secretary of war, finds him in a drunken condition. He has been tricked, and is being detained by enemies, who have discovered his weakness.

After many thrilling experiences he is returned to the head of his company and saved from further disgrace by the young secretary. James Morrison in the leading role is seen to good advantage. The balance of the cast includes Robert Gaillard, Billie Billings, Marguerite Blake, Emmanuel A. Turner and Raymond Walburn. Arthur C. Train is the author of the story, and Paul Scardon is responsible for its direction. It is on the General Film program for April 29.

FLORA ZABELLE, IN ORIGINAL STAGE CAST, WITH BARRYMORE IN ABBOTT PHOTODRAMA

JACK BARRYMORE, in a picturization of "The Red Widow," and Marguerite Clark in a film adaptation of Eleanor Hallowell Abbott's charming story, "Molly Make-Believe," are the two five-reel offerings on the Paramount Program for the week of April 17. Both are from the studio of the Famous Players.

In the screen version of the Pollock-Wolf comedy Barrymore has the support of several members of the cast in the original production. Flora Zabelle, co-star in the stage production, appears as Anna Varvara, and John Hendricks and George E. Mack are seen in the roles of the Baron and Popova, as they were in the original version.

A selected cast will appear in support of Miss Clark in "Molly Make-Believe," including J. W. Johnston, Edwin Mordant, Mahlon Hamilton, Gertrude Norman and others.

Henry Reuterdahl, naval expert, will start the naval series of the "Preparedness" films in the thirteenth release of the Paramount Pictographs, for the week of April 17. The inadequacy of the United States Navy will be shown. Also included in that week's features for the Pictographs will be "Better Babies," a political cartoon by J. R. Bray, "Things We Should know: How Submarines Go Down," and a new chapter in the "Hazards of Happifat."

"Through the Lowlands of Luzon with Burton Holmes," the twelfth release of the Paramount-Burton Holmes Travel-Pictures, and "Colonel Heeza Liar Wins the Pennant," Paramount-Bray Animated Cartoon, will be the two other single reel releases on the Paramount program for the same week.

"GIRL WITH GREEN EYES" FROM PATHE ON MAY 16

Pathé announces the five-reel feature, "The Girl With the Green Eyes," adapted from the play of the same name written by Clyde Fitch. Katharine Kaelred and Julian L. Estrange, well-known players on the legitimate stage, are featured in this production. It is a forceful drama with the jealousy of a young married woman of her husband as the main theme.

The play will be put upon the Gold Rooster Program and released May 16.

"MILLIONAIRE BILLIE," ONE-ACT COMEDY FROM LUBIN

"Millionaire Billie" is a one-act comedy, produced by the Lubin Company and released April 22 through the General Film Company. Billie Reeves is featured in a story written and directed by Clay M. Greene, in which it is shown that money is a better blanket than even charity for the covering of a multitude of sins.

"A LUNCH ROOM LEGACY" FROM KALEM, MAY 12

A single reel a week continues to be the output of Kalem "Sis Hopkins" comedies on the General Film program. Three of the forthcoming "Sis Hopkins" comedies announced are "A Lunch Room Legacy," "The Dumb Heiress" and "A Lucky Mistake."

"A Lunch Room Legacy" finds Sis inheriting a fashionable cabaret restaurant and reforming it according to her ideas of what a restaurant should be. This is released May 12.

Good luck is with Sis for "A Dumb Heiress," released May 5, also finds her inheriting a few thousand dollars. Fortune hunters make her life miserable when she arrives in the city, added to the fact that she is afraid to speak to any man since a fortune teller has told her that the first man she speaks to in the city will be her life's mate.

"A Lucky Mistake," issued April 28, finds Sis blundering along, but with all her mistakes succeeding in saving the day for a desperate stock broker, starting a romance and becoming the heroine of the household.

SUCCESSFUL HOYT FARCE FROM SELIG ON MAY 8

Th Selig multiple reel feature comedy, "A Stranger in New York," will be released through General Film Service on Monday, May 8. "A Stranger in New York" was one of the late Charles Hoyt's most successful farce comedies. The film version was made by Gilson Willets. Otis Harlan, the comedian, who achieved much success on the stage in "A Stranger in New York," enacts the leading role in the Selig comedy.

Mr. Harlan is supported by a company of players each selected with care for the type portrayed. In brief, the plot concerns A. Stranger, an itinerant book agent who, staked by I. Collier Downe, goes to New York, corners the prune juice market and cleans up a million.

"PASQUALE" NOW IN CUTTING ROOM

The Morosco-George Beban picture, "Pasquale," has been finished and is now in the process of being cut for the screen by Director William D. Taylor. Mr. Beban believes that this will be one of, if not his best, screen subject, and for that reason is remaining in Los Angeles that he may have the opportunity of seeing it as soon as completed. After this showing Mr. Beban will return to New York, where he has other engagements.

"SHOES" MAY BE A WALKOVER FOR "U" WHEN IT APPEARS

"Shoes" is the rather unusual title of a film play which is being produced by the Smalleys for Universal, with Mary McDonald playing the leading part. In the supporting cast are Mrs. Harry Davenport, Lena Baskette, the child dancer; William V. Mong and Harry Griffith.

The story was written by Stella N. Herron and adapted for the screen by Lois Weber.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, April 15.

A PLAN has been devised by Charley Murray, Keystone comedian, for members of Mack Sennett's producing staff to give a monthly vaudeville program or present some drama or farce at a local theatre, the net proceeds from which are to go to a fund to be used to care for the sick or injured members of the staff.

In the past when any of the players were injured or taken ill, all about the studio have liberally contributed money to pay doctor, hospital anud living expenses. In most instances the misfortune falls on the extra people who are the least able to bear the loss.

Arrangements are now being made for the presentation of "Alma, Where Do You Live?" by Paul Herve and Adolph Phillips. The cast selected includes: Mae Emory, as Alma; Mae Bush, the French maid; Alice Davenport, wife of Theobold; Miss Therman, the niece; Ford Sterling, the count; James Donally, the priest; Joe Swickard, the notary; Bobbie Vernon, Pierre; Harry McCoy, Gaston, and Charles Murray, Theobold. This will probably be given within the next month.

"Alien Souls" has been selected as the title for the Lasky production featuring the Japanese players Sessue Hayakawa and his wife, Tsuru Aoki. This subject is being filmed under the direction of Frank Reicher, from a scenario adapted from the Hector Turnbull story. The cast includes: Earle Foxe, Florence Smythe, Grace Benham, Isabelle Malone, Robert Grey and J. Parks Jones.

"Easy Money" from Lasky

Another new production taken up at the Lasky studio is entitled "Easy Money." The story and scenario for this was prepared by Margaret Turnbull and James Young, and the production is being made under the direction of the latter. Blanche Sweet will appear in the featured part of this, with a supporting cast which includes Camille Astor, Theodore Roberts, Horace B. Carpenter, Mrs. Lewis McCord, Raymond Hatton and Jane Wolfe. In this subject the leading woman, who for the past several subjects has appeared in ragamuffin parts with more or less dilapidated costumes, is to be seen in some advanced styles created especially for the part.

The last of a series of dinners given by the southern California Actors' Fund Committee, was that at the Maryland Hotel, Pasadena, Thursday evening April 6. At this, as at previous dinners, a large percentage of the gross receipts were turned over to the Actors' Fund. The attendance was good, and a program was given in which motion picture players participated, the list including Charley Murray, Theodore Roberts, DeWolf Hopper and others. Samuel Goldfish of New York, treasurer of the motion picture department of the fund, and Marc Klaw, chairman of the finance committee, and Harry Aitken were honored guests at this dinner.

W. A. Hurlburt, author of "The Fighting Hope" and other successful plays, recently engaged by the Lasky Company as scenario writer, has arrived at the studio and begun the preparation of his first story.

De Mille on Story for Mae Murray

Cecil B. DeMille is engaged in writing a story in which Mae Murray will be starred, and Director George Melford is busy with the production of an untitled photoplay by Willard Mack and Clinton H. Stagg. This is a story of the slums and the present day west, with Fannie Ward as its star.

Members of the Lasky stock company have induced the Japanese actor Sessue Hayakawa to give them instructions in Japanese fencing and jiu jitsu, and the little brownman has proven himself a sturdy warrior and competent exponent of the wrestling art as practiced in his native land. A number of the cowboys as well as the sturdy leading men have been convinced that strength is not to be compared with the scientific practice they have become the victims of recently.

The Mutual Film Corporation came near losing a valuable portion of its recently acquired, high-salaried acquisition last week, when one of Charlie Chaplin's oversized shoes became entangled in a working escalator. The technical department of the studio has completed a thirty-step escalator which is used as part of the interior of a department store for the first Mutual release, "The Floorwalker." In the making of a scene, Chaplin rode to the top of this and his shoe became caught between a step and a board placed there as a guard. Fortunately Chaplin's valet recently had the shoes heavily half-soled. This proved to be stiff enough to break the board and permitted the comedian to extricate the shoe. Chaplin was uninjured.

The escalator is but one of the mechanical wonders of the department store setting, as this includes a practical elevator, package and coin carrying devices, and other equipment of a similar nature to be found in a modern retail mercantile establishment. This is operated by a thirty horse-power electric motor. The setting covers the entire stage, as it has shoe, hat, toilet articles, dry goods, furs, auto sundries and numerous other departments. The company has been very successful in the making of this, and almost all of the scenes have been completed. It will consist of two reels.

National Drama Laboratories Completed

Laboratories for the producing plant of the National Drama Corporation, Sunset

ACTIVITIES AT THE LONE STAR PLANT, HOLLYWOOD, WHERE THE NEW MUTUAL-CHAPLINS ARE BEING MADE



(LEFT TO RIGHT) BUSINESS MANAGER CAULFIELD AND CHARLES CHAPLIN SUPERVISE ERECTION OF A SET—MEMBERS OF THE CHAPLIN COMPANY—BIRDSEYE VIEW OF THE STUDIO



SCENES FROM THE BUSY UNIVERSAL CITY STUDIOS: DIRECTOR RICHARD STANTON AND A GROUP OF UNIVERSAL GIRL SWIMMERS

(CENTER) HORACE MORGAN REPELLING LEAP YEAR GIRLS; (RIGHT) MEMBERS OF THE AMERICAN HOTEL ASSOCIATION AT UNIVERSAL ZOO

Boulevard and Western avenue, Hollywood, have been completed, and are now in full operation, in the printing, toning and tinting departments of the company's first subject, "The Fall of a Nation," from a scenario by Thomas Dixon, Jr., author of "The Clansman." The story deals with an imaginary invasion of America, and the first draft of it has appeared serially in associated magazines used by a number of leading Sunday newspapers.

The laboratories as well as the entire plant of the corporation were completely planned before building was commenced. In most instances West Coast producing companies have started with a small plant and increased it as requirements made it necessary.

In the laying out of the laboratories, special attention was given to the arrangement so that there would be no lost motion. An efficiency system similar to that used in labor saving factories of other industries have been added here.

The storage rooms are near the receiving station at the studio, and adjoining these are rooms for loading and unloading magazines. Immediately across the hall are the developing, tinting, toning, fixing, washing, drying, printing, and positive developing rooms, in the order named. All rooms have two exits. Between the developing and washing rooms are spray showers for washing the film. The water used is thoroughly filtered, and the ventilating system installed, heats, washes, dries and filters the air. The drying rooms are of special construction which greatly facilitates ventilation, and make it impossible for any dust or dirt to settle on the film when the drum is in operation. Some new fire preventing apparatus have been installed in connection with the power system in every department.

Step printers are used and the printing is done by direct current automatic control, so that there is no chance of light fluctuation. This is made possible by flooding the through storage batteries. The capacity of the laboratories is two hundred thousand feet of film weekly. Immediately across the hall are located the cutting, assembling and projecting rooms.

Quick Change Garb on Duty Again

The quick change costumes of Detective Potts have been resurrected from the attic of the Christie Film Company studio, and were worn by Lee Moran in a picture made by Al. E. Christie. A young man accompanying his sweetheart to a week-end party, is made the victim of a crook, who exchanges a package containing a stolen necklace for the one in the pocket of the youth. Detective Potts, put on the trail by the loser of the necklace, traces the misplaced package to the week-end party where he employs the supposed butler who is in reality the thief, to aid him in getting the goods on the young people. Eddie Lyons and Ethel Lynn appear as the couple, Ed. Burns as the crook and Billie Rhodes as the hostess.

Nestor Director Horace Davey, accompanied by Stella Adams, Neil Burns and a



GRETCHEN LEDERER

flock of children and their mothers, are spending a week at San Diego, where they will film exteriors at the exposition for one or more comedies.

"Betty's Big Capture" is a one-reel Nestor burlesque on women police and gives Betty Compson the leading part, that of the recent addition to the police force. Lee Moran appears as Potts the detective, Eddie Lyons as the newspaper reporter, and Ed. Burns as the constable.

Director-comedian Rube Miller is able to resume work in Vogue films this week, after a serious illness, as the result of an accident several weeks ago, and is playing an important part in a burlesque underworld story. The principals of this are two second-story men, both trying to win the hand of the same girl who insists she will marry the one who brings her the most jewels.

They both rob the same house at the same time, and their attempts to escape from each other awaken the household. One passes the matter off by posing as a hero who attempted to capture the burglar, and is successful in this until the girl appears in court bedecked with the stolen jewels. Opposite Miller as the second crook is Art Traveras. Madge Kirby is the girl.

Vogue Director Jack Dillon is filming a baseball story, "Striking Out Strike-Out Murphy," with Paddy Maguire in the name part and Ben Turpin as his rival. The famous master of the spit-ball is overcome by his rival, and taken out of the game at the psychological moment and thereby loses the coveted prize, a bride, Rena Rogers.

"Playmates," which is being filmed at the Fine Arts studio by the Franklyn brothers, contains a story dealing with the reformation of two types of criminals. Ralph Lewis appears in this as the educated man who became a criminal, and marries his former accomplice, taken by Norma Talmadge. By exerting extraordinary will power this character reforms. Eugene Palette appears as a typical crook with inherent criminal instinct, reported as one beyond reform by society. The story is by Bernard McConville.

"The Bruiser" in Assembling Department

The Douglas Fairbanks' subject made under the working title "The Bruiser," is nearing completion, it now being in the hands of the assembling department. This subject was filmed under the direction of William Christy Cabanne, who has been selected to direct the next production in which Fairbanks appears. Other principals of the current subject are Bessie Love as the girl of the slums, William Lowry and Joseph E. Singleton.

John Emerson, who directed the making of the Sir Herbert Beerbohm Tree subject, "Macbeth," has left for New York with the first print of this in eight reels, and there will make arrangements for the film to be shown as a part of the Shakespearean centennial revival.

Complete scenario for "Casey At the



WILLIAM COLLIER IN SCENES FROM "THE NO GOOD GUY," A COMING TRIANGLE PRODUCTION

Bat," adapted by William E. Wing from the poem made famous by DeWolf Hopper, who claims he has given it more than eight thousand times, is now in the hands of Director Lloyd Ingraham, who is conducting rehearsals for this. Two complete baseball teams have been organized, and the actual filming of this subject will be commenced shortly. Marguerite Marsh has been chosen to play opposite Hopper in this subject. Comments at the studio are to the effect that Wing has built a very unusual comedy with much good business throughout, and the photoplay will answer the question of why Casey struck out.

No title has as yet been selected for the Granville Warwick subject being made by Alan Dwan and featuring Lillian Gish. In this she appears as the daughter of a southern father who believes the family above association with the neighbors. This gives the daughter but two associates—the colored servants—causing her to grow to womanhood untutored in the ways of the world. This practice on the part of the father results in his daughter becoming the scarlet woman of the section, and it is only after numerous trials that she vindicates herself. Appearing with Miss Gish in this are Sam DeGrasse, Mary Alden, William DeVall, Spottiswoode Aitken, Robert Anderson and Seymore Hastings.

Cameraman in Auto Race

Frank Good, former automobile racer, and at present cameraman at the Fine Arts studio, where he has photographed all subjects directed by the Franklyn brothers, was one of the contestants at the Corona road races, Saturday, April 8.

A large portion of the rear section of Universal City has been transferred into a circus lot with the big top surrounded by sideshows, menagerie, mess tents and dressing rooms, for the filming of "Peg O' The Ring," by Director Jacques Jaccard and with Ruth Stonehouse in the name part. The circus has been named Barnen's Mammoth Combine Shows. A regular performance was given when approximately one thousand Masons in Los Angeles to attend convention, were guests at Universal City and played the part of audience.

On this occasion red lemonade, peanuts and other ear-marks of circus day were in evidence on every hand. Several cameras were used in the making of these scenes, and the company taking part in addition to the audience numbered more than a hundred, including acrobats, aerial and equestrian artists and clowns. The collection of animals, many of them trained, which make up the Universal zoo were also used. The scenarios are being prepared by Olga Printzlau and Director Jaccard.

The last episode of the Universal "Graft" serial is now in production and is known as "The Final Conquest." In this Mayor Robert Hardin, taken by Director-Actor Richard Stanton, aided by Dorothy Maxwell and the police, succeeds in ridding the city of the last of the notorious graft ring, Stanford Stone its leader, and arresting the members of his criminal gang. The final scenes will be staged at the Los Angeles Gas works where a big battle between police and gangsters rages outside, while within Stone, with insane glee, throws the body of his unconscious helpmate into the fiery furnace thinking it is the body of the mayor, and a moment later topples over the victim of one of the gangster's stray bullets.

Always a Good Plot

A wife wishing to accept the gift of a former sweetheart, a handsome coat, serves as an excuse for a plot in which she learns of the very intimate relations of her husband and his stenographer, in the one-reel story by E. J. Clawson entitled "The Fur Trimmed Coat." This is being made by Rupert Julian, of the Universal staff, with a cast including Elsie Jane Wilson and Francelia Billington. The wife pawns the coat and gives the ticket to her husband to investigate, stating that she has found it. The husband in turn presents his stenographer with the coat.

"Number 16 Martin Place" is the title given a detective story written by Bess Meredith and being filmed for the Universal by Director Lloyd B. Carleton. Dorothy Davenport plays the lead part, that of a cabaret singer who aids a noted criminologist, played by Emory Johnson, in discovering the secret business of a cocaine dealer. Gretchen Lederer, Alfred Allen and Jack Abbott appear as members of the illicit business organization.

The diary of his sweetheart's grandmother, which he believes to be that of his sweetheart, gives the incentive to a modest youth to try the caveman style of wooing, and serves as the theme for "Club Law," a two-reel subject written by Harvey Gates and being produced at Universal City by Edward LeSaint. Stella Rosetta appears in the part of the young woman, independent and self-reliant, Harry Carey is the timid wooer, but decidedly aggressive when in the presence of men, and Hayward Mack is cast to play the part of the ring leader of a white slave gang who attempts to kidnap Miss Rosetta.

Universal Director Lynn Reynolds and company of twenty-five headed by Myrtle Gonzalez and Val Paul, went to San Diego the first of last week, where they com-



PRODUCER M'GOWAN (WEARING CALFSKIN VEST), HELEN HOLMES (ON HORSE), AND MEMBERS OF "WHISPERING SMITH" CAST. THIS TEN REEL SIGNAL SUBJECT IS NOW UNDER PRODUCTION

menced the filming of "His Date In Honolulu," a five-reel subject. While on the way to and from the southern California city by boat, the ocean scenes were made, and at San Diego the Honolulu village at the exposition served as settings. Upon the company's return to Los Angeles they went to Palm canyon for mountain scenery and later to Santa Barbara.

The story for this subject has a strong plot with an English lord, a son of a wealthy packer, and the daughter of a socially ambitious mother, appearing as the three points of the eternal triangle, with a crooked detective and a defaulting cashier working with the youth's old-fashioned father to induce him to disinherit the son. There are a number of good parts in this subject which are taken by George Hernandez, Lule Warrenton, Normand Hammond, Fred Church, Bertram Grassby and Jack Curtis.

W. W. Chapin, publisher of the San Francisco *Call*, Seattle *Post-Intelligencer* and Chicago *Herald*, accompanied by Mrs. Chapin, spent two days at "U" City this week, the guest of Publicity Director M. G. Jonas.

"The Argonauts" in Ten Reels

The Argonauts Company, with studio and laboratory at Monrovia, Cal., has completed its first subject entitled "The Argonauts," which consists of ten reels, and arrangement will be completed within the next few days for the premier showing of this historic subject which portrays actual conditions and incidents of the '49 days in California. The subject is to be handled as a theatrical production, and for the next few months but two or three prints will be used. The initial showing will be made in Los Angeles, but as yet no announcement has been made concerning the time or place. Edward L. Grafton, who was manager of the Mission Play Company, is the



KURAN KOTANI

general manager of the Argonauts Company.

While eighteen thousand people occupied the grand stand and bleachers, intensely interested in the opening game of the Pacific Coast League, Milton H. Farney, producer of Horsley Cub comedies, touched off an explosion to wreck a building, and came near causing a stampede by frightening the great crowds. The Horsley studio is located on ground adjoining that of the Washington Street park. The scene made was for the coming subject, "The Traitor," and three charges of powder of fifteen pounds each were touched off by electricity at the same time. These were distributed in three parts of the two-story building, and proved to be of adequate force to almost wholly destroy the structure.

"Ordeal" Star Passes Through Real One

Appearing in court in the uniform of an English army officer twenty-six hours later than his notice provided, William H. Clifford, Horsley leading man charged with exceeding the speed limit, was successful in persuading the judge that the case should be dismissed. Clifford in his own defence presented a very forceful plea, quoting many of the prominent dramatists from the time of Shakespeare to the present day. His call at the court room was appreciated by all of the attaches and the horde of others waiting to answer similar charges, and the charge of speeding and contempt of court were dismissed.

At the time Clifford was on his way to a location for scenes in the two reel subject, "The Ordeal," being filmed by Director



LILLIAN GISH HELPING DOUGLAS FAIRBANKS TO SOME LEMONADE IN BEECHWOOD CANYON, HOLLYWOOD, WHERE MISS GISH TURNED THE FIRST SPADE IN THE BUILDING OF THE STADIUM FOR THE PRODUCTION OF "JULIUS CAESAR"

or Charles Swickard. This is a sea story in which, at the time of a wreck, the husband binds his wife and baby to a floating debris and they land alone on a south sea island. She becomes the goddess of the savages as the result of curing a native afflicted with poisoning, thought to be a malignant disease. Later she is rescued by her husband who takes an expedition to the island in search of her. The wife is played by Margaret Gibson, and Louise Minaugh, aged five years, the important child part.

While making a final scene for the Horsley five-reel subject, "The Conscience of John David," Crane Wilbur received painful burns about the hand when he attempted to open a door, the knob of which had been heated by the fire. Some very unusual scenes appear in this subject showing the destruction of between forty and fifty shacks occupied by Mexican laborers and their families. The scenes were taken recently during a big fire in Los Angeles.

Van Zimmerman, who has been assistant to Director Robert Broadwell, has left the Horsley studio.

Keystone Director Dell Henderson and company last week used the Horsley Bostock animals in scenes for a coming Keystone Triangle comedy, and were aided in the making of these by Vera Robson and Charles Gaye.

MAYO BUSY ON "GETHSEMANE" FROM JEFFERSON SCENARIO

Special to Motion Picture News.

San Diego, Cal., April 15.

Director Melvin Mayo, of the Lubin company at Coronado, has been busy the past week with the filming of a three-reel picture entitled "Gethsemane," from a scenario by L. V. Jefferson, which has required the employment of a large corps of extras. In it the part of Walter Stanley, a young minister of high ideals, a social settlement worker who has become the angel of the slums, is taken by Alan Forrest.

Cecil Van Auker and George Routh are seen respectively as Dean Carroll and Earl Bond, two young physicians. As Maud Carroll, the doctor's wife, Adda Gleason is again with the Lubin company in this picture after an absence of four months in Los Angeles, during which time she had the title role in Helen Hunt Jackson's "Ramona," which is having such a run at Clune's Auditorium in that city.

Other members of the cast in "Gethsemane" are Lucy Peyton as a trained nurse; Evelyn Page as Theda Harrington, the daughter of a wealthy patient of the doctors, Ben Hopkins appearing as the father.

Millard K. Wilson is a new acquisition at the Lubin studio, where he plans to produce some of his own scenarios. Mr. Wilson is a native of Kentucky, and had some years of experience in stock on the legitimate stage before appearing before the camera. He has been with Kalem, Universal and Signal, and has played leads in a number of well known pictures, including "Measure of a Man," "Idyl of the Hills," "A Mother's Atonement" and "To Redeem an Oath."

Capt. Wilbert Melville's private yacht, the *Vergana*, made a record run from San Pedro to San Diego last week of six hours and five minutes. The neat craft has been fully equipped, and the captain is now making his home on board.

Members of the Rolin Film Company have been at the exposition making some comedy films of the class of Phunphilms. Harold C. Lloyd and Beebe Daniels were the stars of the productions. President Whiting, his secretary, W. H. Doane, and Clarke Irvine were in the party.

Tyrone Power of the Universal was present at the production of "The Servant in the House" by the Sock and Buskin Club, a local organization, at the Empress theatre Saturday, and made a short, informal address before the curtain.

Allen H. Wright.

THE EASTERN STUDIOS

THE general revival of interest in Shakespeare, occasioned by the tercentenary celebration this year, is making itself felt in the Eastern film studios. The old folios are being brushed up and handed over to the great scenario writers. Already two "Romeo and Juliets" are on the way, and Thanhouser has launched his original contribution, which is called: "Master Shakespeare, Strolling Player." It is even said that one of the Shakespearian tragedies is to be filmed.

Elaborate preparations are now under way for the Metro production of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne will appear. Mr. Bushman and Miss Bayne, who recently finished "A Million a Minute," have gone to Baltimore, where they will spend a ten days' vacation with Mr. Bushman's family before beginning actual work on the classic.

John W. Noble will direct "Romeo and Juliet," which is to be made in six parts. Sets are now being built at the Rolfe studios, and Mr. Noble, with William Bailey, his assistant, are making daily automobile trips over Long Island in search of appropriate locations for the exteriors. They have already located an old castle on the North Shore, which will be used in many of the principal scenes, and in the old streets of Southampton other outdoor scenes will be taken. Several of these Southampton streets, opened prior to 1650, furnish an excellent old world atmosphere. On its completion the picture will be shown at the College of the City of New York before being released.

Barrymore in "The Quitter"

The other "Romeo and Juliet" is to be produced by the World Film Corporation. No announcement of the details has been made, but the inference that Juliet is to be the featured character is drawn from the fact that Clara Kimball Young will be the star. The scenario has been written by Robert Hastings Goodman, who is said to have followed the Shakespearian story very closely.

Lionel Barrymore, who has just completed his work in "Dorian's Divorce" for the Metro program, being starred in that production with Grace Valentine, will be starred alone in "The Quitter," a five-part feature which has just been put into production. The exterior scenes will be photographed along the Mexican border, and the company does not anticipate that it will be much of a holiday. Motion picture operators are experiencing considerable difficulty in that locale at present.



MAUD HILL (Metro)

Most of the time the company is in New Mexico it will be obliged to live in tents. Every member has been supplied with a special permit to carry firearms, and will be well protected against raiders or intruders. Leander de Cordova, who was recently made an assistant director to Charles Horan, who will direct the production, is expected to be of great help to the Americans. He is a linguist, and among other languages he speaks the kind of Mexican heard along the border.

In the cast with Mr. Barrymore will be William Davidson, Julius Cowles and other well known artists. "The Quitter" was picturized by Harry O. Hoyt from the novel of the same name by Isola Forrester.

Earle Williams is being starred in a thirteen part serial photoplay under the direction of Wally Van, in which the celebrated actor will be seen as a motor speeder, and a hero of all around daring.

Variety of Scenes in Williams Subject

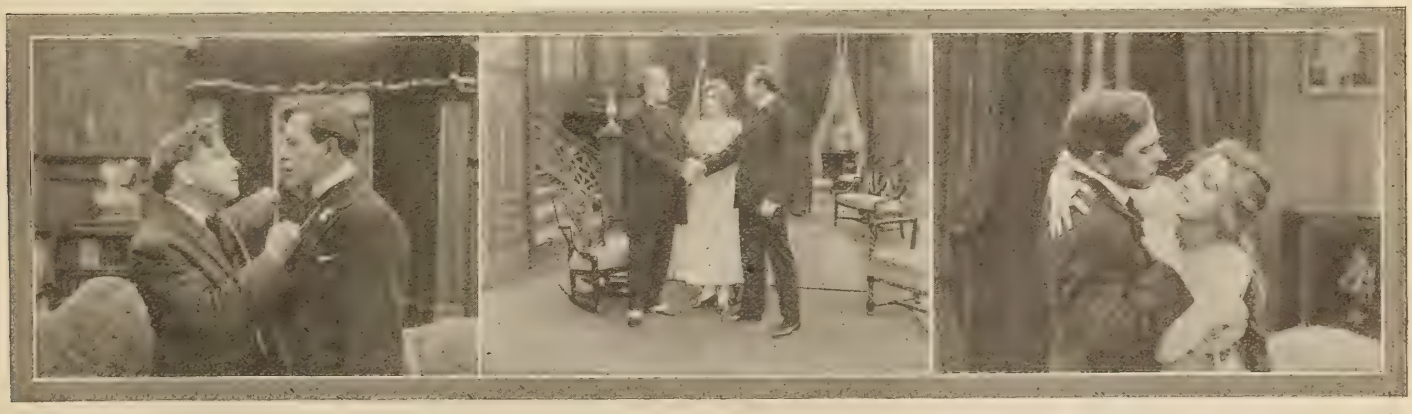
The new serial is said to be fraught with a thousand thrills, and in spite of the fact that much of the production was made during the winter, it has a variety of outdoor scenes, as well as many elaborate interiors.

Lucille Lee Stewart is working under the direction of Ralph W. Ince at the Vitagraph Bay Shore, L. I., studios, in a feature in which she will portray the principal female role. This is the first starring vehicle in which the new Vitagrapher has appeared, and she shows promise, according to Director Ince, of becoming a successful screen lead.

Joe Cox, of California, who is reported to have stopped Champion Jess Willard, is at the Vitagraph company's studio in Brooklyn working in the pictures. He is "acting" in a picture with a burlesque boxing match between Hughie Mack, the 400-pound comedian, and Boer Rodel.

Among other pugilists who added realism to the picture was Harlem Tommy Murphy, who acted as one of Mack's seconds. Tommy, since his retirement from the ring, has become a regular film actor, and has appeared in a number of recent pictures.

Lawrence Semon, a newspaper cartoonist, who is directing the picture, staged the bout with as much atmosphere and realism



SCENES FROM "QUALITY OF FAITH" (Thanhouser-Mutual Masterpicture De Luxe) WITH ALEXANDER GADEN AND GERTRUDE ROBINSON



SCENES FROM "MR. HOUSEKEEPER," "OTTO, THE BELL BOY," AND "THE GREATER WRONG" (Lubin Photoplays)

as might be seen in Madison Square Garden. He had a regulation ring and an "audience" of five hundred spectators.

Miss Pearson Begins Second Fox Picture

Virginia Pearson has begun work under Director Kenean Buel on her second Fox film. The story concerns a society woman who becomes enmeshed through her fondness for gambling, of her temporary ruin and ultimate triumph. In the cast with Miss Pearson are Albert Swanson, John Dillon, Ida Darling, Miss Dixon and Harry Leone.

Theda Bara's new picture to follow "The Eternal Sapho" will be of a type never before selected for her, studio officials say. This new picture was begun early in the week by Director Bert Bracken. In the cast with Miss Bara in this production are Claire Whitney, William H. Tooker, Stanhope Wheatcroft, Stuart Holmes, Ben



THEDA BARA

Deeley, Joe Burke and others—an all-star production.

Director Will S. Davis stopped work for a minute the other day to ask assistance from Stuart Holmes, the villainous villain of the William Fox films.

"Give me a definition of the word 'responsibility'?" he said.

"Suppose a man had only two suspender buttons left, and one of these came off," replied Holmes. "The responsibility on the one remaining would be very great."

The "Iron Claw," Pathé's new serial, is full of "stunts" where the players take all sorts of chances. While directing a fire scene in Jersey City on April 4 Edward Jose was startled to see one of his players, Charles Reveda, fall from a scaling ladder into the flames. Reveda had become stupefied from the smoke, and lost his grip. He was burned on the face and hands, but after being treated at his home returned to work a day later.

Parrot Crabbed Scenes

Evangeline, the temperamental "Iron Claw" parrot, has acquired many of the characteristics of the real star. The other day she "crabbed" scene after scene by insisting upon leaving her perch and occupying a prominent position right before the camera. After several disastrous attempts to make Evangeline realize her place as a minor player, Director Jose let her alone and left on a hunt for court plaster. He is now a believer in "safety first."

President George K. Spoor, of Essanay, has sent a troupe of players to Chattanooga, Tenn., to film a new feature play, "According to the Code," in the exact locality in which the author laid his plot. The play, written by Charles Michelson, deals with a love story of the Civil war and the meeting of the aged principals today—more than a half century afterward.

Calvert to Direct Stone

Lewis S. Stone, stage star, who recently finished "The Havoc" for Essanay, will take the lead, with Marguerite Clayton. E. H. Calvert will direct the piece and take the heavy lead. Sydney Ainsworth will take the other principal part, also a heavy.

The few interiors of the play will be taken in the Chicago studios upon the return of the players from the south. A dozen members of the stock company went to Tennessee from Chicago. Mr. Stone, who had been on a shooting trip in the Rocky Mountains, following his work with Gladys Hanson and Bryant Washburn in "The Havoc," joined the party at Chattanooga.

The play requires the use of cavalry, which will be obtained in the south. It also requires a close adherence to type and settings which Mr. Spoor believed could not be better obtained than in the natural locality of the subject. The same country in which Director Calvert filmed the famous "Tish" series of Mary Roberts Rinehart will provide the locations for "According to the Code."

An event of unusual interest at the George Kleine studios last week was the marriage of H. H. McCollum, who has attracted so much attention recently by his work in support of Harry Watson, Jr., in George Kleine's "The Mishaps of Musty Suffer." The bride is Lottie M. Meaney, authoress of the Cort theatre success, "Pay Day." The marriage occurred Sunday last at the Little Church Around the Corner.



WALLY VAN AND EARLE WILLIAMS (Vitagraph)

The happy couple are installed at 343 St. Nicholas avenue, New York.

A Modern Mona Vanna

"The Woman of It," by Harley Knowles, starring Carlyle Blackwell and Ethel Clayton, is shortly to be released by the World Film Corporation. It is a story of a modern Mona Vanna.

Richard Barlow, a wealthy manufacturer, loses his wealth through the machinations of enemies, becomes broken in health, and his wife, Thelma, thoroughly in love with him, is willing to sacrifice herself in a last wild effort to save him.

One of the most dramatic scenes in the film is that in which Barlow's factory is seen to go up in smoke, and another is the scene in which Thelma meets Howard Barlow, the brother-in-law, at his apartments.

gallons of white liquor was illicitedly made. The locality has long been cleared of the law breakers, but their perilous single horse trails along the mountain sides, their old shacks, distilling kettles and other paraphernalia still remain. Altogether fifteen players were in the Lockwood-Allison company, including Howard Truesdell and Lester Cuneo.

Edmund Breese, who was last seen on the Metro program in "The Lure of Heart's Desire," produced by Popular Plays and Players, has finished the first scenes in "The Spell of the Yukon." This five part feature production is based upon the poem of Robert W. Service.

Many of the scenes are laid in picturesque Alaskan locales, and the spirit of the frozen northland prevails in the general theme of the story. However, there is a sharp contrast, in the introduction of some very interesting glimpses of New York in society and along Broadway.

Mr. Breese is supported by a cast including Evelyn Brent, Christine Mayo, Arthur Hoops and others. Burton King is directing.

Fire inspectors who conduct a weekly drill around motion picture studios in New York City have awarded first prize to the fire crew in the Rolfe-Metro studio at Sixty-first street and Central Park West, for the first quarter of the year ending March 31.

Daniel Hogan, head property man at the studio, is chief of their local fire department. He has trained his crew to such a fine point that less than a minute after the ringing of the first alarm, every man is at his post, the hose is stretched over the studio floor, sprinklers ready for action, windows opened leading to the fire escapes, and everyone ordered off the studio floor.

The Mirror Films, Inc., began its third photoplay, featuring Nat C. Goodwin, last week at the Glendale studio of the company. Mr. Goodwin stepped out of a ludicrous comedy character into one of tragic potentialities. He virtually took off the make-up of one character to put on that of the other.

An excellent cast has been selected for Mr. Goodwin's third picture. His leading woman is Zola Telmzart, with Anita Booth as the ingenue. Mabel Wright and Eugenie Elba have been engaged for the feature as well as Richard Neill, who has the heavy role. Lawrence Marston is directing the picture, the script for which was prepared by Adrian Johnson.

Walter McNamara, who has just finished a five-reel comedy for the Mirror Films, Inc., with Nat Goodwin as the star, is promising another sociological film. He will soon start work on the new feature.

Miss McCoy at Work in South Sea Scenes

Under the direction of Edwin Middleton, Gertrude McCoy is now working on the south sea scenes in the Gaumont Mutual Masterpicture in which she is to be starred. Although this feature is not to be released until May 15, it is now well under way.

Excellent locations for that part of the story depicting the life of the heroine and her rescuer on what they found to be an uninhabited island have been found near Jacksonville, Fla. As the Gaumont winter studio is located there, the players have had their home life at the same time that some of the most thrilling scenes of the photodrama were being filmed.

One of the big features of "The Isle of Love" is the burning of an ocean liner in mid-ocean. It is in these scenes that Earl O. Schenck as the wireless operator rescues Miss McCoy, first from fire, and then from death by drowning as they flounder in the water. Other picturesque scenes advance the story at a small seaside resort where the heroine first meets the man whom later she scorns and then learns to love. Miss Iva Shepard has an important role in this production. Others in Miss McCoy's support are Robert Clugston, Charles W. Travis and W. J. Butler.

Unicorn Will Enter Field with 21 Reels a Week

One and Two Reel Subjects Will Be Issued Under Following Brands: Supreme, Gayety, Hiawatha, Judy, Buffalo, Hippo, Puritan, Lily, Jockey, Rancho, Sunset and Utah

ANNOUNCEMENT was made in New York this week of the completed organization of the Unicorn Film Service Corporation, with offices at 130 West Forty-sixth street, New York, and exchanges in all the principal cities of the country.

Beginning May 1, the Unicorn program of one and two-reel subjects will be released at the rate of twenty-one reels a week, and will place at the disposal of exhibitors a complete line of short pictures to be run either as a complete program or as supplementary to a program of features.

The Unicorn subjects will be comedies, dramas and western films. The brand names will be Supreme, Gayety, Hiawatha, Judy, Buffalo, Hippo, Puritan, Lily, Jockey, Rancho, Sunset and Utah.

The Unicorn corporation offers itself to exhibitors as a complete and carefully organized exchange service, under the general management of Ike Schlank. Mr. Schlank is an old showman, known all over the country as a man experienced in the various lines of amusement, and one well fitted to supervise an organization as extensive as this new exchange system.

Not only has he been a theatrical manager, producer and theatreowner, but for several years he was an independent exchange man in the middle west, especially St. Louis, Kansas City and Denver. He has produced pictures himself, and is thoroughly familiar with every branch of the industry.

Assisting as general western division manager will be J. A. Eslow, who has just resigned as head of one of the big New England exchanges, and who is known to exchangemen and exhibitors in every section of the country.

The exchanges already arranged for, and their managers, are: Boston, Fred B. Murphy; New York, W. L. Merrill; Buffalo, Fred. B. Murphy; Philadelphia, A. G. Steen; St. Louis, Sam. Werner; Kansas City, J. W. Morgan; Minneapolis, L. J. Meyberg; Chicago, L. J. Schlaifer; Cleveland, (manager not announced); Pittsburgh, Jack Kraemer; Detroit, W. D. Ward; Cincinnati, Harry E. Coffey.

In addition, exchanges will be opened in Atlanta, New Orleans, Dallas, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver and Washington.

The service to exhibitors will be complete, including all the most effective advertising aids, cuts, paper and displays.

Mr. Schlank is now touring the middle west and south, organizing the exchanges.

The Unicorn corporation announces that its rates will be unusually attractive to exhibitors. The highest grade of one and two-reel films will be supplied at prices well below the average of those now prevailing.

MOVCA DISPOSES OF RIGHTS IN FIVE STATES

The Movca Film Company has disposed of its rights for Indiana, Iowa, Minnesota, Michigan and Illinois to the Western Vaudeville Managers' Association.



VITAGRAPH OFFERINGS: FRANK DANIELS IN "MR. JACK GOES INTO BUSINESS"; DOROTHY KELLY IN "THE LAW DECIDES" (V-L-S-E), AND A SCENE FROM "THE MAN HUNT"

AMONG THE EXCHANGES

PHILADELPHIA EXCHANGES FEEL GOOD EFFECTS OF SPRING AND REPORT EXCELLENT BUSINESS

THAT H. H. Buxbaum, who recently went to Philadelphia as manager of the General Film Company's exchange, is giving satisfaction is evidenced by the substantial compliment paid him by the heads of the company a short time ago. The Philadelphia branch has more bookings to its credit for "Social Pirates" than any other General Film office in the entire country.

The Ham and Bud and the Sis Hopkins comedies are moving exceptionally well.

Good prices are being obtained for reissues of Francis Bushman films and Biograph comedies, both of which are enjoying renewed popularity.

A departure in the General office is the consideration of letters from patrons of theatres as well as exhibitors. Thus mistakes can be rectified and increased efficiency gained. This departure is causing favorable comment from the theatres using General service, and explains in part the fast increasing business of the Quaker City office.

H. E. Schwalbe of the Electric Theatre Supply Company finds Triangle exceedingly popular in the Philadelphia district, which is under his control.

The Arcadia theatre which runs first Triangle releases a whole week is often puzzled as to which of the two—in their judgment equally good pictures—to choose. Douglas Fairbanks in the "Habit of Happiness," crowded this little theatre to the doors during the whole week of its performance.

J. S. Hebrew paid a visit last week to the Washington exchange of the V-L-S-E which is a branch of the Philadelphia office.

Edward Krupa of the Monarch Film Company has just obtained the franchise for the releases of the American Standard Motion Picture Company of Chicago. One feature a week will be released, starting May 1. "Tom and Jerry," a twenty-reel serial comedy running for ten weeks, will be the first to appear in that section.

On the Chaplin "Carmen" of Essanay nothing has been decided as yet in regard to its first showing in Philadelphia. Inquiries, however, are many and curiosity is rife as to this much-heralded release.

C. V. Carrick of the Interstate Feature Films finds a tendency in his district for the neighborhood houses to gradually return to a service program, thus cutting somewhat the long features. Three new Philadelphia theatres have taken on the Universal service this week.

The release date of "The Dumb Girl of Portici," with Pavlowa, has not been settled as regards Philadelphia, but will be soon. Several theatres are bidding for first showing of this feature, but that, too, is in abeyance. It is known, however, that the theatre chosen will be a big one, suitable for a long run.

Eighty-seven theatres in Eastern Pennsylvania are flying Bluebirds in one week. These "Birds" are released for flight by the Fairmount Film Exchange, of which Robert Lynch is chief bird man.

Now it is nine prints of the first Chaplin Mutual release that the Philadelphia Mutual Exchange has had to obtain, and all nine booked solid for three weeks in the territory. How many more will have to be gotten with the release date a month off, deponent sayeth not. J. W. Pope, Jr., the manager, took a trip to his branch offices at Wilkesbarre and Harrisburk the past week and found conditions favorable. The Philadelphia office has just added new equipment, completing its furnishings.

LUST, WASHINGTON, D. C., BUYS 200 REELS FROM DAY, AND MAY ESTABLISH SOUTHERN BRANCH

THE largest financial and film deal by an individual Washington, D. C., exchange has just been accomplished by Sidney B. Lust, manager of the United Film Service and the Criterion Film Exchange. Mr. Lust has just purchased from Lawrence Day, formerly of the Famous Players Features Exchange and now manager of the Washington Metro Film Corporation, the Famous Players Feature Corporation for that territory, about two hundred reels.

This collection includes many of the famous stars now seen in Paramount, Metro, Fox, World and other features. Among some of the productions that have come into Mr. Lust's possession are "The Heart of Maryland," "Sea Wolf," "John Barleycorn," "The Tigress," "Shore Acres," "One of Our Girls" and "The Little Gray Lady."

In addition to these, Mr. Lust has also taken over the productions of the New Film Company of New York for his territory. These comprise many successes of the stage that are having equal success on the screen.

Mr. Lust has also contracted for the pictures of Charley Chaplin, Mable and Fatty. Already there is a spirit of rivalry as to which house down town will show these films first, but to date no contract has been signed.

He has also the states right for Marie Dressler in "Tillie's Punctured Romance" for the District of Columbia, Delaware, Maryland, Virginia, West Virginia and North and South Carolina.

"In making this purchase," remarked Mr. Lust, "I mean to bear out my contention that a popular photoplay can make good with return engagements even after having been released a year. Those who enjoyed it when it was first shown will be ready to see it again, and those who missed it will be glad of the opportunity of seeing it now."

Four big war productions have also been purchased by Mr. Lust for distribution. These are "The Battle and Fall of Warsaw," "Italy and Austria at War," "Fighting with the Allies," and "War—World Wide." These come as their first presentation to many in that territory.

With the acquisition of this material, Mr. Lust has enlarged his office, taking over practically the entire building of 903 E street. He is also negotiating to establish a branch exchange in Raleigh, N. C., for the special distribution of some of his big productions that have not had a thorough showing in the South. This will in no way interfere with his branches at Kimball, W. Va., and Baltimore, Md.

THIS JOKE AF-FORDS "MUTUAL" DELIGHT AND "GENERAL" LAUGHTER

Al Durning, he of the "Uncle Al" sobriquet, than whom no other exchangeman is better known in New Orleans, tells a new Ford joke.

It seems that Al and S. T. Ford, representative of the General in New Orleans, were competitors on the road and racing unknown to a little town in which a new theatre had opened.

Al thought to steal a march, and accordingly hired an automobile to take him twenty-five miles across sticky country roads. Seven miles before he hit the town, he inquired of a native if he had seen "Ford" around there, and the pumpkin replied that there hadn't been a Ford through in a week, although a Chalmers had passed a little in advance of Mr. Durning's chariot.

To make a long story short, Durning got to the new exhibitor, signed a contract and departed. Ford came later, and although not an early bird, managed to get a contract also.

In the language of George Ade, there was Mutual satisfaction, and a General shaking of hands, while the Cigar Bill was Split.

AUGER HOLDS CLASS IN SALESMANSHIP IN OMAHA AND SIGNS CHAPLIN CONTRACT AS EXAMPLE

E. AUGER, special representative for the Mutual Film Corporation, left Omaha for Kansas City April 6 after ten busy days spent straightening out kinks for a big boom at the Omaha exchange.

"They formerly called us efficiency experts," said Mr. Auger, "but we are special representatives now. I have been in St. Louis, where business is good, but it does my heart good to hit this middle western section, where things are actually booming. Only one fault I find—you need larger and better theatres. You are coming to it, of course, but you should hurry a bit."

While in Omaha Mr. Auger held a class in salesmanship at which the roadmen and, according to Manager Max Weisfeldt, the manager himself, were students. Practical demonstrations were given by Mr. Auger.

Taking Mr. Weisfeldt with him, he went to Sioux City and there signed the Hipp theatre for Charley Chaplin and the entire Mutual program. This was the biggest contract ever entered into in Sioux City and, posing with managers Miller and Schulkin. Mr. Auger and Manager Weisfeldt had their pictures taken in the act of signing the instrument. A trip was made to Des Moines, where the Majestic signed a big contract.

At the Empress theatre in Omaha, posing with managers Ledoux and Le Marquand, their pictures were taken in the act of signing a big contract for service. Mr. Auger saw other exhibitors and declared them to be highly representative of the up-to-date men in the business.

When he packed his grip for Kansas City a brief survey showed the Mutual has among its customers over half the exhibitors in Omaha, while sixteen of the Omaha houses use the entire output of the exchange.

This is the biggest business the exchange ever has done here.

"The motion picture business has about reached the climax as to the number of houses in the middle west," said Mr. Auger. "The trend will now be toward better houses. They will come to it more rapidly than you think.

"That is one thing, above all others, I would recommend middle western exhibitors to watch for in MOTION PICTURE NEWS. There they will find just what I mean—an up-to-the-minute story of what exhibitors are doing elsewhere. That is the very best way to determine what is best to do here.

"Mr. Weisfeldt is the right manager for the Omaha territory and a number of exhibitors have told me personally how he has gone out of his way to aid. The day has come when the exchange must co-operate with the exhibitor in promoting the things which go for their best interests."

Mr. Weisfeldt announced, also, that "The Girl and the Game" is now booked in eighty-five per cent. of the theatres throughout Nebraska and a number of inquiries have already been received concerning "The Secret of the Submarine," the series to be released soon. "The serial demand is not dead," he insists. "They pay big if you get the right kind. The right kind must be short, sweet and with the kick that brings the subject home to the spectator. Good serials will always be in demand." E. W. Jansen has been representing the Mutual in booking "The Girl and the Game."

FISHMAN REPORTS DEMAND FOR E. & R. JUNGLE COMEDIES

N. L. Lefkowitz has been appointed assistant manager of the Standard Film Service Company, with offices in the Peter Smith building, Detroit. J. C. Fishman recently returned to Detroit to become manager of this branch.

He reports a very active demand for the E. & R. Jungle comedy pictures and the "Mutt and Jeff" cartoons, which are being shown first-run at the Broadway-Strand theatre in Detroit with considerable success.

FRED B. MURPHY DELIVERS "INSPIRATION" TALK AT QUARTERLY MEET OF UNITED

AT the quarterly meeting of the branch and district managers of the United Film Service, held in Albany, N. Y., recently, reports of progress made in the preceding three months were heard and an "inspiration" talk delivered by Fred B. Murphy, president and treasurer of the corporation.

The United is a large independent film service, operating in New York and New England, with the exception of Greater New York. Its capacity is twelve reels of new subjects weekly, and the open market is invaded for any independent films suitable to the company's clientele.

After the meeting, Mr. Murphy gave his views on the present condition of the film industry to a representative of MOTION PICTURE NEWS.

"Now, my idea of the moving picture business is that it is a five and ten cent business," said he. "The days of the big fortunes was when the business was all five and ten cent, and money was made by those who produced one, two and three-reel features. The whole business is likened so often to a gigantic mushroom that grew fast and is now of such large proportions that it promises to split roof and stem. What will arise from the roots should be the cause of much thought, for it will be the nature of that plant that will make for the permanency of the motion picture industry as an industry," remarked Mr. Murphy. Then he continued:

"I will predict with surety now the elimination of high-priced stars, and in any event the nearer to standardization of the players themselves. Some great intellectual giant is most apt to arise at the psychological moment, some Napoleon of business and master tactician, who can so array the forces and co-ordinate the fittest who survive the crisis that is coming, that the great industry will be a hived one and not a rambling one, and all who are in the business will have fair opportunity to get their share. And I predict, at that time the independent film man will have to be reckoned with."

BOSTON EXCHANGES REPORT EXCELLENT BUSINESS—PATHE MOVES TO ITS NEW BUILDING

LOWE'S ORPHEUM, Boston, Mass., has signed for Bluebird features for the first three days of the week for fifty-two weeks.

Alonzo Hacking, retiring manager of the General Film Company in Boston, was presented with a diamond ring on his departure to take charge of the General's office in New Haven.

Samuel Grant, of "The Battle Cry of Peace" and the Hannibal Film Company, was in New York last week looking for new productions.

The Pathé Exchange has moved from Tremont street to its new building, corner Ferdinand and Isabella streets.

Simon Gerroir, who erected most of the film exchange buildings in Boston and who was called the greatest expert on fire laws of the state as applied to those buildings, died in Boston last week.

George Shafer, assistant general manager of the World and the Equitable, returns to New York. His place is taken by Mr. Grady, who left V-L-S-E and whom former employees presented with a stickpin on his departure.

Harry J. Shepard, from the New York office of Bluebird, was a visitor to Boston Manager Frank Jacques last week.

The Globe theatre is using Triangle pictures, beginning this week.

Charles Phillips, representative for Fox Film Company, started Monday on a three weeks' trip.

R. L. McIntire, formerly of the New Comique, Montpelier, Vt., is now special representative for the International Film Service.

LOS ANGELES BOARD OF TRADE ASKS FOR PROMPT PAYMENT

Los Angeles Film Exchangemen's Board of Trade members have started a campaign which they think will eventually result in clearing the books of all accounts against exhibitors now conducting the theatres in the district, which embraces southern California, a portion of Nevada and Arizona.

All creditors of Los Angeles exchanges will be given a specified time to make settlement for past indebtedness. If they fail to comply with this request of the film exchanges, it is understood the exchanges expect to cut off service until payment is made. No announcement has been made concerning this by officers of the Exchangemen's Board of Trade.

SWEIGERT, MANAGER OF INTERNATIONAL IN QUAKER CITY MADE RAPID RISE

THE newly formed Philadelphia branch of the International Film Service, Inc., is already busily at work in its temporary quarters at 1237 Vine street. As soon as alterations can be completed, the office will be moved to a permanent home at 1335 Vine street, where it will occupy commodious quarters.

Earle W. Sweigert, the newly appointed manager, started as a booker for the General Film Company and became head salesman for the Pathé company.

In the latter position he attracted attention from having won a Gold Rooster fob in a salesmen contest.

With the International is also Robert Ettris, formerly manager of the Philadelphia World office and later special representative for Lubin in a continental tour. Mr. Ettris was recently with the Transit Motor Company, but has returned to the film game as head salesman of International in Philadelphia.

R. W. Trimble, former head booker of the Twenty-third street branch of the General Film Company, will be booker for the new concern.

The office has obtained the first contract on "The Mysteries of Myra" series, which will be released on April 24 as the first feature of the new firm.

G. Michaels, for years chief roadman in the Philadelphia territory for the Greater New York Company, until that firm went out of business, is now head salesman for the Tri-State Star Feature Company.

A. S. Glenn, formerly with the Electric Theatre Supply Company, is now representing the special scenic pictures made for the Philadelphia and Western Railroad Company.

The Metro exchange in the Quaker City has started the largest advertising stunt ever undertaken by a Philadelphia branch, it is said.

Fifty daily newspapers in eastern Pennsylvania will carry, once a week, two hundred and forty lines of Metro advertisements, accompanied by pictures of Metro stars.

J. D. Clark, Metro manager, feels that as Metro pictures are now ranking with the best, he cannot advertise them too largely.

This method of advertising will enable wide-awake exhibitors to connect their theatre advertisements with the big display, and thus benefit greatly through the campaign being so widely carried on.

Herbert Given, who has just returned from a trip around the state in the interests of Paramount pictures, reports conditions particularly good in his line. The Burton Holmes Travelogues are especially popular, taking the lead over other travel pictures in many places.

Julian M. Solomon, Jr., advertising manager of the Pallas pictures and Oliver Morosco Photoplay Company in New York, paid a short visit to Philadelphia last week on business connected with his office.

Mr. Solomon went from Philadelphia to New York, although he hails from Savannah, Ga., originally. In Philadelphia he was manager of the Susquehanna theatre and also representative of MOTION PICTURE NEWS.

IRWIN MAKES TOUR OF V-L-S-E EXCHANGES

Walter W. Irwin, general manager of the V-L-S-E, has just returned to New York, following a series of "flying trips" to the Big Four branch offices, in the middle West and Eastern territory. These included visits to Boston, Philadelphia, Pittsburgh, Chicago and Minneapolis exchanges. The tour was for the purpose of getting in touch personally with conditions in each territory, and to meet the many new recruits to the Big Four organization, which its constant expansion during the past few months has made necessary. The trip will be supplemented by visits to other offices, until the V-L-S-E's complete circuit has been completed.

Mr. Irwin met a number of prominent exhibitors during his tour, and at Minneapolis a gathering composed of leading members of the Northwestern Exhibitors' League called upon him and complimented him upon the steady success attained by his company's policies during the past few months.

BOWLES GIVES PRIVATE SHOWINGS TO NEWSPAPER MEN

George H. Bowles, publicity man for the Bluebird Photoplays in Kansas City, makes a specialty of giving private exhibitions of releases to newspaper men. Coincident with the appearance of Madame Pavlowa, the famous Russian artiste, in Kansas City, Mr. Bowles gave a showing of her famous picture, "The Dumb Girl of Portici," to a group of newspaper men.

His former connection with the Kansas City *Star* has taught him the value of this kind of publicity.

EXCHANGE NEED NOT SELL TO MORE THAN ONE THEATRE IN A TOWN

The Federal Trade Commission, Washington, D. C., has decided that an exchange need not sell to more than one theatre in a town unless it so desires. This decision was in the form of a conference ruling on an application for the issuance of a complaint wherein it was alleged that a motion picture distributing company refused to supply the applicant with films on the ground that another exhibitor in the same city had been given the exclusive right to exhibit the films of the distributing company. The commission found that under ordinary circumstances, and in the absence of intent thus to accomplish an unlawful purpose, neither the Federal Trade Commission Act nor the Clayton Act prohibits a corporation from dealing exclusively with one firm in a given territory. Upon the facts presented, it held, a refusal to supply others in such territory is therefore not unlawful.

BERMAN WELL PLEASED WITH METRO BUSINESS IN ST. LOUIS AND KANSAS CITY

Charles Werner, manager of the St. Louis branch of the Metro Corporation, 3618 Olive street, was visited last week by H. M. Berman, head of the Kansas City office. Mr. Berman reports favorable increases in Metro business, and says he expects the $250,000 newspaper advertising campaign which will soon be put into practice by the Metro Corporation to be of invaluable benefit to the exhibitor.

The Universal Exchange at 2116 Locust street, St. Louis, was visited by Mr. Royer, of the firm of McNeill and Royer, of Greenville, Ill., who have just opened the Gem, a two hundred capacity house, in that town. Mr. Royer was on a hunt for supplies, and making arrangements for his program.

Joe Levy, manager of the Fox Exchange, at 3632 Olive street, St. Louis, has returned from a short trip through the territory covered by his office, and he is full of praise for the manner in which small town exhibitors have taken up display advertising.

Floyd Lewis, head of the St. Louis Triangle exchange in the Plaza building, received a call last week from R. C. Seery, manager of the Chicago office.

SCREEN CLUB FORMING IN CINCINNATI

A Screen Club, composed of exchange managers, is to be organized in Cincinnati shortly, according to plans formulated by C. E. Holah, V-L-S-E manager and C. C. Hite, manager of the Triangle branch there. A number of meetings have been held among the exchange men who are members of the Cuvier-Press Club, an organization controlled by newspapermen.

At a meeting scheduled for last week in the Press Club the exchange men will entertain members of the press with a screen performance to which exchange members not affiliated with the Cuvier-Press Club have been invited. Under the plan proposed by Mr. Holah the exchange men will form their organization within that of the newspapermen's club. This plan is similar in many respects to the system under which the Exhibitors' League has become a subsidiary organization of the Chamber of Commerce. It is believed a great advantage will result to the exchange men by reason of the organization and the affiliation with the press.

OMAHA GENERAL EXCHANGE GETS EXHIBITOR LETTERS ON KALEM LOBBY DISPLAY

The General is putting out a novel advertisement with its new Kalem series, "The Social Pirates." A ship model, five and one-half feet high, made to stand in the lobby of the theatre, is furnished.

On the sails of the ship are huge portraits of Marin Sais and Ollie Kirkby, who have the leading parts. Manager C. W. Taylor, of the exchange in Omaha, has received several letters commending the General on this new idea in advertisement.

V-L-S-E HOUSE ORGAN ISSUED FOR "EXTRAS" AT KANSAS CONVENTION

E. R. Pearson, manager of the V-L-S-E branch office at Kansas City, is a strong believer in journalistic enterprise, and the two-day convention held on March 20 and 21 at Wichita by the Kansas members of the Motion Picture Exhibitors' League of America gave him just the opportunity he wanted to make a practical demonstration of his theory.

In conjunction with his chief publicity expert, L. J. Scott, Mr. Pearson opened up temporary publishing headquarters at Wichita, from which point of vantage they issued "extras" of the house organ, "The Clansman," dealing with convention news, the transaction of business by the committees, and items of general interest to the visitors.

The Big Four quarters, in response to an invitation printed in the "extras," were continually thronged by exhibitors who found the publication offices a handy place to smoke, lounge and conduct friendly arguments.

It was Liberty Hall in every sense of the phrase, for the editors of the V-S-L-E weekly had taken care to advertise in large black-face type the fact that visitors were requested to make themselves perfectly at home and would not be approached with business suggestions.

The special issues were in great demand, supplying as they did information regarding the business schedule of the convention, bright and breezy personals and timely editorial comment.

ONE NEW EXCHANGE A WEEK IN "FILM ROW," SAN FRANCISCO

Film Row, San Francisco, as the lower end of Golden Gate avenue is now known, is growing at a rapid rate, an average of one new exchange a week having been made during the past month. The General Film Company is now in its new home just above Leavenworth street, where an entire one-story fireproof building was erected especially for it.

The recently organized Peerless Film Service, Inc., in which E. H. Emmick is interested, has taken space at the corner of Golden Gate avenue and Jones street, and is handling a number of famous Griffith productions. The International Film Service, Inc., has opened for business at 280 Golden Gate avenue, and George Kleine attractions has taken over a store at 288 Golden Gate avenue, where offices will be opened shortly.

Several other film exchanges and supply houses are planning to secure quarters on Film Row, where fourteen firms in this business have already located. During the recent investigations by the fire department of conditions in the film exchanges, there was considerable talk of the erection of a large fireproof structure to house all of the film exchanges in the city, but nothing has been heard of the project of late.

MORRIS JOINS CLARA KIMBALL YOUNG COMPANY

Samuel E. Morris, for the last eight months manager of the Cleveland branch of the World and Equitable Film corporations, leaves Cleveland to become associated with the new Clara Kimball Young Film Corporation.

Before allying himself with the exchange business, Mr. Morris was a well-known Cleveland exhibitor. He was owner of the Crown Theatre and part owner of the Home. He still retains an interest in the Home. Mr. Morris was the first president of the Cleveland branch of the Motion Picture Exhibitors League of America. He held that position during the three years of the greatest activity of the branch.

FIFTY-SIX REELS A WEEK, INCLUDING A 5-REEL FEATURE, OFFERED FOR $50 A WEEK

Letters announcing a service of fifty-six reels per week, consisting of one five-reel feature and three reels of one and two-reel subjects, have been sent out by a Los Angeles exchange with a quotation of fifty dollars per week for this service.

It is whispered about that this cut in price will bring about a general price cutting contest which will in all probability be participated in by several of the exchanges. This is said to be the lowest price ever quoted by a Los Angeles exchange for service of a commercial run nature, and reflects the general condition of renting business there more strikingly than anything else.

LEARS VISITS KANSAS CITY EXCHANGES

A recent visitor to the Kansas City exchanges was Samuel Lears, of the Lears Theatre Supply Company, St. Louis, Mo. Mr. Lears stopped for some time at the office of the Western Film and Supply Company, meeting his old friend, "Pat" Hall. The St. Louis man was on his way to the Republican state convention at Excelsior Springs, where he went as a delegate from the St. Louis district.

H. A. Roubert, traveling representative of the Aurora Film Plays Corporation, was another caller at this office. Mr. Roubert is endeavoring to sell the state rights for "The Waif," and was making a special showing in Kansas City. A. J. Braden, a traveling exhibitor of Longmont, Colo., also stopped at Hall's office during the week.

"BILLY SUNDAY" FILMS POPULAR IN KANSAS CITY

According to P. J. Hall, manager of the Western Film and Supply Company, the ministers of Kansas City are taking to the "Billy Sunday" films. The famous evangelist will be there on April 29 for a stay of some time, and the city is much interested in his career. The Central Church, Kansas City, Kans., and the Hyde Park Christian, Kansas City, Mo., one of the best known churches in that city, have contracted for the showing of this picture.

The Sapphire Theatre is running the film on its daily program, and it is drawing very large crowds. It is probable that other churches will show the picture, as the interest in Billy Sunday is on the increase every day.

ELEVEN THEATRES IN LOEW AND PROCTOR CIRCUITS WILL USE TRIANGLE PICTURES

The Triangle Film Corporation reports that its New York branch has just ended a record-breaking week for the increase of its service in the distribution of the picture features of Griffith, Ince and Sennett Alfred Weiss, district manager, and S. Eckman, Jr., manager of the New York branch, were the collaborators.

Each obtained five additional theatres on circuits which have already tested the drawing powers of Triangle. Weiss got five on the Marcus Loew chain and Eckman gets credit for increasing the Proctor-Triangle theatres to eleven.

Loew will put the new service into his Broadway house, the New York, at Forty-fifth street; also the Eighty-sixth Street, Circle and Murray Hill theatres; the Lexington avenue, New Rochelle, and the Globe in Boston. Proctor, who has been using Triangle at the Fifth avenue, Twenty-third street and One hundred and twenty-fifth street theatres in New York, and in his houses in Plainfield and Elizabeth, N. J., adds two theatres in Troy, the New and the Griswold, the Leland in Albany and Proctor's Theatre in Mt. Vernon and Yonkers.

Fox, Keith and Poli have been using Triangle for several months. Mr. Eckman is now serving three hundred theatres from the New York exchange and plans a great spring drive that will increase this number to half a thousand at least.

CLARK GOES TO CALIFORNIA MOTION PICTURE CORPORATION

Ralph Clark, for the past year and a half manager of the San Francisco office of the World Film Corporation, one of the pioneer concerns on Golden Gate avenue, has resigned to take up work with the California Motion Picture Corporation, with headquarters for the present at the San Rafael studio of this concern.

The latest production of this company, "The Unwritten Law," will be shown shortly at the Alcazar Theatre in San Francisco city, it being the plan to present all of its productions in that city for the premier run.

"BILLY SUNDAY HAND" HAS FINGERS OUT FOR BUSINESS ON ALL WEEK DAYS

Stanley W. Hand, well known to New England exhibitors, has been appointed assistant sales manager of the World Film Corporation, and is hard at work at the executive offices, 130 West Forty-sixth street, New York.

Mr. Hand went to Boston a year ago as a salesman for the World Film Corporation, and was known as "Billy Sunday Hand" amongst the exhibitors, because of his frank and "on the level" dealings. He succeeded P. B. Elliott as manager of the Boston branch in June, 1915, and became one of the Film Colony at Marblehead, Mass.

In November he was transferred to the New York Exchange, and on April 3 appointed to his new position as assistant to Mr. Felix F. Feist.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

MONEY PAID TO CENSORS IN CANADA TWICE SUM NECESSARY FOR UP-KEEP OF DEPARTMENT

AN enlightening set of figures, covering the activities of the British Columbia censor during the year 1915, has recently been made public by Hon. W. J. Bowser, attorney-general for the province. The report just given out shows that during the year approximately 6,800 reels of film were examined by the censor's department, and that out of this number a total of 800 full reels were rejected, or 11.76 per cent. of the number submitted.

Were it not for the fact that following the passing of "The Spoilers" by the attorney-general, on appeal from the censor's ruling condemning the picture, orders were given to cease the indiscriminate rejection of pictures on flimsy excuses, the total of rejected reels would undoubtedly be even higher.

Following is the official tabulation of rejections, with the reasons therefor:

"Generally immoral, 124 reels; infidelity, 116; seduction, 95; depiction of harlots, 72; offensive to religious orders, 37; excessive crime and gun play, 32; against public policy, 36; gruesome, 27; indecent vulgarity, 26; white slavery, 24; anti-British, 23; unnecessary display of U. S. flags, 22; glorifying criminals, 23; dive scenes, 20; unwholesome and evil suggestions, 16; cohabitation and concubinage, 14; slandering Allies in war, 16; illegitimacy, 13; burlesque of clergy, 13; films manufactured in Germany and Austria, 12; excessive drunkenness, 9; bad example to children, 5; ridicule of temperance movement, 4; nauseous snake films, 3; excessive gambling, 2; lewdness of characters, 2; insanity for comedy purposes, 2; general depravity and viciousness, 16."

Although no exact record is kept of the number of cuts made in films which were passed, these excisions run up into the thousands, the report for the year previous stating that several thousands of excisions were made.

The financial statement of the department is also of interest, and brings out the fact that the license fees and charges for censoring are almost twice as great as are necessary to make the department self-sustaining. The censor's office also has charge of the inspection of motion picture theatres in the province, as well as the licensing of the theatres, exchanges, operators, and all other revenue producing sources of the industry.

Receipts for the year, consisting of $6,794.50 for the censoring of films, $7,496.45 for theatre licenses, $2,800 for exchange licenses, and various smaller items, total $18,278.10. Expenses of the department, consisting of $8,540 for salaries, $800 for traveling expenses, and $300 for office maintenance and incidentals, total $9,640, making the net profit from the moving picture industry for one year $8,638.10.

SUNDAY OPENING PLAN IN FORT WORTH RATIFIED

The proposed city ordinance to permit moving pictures to show on Sunday at Fort Worth, Texas, was ratified in that city when a special election was held; the vote for Sunday shows was 3,811 and 2,818 against, a majority of 993 for Sunday shows.

The City Council on April 4 declared the ordinance operative, and Sunday shows in Fort Worth, Texas, are legal as far as the city laws are concerned, but previous court of appeals decisions against Sunday shows will probably prove the election illegal and the ordinance inoperative. The church people and citizens who oppose the Sunday films declare that they are not beaten, and that every effort will be put forth by the law-abiding and Sabbath-observing citizens to prevent the showing of moving pictures in Fort Worth, Texas, on Sunday.

ONE CENT TAX ON EACH ADMISSION FACES ALBERTA

Word has been received at Calgary that the Alberta legislature, now in session, is considering legislation providing for a tax on theatre tickets similar to that already in force in Ontario and Quebec, and that the measure will be approved at the present session.

A tax of one cent will be levied on each theatre ticket, irrespective of its value, and it is provided that the tax must be paid by the person using the ticket. It was originally intended to impose this burden on the exhibitors, but it was shown that this would be an injustice, and the former plan was then decided upon.

The required stamps will be sold at the box offices of theatres, and will be affixed by the purchaser before presenting the tickets for admission.

The law is now being put into shape, and will be in force within a very short time.

SUNDAY PICTURES BARRED IN COLLEGE TOWN

Mayor Wendell D. Rockwood, of Cambridge, Mass., just over the Charles River from Boston, has decreed that there shall be no more Sunday films in Cambridge. He has sent notices to this effect to the various theatres of the city. He said that no Sunday permits would be issued under any circumstances. While Sunday shows have been allowed in Cambridge for a long time, there have always been protests against them, and recently the opposition to them gathered such force that the mayor granted a hearing on the question.

It developed at the hearing that the objections came mostly from clergymen and on religious grounds. Most of the picture houses in Cambridge are of high class. It is generally thought that Sunday pictures will not be barred long.

CITY CAN'T EXPECT MUCH SYMPATHY FROM EXHIBITORS

Now that the municipal auditorium of Oakland, Cal., is completed, following serious charges of incompetence and wasting of public funds, it is being conducted as a competitive institution, competing with other theatres in a business way.

At the opening event a lady suffered an injury and has been awarded a judgment for damages, the judge ruling that the city, having seen fit to enter the amusement field, must share responsibility the same as any other theatre. The Auditorium, designed to cost $500,000, has cost over $1,000,000, and is now being used regularly for theatrical purposes. It has a seating capacity of over 10,000, which makes it a serious competitor for regular moving picture and other theatres.

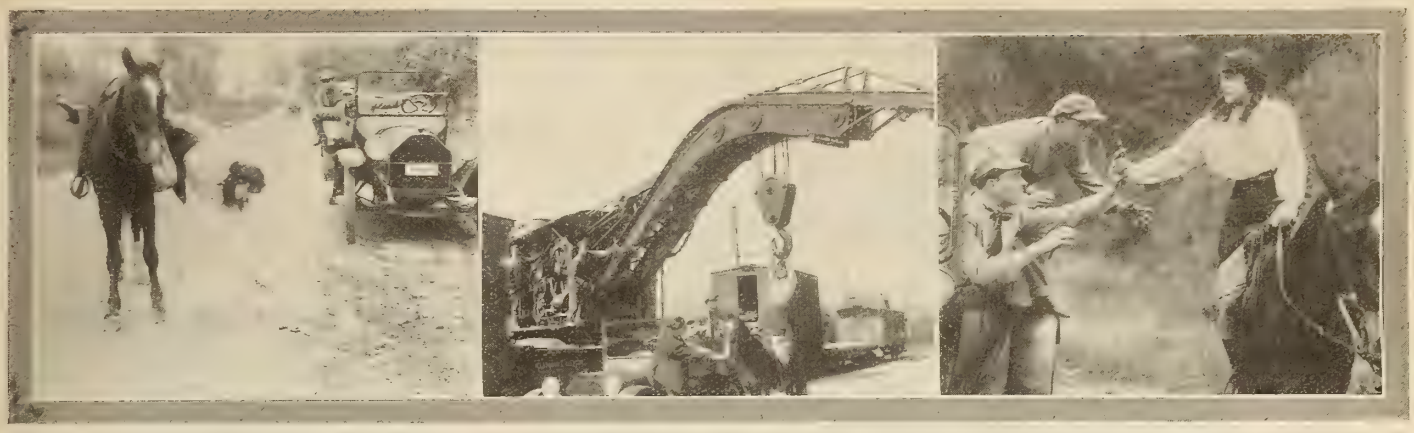
ORDINANCE AFFECTS 300 CAPACITY THEATRES IN TULARE, CAL.

A new building ordinance has been adopted at Tulare, Cal., and a section has been added regulating theatres and public buildings with a capacity of more than three hundred persons.

It is provided that there shall be proper exits and that the doors shall be unlocked when the building is occupied.

CIVIC PURITANS WILL SCORN MONEY AND CENSOR FOR "HONOR"

Benton Harbor, Mich., has a new ordinance authorizing the mayor to appoint three citizens, composing a censorship board, to serve without pay, whose duty it shall be to censor film.



SCENES FROM "THE TRAIL OF DANGER," EPISODE OF "THE HAZARDS OF HELEN," KALEM RAILROAD SERIAL, WITH HELEN GIBSON

MABEL NORMAND LEAVES EAST TO JOIN INCE-TRIANGLE FORCES

Mabel Normand, "The Keystone Girl," left New York last week for the Ince studios in California after her two appearances with Roscoe Arbuckle in the eastern made Triangle farces, "He Did and He Didn't" and "The Bright Lights." The last coupon on about three yards of ticket read: "Good for One Passage from Los Angeles to Culver City." This is significant in that it shows that Miss Normand is really to achieve her ambition and appear as a star in light comedy dramas. Teddy Sampson, wife of Ford Sterling, went with her, probably to rejoin the Griffith players. She last appeared with Helen Ware in the Fine Arts feature, "Cross Currents."

"More Plots and Fewer Pies" is Mabel Normand's slogan from now on. She believes she is just as good a prospect for the five-reel comedies as William Collier, who made his film debut at the Mack Sennett studios. Ince will find that he has an ambitious worker on his hands when she presents herself for rehearsals.

Complete details regarding her first appearance in her new sphere will be forthcoming as soon as she and Thomas H. Ince have had a few conferences.

ALBERT MORRISON, "LEGIT" ACTOR, IN CAST OF "WOMAN WHO DARED"

With the release of the film dramatization of C. N. and A. M. Williamson's "The Woman Who Dared," now being produced by the California Motion Picture Corporation at San Rafael, Cal., another actor of long standing on the legitimate stage will make his debut upon the screen.

Joining Andrew Robson and William Pike in their support of Beatriz Michelena in this production is Albert Morrison. Both Robson and Pike are already well established with picture fans. Andrew Robson has supported Miss Michelena in every one of her screen productions, and William Pike played opposite her in both "Salvation Nell" and "The Unwritten Law." Morrison, however, has never before acted before the camera.

In "The Woman Who Dared" Morrison plays the part of an Italian nobleman, who is an aspirant for the hand of The Woman, played by Beatriz Michelena. He has for a rival a young American, impersonated by William Pike.

New Orleans Members of Industry Organize

Exhibitors, Exchange and Supply Men Form the Southern Motion Picture Trade Association and Plan Exposition for City During Mardi Gras Week in 1917

Special to Motion Picture News.

New Orleans, La., April 15.

THE Southern Motion Pictures Trades Association was formally organized at a luncheon meeting of exhibitors, exchange and supply men in the main dining room of the DeSoto Hotel April 6.

C. A. Walker, editor of The Motion Picture Journal, who is principally responsible for the exposition idea for New Orleans in 1917, arrived in New Orleans in the morning from Atlanta, and was the principal speaker at the meeting. Introduced as originator of the exposition idea, Mr. Walker referred to the similar event staged in Dallas, Texas, two years ago, and the one which was held in Atlanta last week. In Dallas, Mr. Walker states, there were about two hundred exhibitors present, and in Atlanta about the same number; but that as each of these affairs had been scheduled a short time after the idea was started, neither was the success that an exposition in New Orleans next year would be if the preliminary plans are laid now.

He said that in Atlanta the secretary had made every endeavor to get motion picture stars at the ball on the final night; but had failed because the time was too short to secure the co-operation of the producing company. He then staged a beauty contest, and this affair was attended by more than 3,000 persons.

It was definitely settled that an exposition to take in all branches of the trade will be held in New Orleans in February, 1917, during Mardi Gras week, when the city is thronged with thousands of Carnival visitors.

The luncheon meeting was called by Karl A. Bugbee, Metro manager in New Orleans. Mr. Bugbee called on exchange managers, exhibitors and newspaper men to get their views regarding the undertaking, and, on a motion by J. Eugene Pearce, a permanent organization under the name of the Motion Picture Trades Association was effected. Speakers included Al G. Shear, Universal manager; H. G. Morrow, General manager; S. T Stephens, Mutual manager; Ross Hardenbrook, World manager; Raoul Junet, Pathé manager; Nat Ehrlich, Triangle manager; L. J. Hennessey, of the New Orleans Association of Commerce; R. S. Pritchard, New Orleans *Item*, and N. S. Thatcher, New Orleans *Times-Picayune*.

Mr. Pearce was elected president and Mr. Ehrlich temporary secretary. Al Shear and Karl Bugbee were named members of the executive board, and conferred with the president after the meeting on plans for furthering the exposition, and sketched out details.

Various committees are to be named within a week. Those present at the meeting included Al. G. Shear, Universal; H. G. Moreau, General; F. W. Barron, Fox; K. A. Bugbee, Metro; S. T. Stephens, Mutual; Ross Hardenbrook, World; R. King Evans, V-L-S-E; Howard Gale, Kleine-Edison; Raoul Junet, Pathé; H. F. Wilkes, Paramount; L. C. Scott, Texas Paramount; Nat Ehrlich, Triangle; J. Eugene Pearce, L. J. Hennessey, J. C. Raglan, R. S. Pritchard, N. S. Thatcher, and C. A. Walker.

MARYLAND CENSOR BILL SHOWN TO BE UNCONSTITUTIONAL

Special to Motion Picture News.

Baltimore, April 15.

A strong delegation of motion picture exhibitors went to Annapolis, Maryland, on Monday, April 10, to urge Governor Harrington not to sign the motion picture censorship bill passed by both houses of the Maryland legislature. The members of the delegation got little encouragement from Governor Harrington, but it was pointed out to the State executive that the bill, in its present form, was unconstitutional.

This point was taken on a recent ruling of the Supreme Court, that States revenues cannot be divided as provided for in the Maryland censorship bill. It is now possible for the bill to remain unsigned on this technicality.

Another feature brought up was the fact that as no film is made in Maryland, the censorship question is one for the Interstate Commerce Commission to act upon. Local picture interests are building their hopes on these features for defeating the bill. There is still a chance to avoid censorship in Maryland, it is confidently believed.

Film News From Foreign Parts

Australian Made Films Seldom Go Out of Country

Special to Motion Picture News.

Sydney, N. S. W., March 15.

SPEAKING to Alfred Rolfe last week about the difficulties of producing pictures in Australia, he remarked that one of the chief setbacks was the impossibility of securing a foreign market. "Pictures made in this country," he said, "rarely, if ever, find their way to the English and American fields. Four prints are sufficient to supply the needs of local exhibitors, sometimes even less than that." Mr. Rolfe said that in his opinion the only chance, at present for Australian pictures to compete with the foreign and English trade is for a well established firm in either England or America, to establish a branch here and release through the regular programs in the forementioned countries."

Mr. Rolfe has had twenty-five years' experience on the stage and pictures and in the latter profession has produced some very worthy subjects. Four or five years ago he was associated with the Australian Photoplay Company, and with him in this firm were Stanley Walpole and Ethel Phillips, who have both been successful in the United States. Alfred Rolfe was with Fraser Films previous to joining the Australasian Films, Ltd. He is now working on a series of industrial films for this concern, and shortly leaves for the "outback" to take necessary scenes. The pictures will show the industries of the Commonwealth, such as wool-growing, stock-raising, timber-getting and mining.

Speaking of the Triangle Films Mr. Rolfe said that in his opinion they were the "acme of perfection."

The authorities in Hobart, Tasmania, have decided to allow a continuance of Sunday exhibitions provided that suitable subjects are screened.

Triangle Goes Well

The publicity matter distributed by the Australasian Films, Ltd., in connection with the Triangle Pictures will take a lot to beat, for it is perhaps the best of its kind yet handled by any film concern in this city.

Several scenes of the crowds attending the "Triangle Trade Show" last week at the Palace theatre were "shot" by the *Australian Gazette* cameraman.

An important announcement came from the Fraser Film Exchange last week, stating that it has secured the rights for Australia to Universal Red Feather Features and Bluebird Photoplays. There has been no definite announcement as to the first subjects so far.

The smaller subjects of the Universal Company are handled jointly between the Fraser Exchange, and Co-Operative. The latter firm also controls Metro and World Feature Films in this state. Fraser's are at present erecting a new picture theatre in George street, Haymarket, which is to hold 2,000 and it is probable that Universal Red Feather Features will make their initial bow at the opening of this new house.

On Thursday and Friday last, the 9th and 10th inst., Australasian Films, Ltd., gave an introductory screening of the long-awaited Triangle productions at the Palace theatre. Many members of the trade were present and after a short speech by George Portus, on Thursday afternoon, the pictures were screened. Thursday's program consisted of "The Coward" and "Crooked to the End," Kay-Bee and Keystone productions, respectively. The Keystone was received like a drama, the audience groaning when the "villains" were successful and clapping the hero. But everyone in the whole audience roared with laughter at the wonderful comedy stunts provided in the last five minutes of the Sennett creation.

"The Coward" was received very well, and proved a decided contrast to the uproariously funny Keystone which preceded it. Several members of the audience, who probably have brothers, fathers or relations at the front, burst into tears, so wonderfully realistic was the production. "The Golden Claw" and "The Submarine Pirate" provided Friday's entertainment. "The Golden Claw" is a high-class production, but I think the majority of the audience liked the first Ince picture better. "The Submarine Pirate" was wonderful—a real comedy. The mechanical effects—like in "Crooked to the End"—were extraordinary.

If the future Triangle productions maintain the standard of the first four screened at the trade showing, their welcome in this and other cities of the Commonwealth is at once assured.

The historic Lyceum theatre has been remodelled, and renamed the Triangle Playhouse. The first public showing will be conducted here on Saturday next, the 18th inst.

The Fox Film Corporation (Australasia) Ltd., are now comfortably located in their offices at 194 Pitt street, Sydney. Judging by the genial expression of Lieut. Jim Anderson's face, the firm seems to be doing good business. "Carmen" and "The Kreutzer Sonata" have been enthusiastically received at the Empire theatre, Katoomba, N. S. W. This town is the holiday resort of wealthy Sydneyites, and is situated among fine scenery in the famous Blue Mountains. The summer population often exceeds the twenty thousand mark, so the Fox productions should always be sure of a hearty welcome.

Raymond Longford and a company of artists sail shortly for New Zealand, where they will take such scenes as are required for their new spectacular production.

The management of the Theater Royal (J. C. Williamson, Ltd.) gave to their patrons at the matinee last Saturday one of the longest picture programs yet submitted to the public, the two star features being "The Nigger" and "The Thief," both Fox features. The former has been cut down a great deal, and as it now stands, contains nothing likely to be offensive. Farnum's acting again won applause from the spectators. "The Thief" was a very poor picture judging by the standard of previous Fox pictures. "The Nigger" was rendered more attractive by the orchestra, under the direction of Gustave Slappofski, giving some fine plantation melodies.

The program at this theatre next week will be Betty Nansen in "Should a Mother Tell," and "The Devil's Daughter," with Theda Bara.

George Mathieson, business manager of the Royal, has just returned from a flying trip from Melbourne, in the company's interests.

Making War Cartoons

Harry Julius, cartoonist for various local papers, and also for the *Australasian Gazette,* is at present working on a lengthy cartoon, dealing with the war, for Australasian Films, Ltd. This will be the first picture of its kind made in Australia.

Barrington Miller, general manager of Union Theatres, Ltd., has secured a large block of land in a prominent position in Sydney, and intends to build a new theatre shortly. Negotiations are also under way for the securing of sites in Melbourne, Adelaide and Perth.

Hal. H. Carleton.

EXPECT 15 CENT PRICE LEVEL IN MARITIME PROVINCES

Special to Motion Picture News.

St. John, N. B., April 15.

Conditions have been changing rapidly in the amusement world of the end of the country, with the result that whereas the universal price of admission to film houses has been until lately five cents, it is now, except in four cases, fifteen cents.

It is strange that these four cases of backward policy, or holding to old customs, should be in St. John itself. One of these houses is the Unique, now being reopened, and it is expected that there will be only three left of the Old Guard by next month in the whole of the three Maritime Provinces.

AINSWORTH, VILLAIN IN "MARY PAGE," IS "YANKO-SPANKO" WAR VETERAN

Sydney Ainsworth, the villain in "The Strange Case of Mary Page," Essanay's fifteen episode series, is a native of England, having come to this country when he was three years of age. He was educated in the public schools of Madison, Wis., served in the Spanish War, and then went



SYDNEY AINSWORTH

on the stage, appearing with Maude Adams in "The Little Minister" and in several Broadway productions. He played leading roles in stock at Cleveland and Milwaukee.

He joined Essanay in 1914, and has been seen in "Graustark," "The White Sister," "In the Palace of the King," and "The Misleading Lady."

ELMENDORF LECTURES BOOKED 1,500 CONSECUTIVE NIGHTS

Special to Motion Picture News.

Chicago, April 15.

On Monday, April 17, the Elmendorf Travel Talk Company releases the following five subjects:

Yellowstone Park, Holland, The Grand Canyon, Ceylon and Dalmatia and Montenegro.

These will open at the Lyric Theatre, Moline, Ill.; the Casino Theatre, Gary, Ind.; the Grand Theatre, St. Mary's, O.; the Columbia Theatre, Muncie, Ind.; La Petite Theatre, Kankakee, Ill.

The road men, who have been working exclusively in the territory within a radius of 150 miles of Chicago, have already booked these pictures for 1,500 consecutive nights.

JESSIE ARNOLD, BACK FROM AUSTRALIAN TOUR, WITH "U"

Jessie Arnold, who has just returned to America from an extended theatrical tour through Australia, has been added to the stock company of the Universal. Miss Arnold has had a number of years' experience on the legitimate stage, and for a time played with William Collier and other notables.

"God's Country" Filmed 9,000 Feet Above Sea Level

Vitagraph Eight Reeler Is Photographed in Deep Snows of Bear Valley in Mountains of Southern California—William Duncan, George Holt and Nell Shipman in Cast



"SNOW STUFF" IN "GOD'S COUNTRY AND THE WOMAN," SPECIAL VITAGRAPH BLUE RIBBON, TO BE RELEASED THROUGH V-L-S-E

"GOD'S COUNTRY AND THE WOMAN" is a special Vitagraph Blue Ribbon Feature, an eight-reeler which was photographed in the deep snows of Great Bear Valley up in the San Bernardino Mountains of southern California.

Bear Valley is 9,000 feet above sea level, and is reached by a dog road over which Rollin S. Sturgeon and his Vitagraph players journeyed to camp for six months while filming this photoplay.

William Duncan, George Holt and Nell Shipman are the principals who enact the drama of a girl, whose mother is overpowered by a villain and gives birth to a child in the absence of her husband. The daughter comes bravely to the front to assume the responsibility of the motherhood. To preserve her own honor the girl, just before her father returns, writes him that she is going to the northwoods to meet her "husband." The ruse works well, for a young man drifting down stream on a homeward journey from the wilds, beaches his canoe near the girl's forest shelter, and falls in love with her.

She prevails upon him through his great love for her to pose as her husband, and they go back home together to protect the good name of the mother. A marriage ceremony is performed, but they live in separate rooms in a frontier home until finally the baby dies and the villain, who all the while is trying to get possession of the girl, is devoured by a pack of sledge dogs who trail him down after a sensational battle in which the arch conspirator and his fellow-outlaws in "Devil's Nest" are vanquished, and the girl, who had been made captive, is freed by her sweetheart.

Thereafter, in the glow of the burning rendezvous, the hero takes the girl to his heart as wife in fact as well as name, for in the passing ordeals the violation of the mother becomes known to him and his bride becomes free to claim his love.

"Gilded Spider" from Bluebird on May 8

Scenario Is Based on Ida Park's Story and Is Vehicle for Louise Lovely and Lon Chaney —Joseph De Grasse Directed

THE Bluebird release for May 8 will be "The Gilded Spider," based on Ida May Park's story and scenario, with Louise Lovely in the star part and Lon Chaney her leading man. Joseph De Grasse made the production.

Lon Chaney carries the story through a one-man vendetta that starts in Italy and finishes in New York. There are two separate kidnapping scenes, one ending in the suicide of an Italian girl, who jumps from an American millionaire's yacht into the Mediterranean, and the other constituting reprisal for the deed, accomplished after years of waiting.

There are scenes depicting the private roof garden of a wealthy New Yorker, where revelry ends in the suicidal leap of the vengeful Italian from the roof to death on the pavements far below. An exciting automobile chase forms the basis for another sensation, and there are minor incidents that have been designed to furnish "thrills."

Supporting Miss Lovely and Lon Chaney will be Lule Warrenton, Marjorie Ellison, Gilmore Hammond, Jay Belasco and Hayward Mack.

In the projection room of Bluebird Photoplays during the past week a lady of the name of Isabel has been reducing. She has not rolled upon the floor, nor has she practiced with dumb-bells or avoided the Automat in pursuance of a prescribed course in dieting.

As a matter of fact, be it said Isabel was not too fat, as some plump ladies consider themselves. Isabel was too long by three reels to fit on the Bluebird program.

Therefore she was constructed in eight lengths, with a sensation every 200 feet. Then came the process of reducing. With shears, axe, paste pot, pencil, hammer and file the Bluebird editors got after the lengthy Isabel, and after several days' work reduced her to five reels, and still there remained a sensation every 200 feet.

Florence Lawrence will enter the list of Bluebird stars late in May as the "Elusive" one.

FORD PUBLICATION RUN BY SACKER AND WILTERMOOD

The *Photoplayers Weekly,* a four-page newspaper published in Los Angeles and owned by Francis Ford, formerly of the Universal Company, is in the future to be edited and published by Frank M. Wiltermood, scenario writer of the Universal staff, and Jack Sacker, actor at the film city. Both parties will continue their work for the Universal and take care of their newspaper business in the evening.

Many Brooklyn Houses Send Delegates to Meeting

Speaker at Second Assemblage of Newly Organized Association Urges Need of Organization for Effective Defense Against Adverse Legislation

PRACTICALLY every theatre in Brooklyn was represented at the second meeting of the newly formed Associated Motion Picture Exhibitors' of Brooklyn, held at the Regent theatre, Fulton street and Bedford avenue, last Monday night. For enthusiasm and good will this meeting undoubtedly surpassed any other gathering of similar character, and it was afterward unanimously agreed that the three hundred theatres of Brooklyn would be well represented amongst organized exhibitors.

Temporary Chairman William Brandt appointed a committee of five, consisting of Mr. Manheimer, Park theatre; Mr. Loeb, Sumner; Mr. Levine, Regent; Mr. Glyn, Alhambra, and Mr. Title, T. N. F. theatre, to confer with Lee Ochs, chairman of The Motion Picture Exhibitors' League of New York State, and a committee of five, regarding the co-operation of the new organization with that of the state.

M. Carpenter, secretary of The New York Automobile Association, was the principal speaker of the evening, and in urging a strong and centralized organization, said:

"The motion picture exhibitor is almost in a similar position as were the automobile dealers before we formed our association. We were the target of every lawmakers' attack, until we got together and told these gentlemen that we had sufficient laws to be regulated under. Our organized strength made an indelible impression. We found it worked so well that we decided to make a permanent body of our organization for our mutual protection.

"You have a very similar business. You are practically *dealers* in motion pictures, jobbing the manufacturers' merchandise at a certain price of admission, just as we job the manufacturers machines at certain prices. You should take advantage of the precedent we have established and be in the same position as we are.

"If legislation affecting our industry is offered we are consulted, and there is no reason why an industry as large and vital to the welfare of the community as yours should not be in the same position. Of course our manufacturers have their own organization also, and upon occasion when adverse legislation is presented, we stand shoulder to shoulder and fight the common enemy."

Mr. Carpenter's remarks made a deep impression, and upon conclusion of his speech he was loudly applauded and presented with a rising vote of thanks. Several exhibitors immediately paid their initiation fees and joined the Brooklyn Association.

Discussion regarding existing bills pending at Albany before the legislature was then held, some of the exhibitors realizing for the first time that legislation had been introduced that was very vital to their welfare.

An important subject brought up was the exhibition of films in public schools and churches in direct competition with the theatres, but on account of the lateness of the hour the matter was laid on the table as unfinished business, discussion and action to be resumed at the next meeting, to be held Monday, April 10, at the Sumner Theatre, Sumner and Gates avenues. All exhibitors of Brooklyn were cordially invited to attend.

"Work and Some Imagination Make Good Cartoons"

Sullivan, Creator of Black-faced "Sambo" Whose "Sammie Jonsin" Comics for Universal Attracted Favorable Comment, Gets Results by Such Simple Means

PAT SULLIVAN, cartoonist, creator of black-faced "Sambo," has been fashioning a number of animated cartoons for Universal which have brought forth much favorable comment. All of these subjects, which are in split reel form, have to do with the adventures of "Sammie Jonsin," the same character which was made to perform in still pictures for the McClure Syndicate before Mr. Sullivan entered the picture field.

Mr. Sullivan is from Australia. He has been in America for six years, and besides drawing "Sambo" for McClure's Syndicate, he did considerable work for the New York *Evening World.* Mr. Sullivan, however, does not attribute his success in motion picture work to his syndicate and newspaper experience. He believes that the art of drawing for reproduction on the screen is totally apart from that of the older profession, and is an individual art.

He has no patents or any secret method of fashioning his comic cartoons. Plenty of hard work, some imagination—those are the essential requisites for film cartooning, to his way of thinking.

Prominent on Mr. Sullivan's staff is Arthur T. Crichton, a cartoonist formerly employed on several metropolitan dailies throughout the country, including the Boston *Herald,* the Philadelphia *North American* and the Philadelphia *Record,* where he remained for five years. Mr. Crichton is doing original work besides assisting on the Sambo pictures.

Mildred Walker is another artist on the Sullivan staff. She has just entered this field, and Mr. Sullivan is exploiting her work, the first of which will shortly appear. She is believed to be the only woman artist doing cartoon work for the pictures.

Wrecking Train Shown at Fair Used in a "Hazard"

Baldwin Locomotive Company Exhibit at San Francisco Helps to Put Thrills in "The Trail of Danger"—Train on View at Kalem Station

CONSIDERABLE negotiations and pulling of wires with railway officials higher up was necessary before Kalem succeeded in securing permission to use the Salt Lake Railway's prized wreck train equipment in a "Hazard of Helen." The equipment is probably the latest in use on an American road, and as part of the Baldwin Locomotive Company's exhibit at the San Francisco Exposition attracted considerable attention.

The use of the wrecking train was found necessary for the production of Kalem's forthcoming "Hazard," "The Trail of Danger." In this episode a series of thrilling feats lead up to the climax, which finds Helen on horseback and pursued by conspirators in an automobile.

Her frantic cries for help are heard by the workmen on the wreck train, who, seeing that there is no time to stop the speeding train, swing the huge crane of the wrecking car out over the road beside the tracks. Helen quickly grasps the chain dangling from the crane and is swung clear of the saddle and through the air to the car just as the pursuing automobile strikes her mount.

The monster wrecking train was one of the sights of the week at the Kalem "Hazards of Helen" studio, which has been designated an official station on the Salt Lake road. The station is completely equipped in every respect for its double use as a real station and as a motion picture studio with all conveniences.

Coincident with the official sanction to name "Kalem" a stopping place in the Salt Lake route-books Helen Gibson was named stationmaster. Helen declares that so far she has found the position merely honorary, but that she is willing to work any time the railroad adds a salary to the title.

BULLOCK MAKES PLEA FOR LEAGUE AND BOARD OF TRADE UNITY

Cleveland, Ohio, March 28.
William A. Johnston,
Motion Picture News,
New York City, N. Y.
My dear Mr. Johnston:

I heartily concur in all that friend Rembusch said in Motion Picture News, issue of April 1, under the caption, "Let Us Have Unity."

For six years we have been in poor shape as a national exhibitors' organization, but this year bids fair to bring grand results and while we are perfecting and strengthening our own organization, we should work hand in hand with the Motion Picture Board of Trade in everything pertaining to our mutual benefit.

I have nothing to add to Rembusch's fine article. He covered the subject thoroughly. LET US HAVE UNITY!

SAM BULLOCK.

MARGUERITE COURTOT LEADS BALL IN JACKSONVILLE

The recent motion picture ball held for the benefit of the Actors' Fund and a local charity at Jacksonville, Fla., was opened by Marguerite Courtot, of the Gaumont Company, who led the grand march with Mayor J. E. T. Bowden.

FURMAN LEAVES PATHE

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., announces that R. T. Furman, who has been connected with that company for the past twelve months, has severed his connections.

Myers and Rosemary Theby at Work on Vims in South

Actor, Who Gained Reputation as Producer of Successful Comedies, Will Direct a Weekly Series for General Program—Studio Delegate Meets Stars on Arrival in Jacksonville

HARRY C. MYERS and Rosemary Theby arrived last Monday at the Vim Comedy studios in Jacksonville, Fla., and started work immediately on the first of a weekly series of "refined" comedies to be released under the Vim brand on the General program. Mr. Myers, who has an enviable reputation as a producer of high-class comedies, is directing.

The famous comedy team last week signed a two-year contract with Mark Dintenfass, of the Vim organization, under whose management they worked during their long regime as Universal stars. Speaking of his plans, Mr. Dintenfass said:

"We have always been proud of the Vim program, but the weekly release of a refined comedy, featuring two such popular artists as Harry Myers and Rosemary Theby, is a matter for congratulation. Both Mr. Burstein and I consider that we have secured the biggest drawing card in the comedy field, and the biggest bargain, too. This team has achieved a deserved popularity during several years of co-starring, and Mr. Myers is a wonderful director, an artist in every way. Although their contract calls for salaries of four figures, we consider them cheap at the price."



HARRY MYERS — ROSEMARY THEBY

Mr. Myers came into pictures seven years ago, after a successful career on the stage. He joined the Lubin company and was quickly recognized as a screen comedian of the first water, although he was at first cast for drama. During his long association with the Lubin forces he began playing with Rosemary Theby, and the co-partnership has lasted for four years.

On their arrival in Jacksonville, the co-stars were met by a delegation from the Vim studios, headed by Louis Burstein, in personal charge of direction; "Babe" Hardy and Billy Ruge, of "Plump and Runt"; Elsie MacLeod, Bob Burns and Walter Stull, of "Pokes and Jabbs." It was a real welcome, for the majority of the Vim players are old stage companions of Mr. Myers and Miss Theby, having played with them in stock before coming into picture work.

For his first release, shortly to be announced, Mr. Myers has chosen a story which offers opportunity for some elaborate effects as well as sparkling comedy. He practically owned the outdoor stage last week, and this gives some idea of the scope of the work; for the stage comprises 35,000 square feet under cloth diffusers.

No date has yet been set for the first release, but advance bookings have already been received from many parts of the country, especially from the Far West.

Kaufman to Direct Pauline Frederick for Famous

First Production Under His Hand for Company Will Be "The Great Gamble," an Adaptation of an E. Phillips Oppenheim Story—Director Was Associated with Frohman

AN addition has been made to the producing staff of the Famous Players Film Company in the person of Joseph Kaufman, who has severed his connection with the Lubin Company, for which he has been directing three, four and five-reel productions for the last three years. His last film made under the banner of the Philadelphia concern was "Dollars and the Woman."

Mr. Kaufman's first production for the Famous Players will be an adaptation of E. Phillips Oppenheim's story, "The Great Gamble," in which Pauline Frederick is to be starred. Robert G. Vignola, who has presided over Miss Frederick's last three film appearances for the Paramount Program—"The Spider," "Audrey" and "The Moment Before"—is to direct the film debut of a celebrated Broadway star who is soon to make her first appearance on the screen in a Famous Players production.



JOSEPH KAUFMAN

Through Mr. Kaufman's connection with the Famous Players he will again come in official contact with Hugh Ford, as the former appeared on the stage under the direction of Mr. Ford over ten years ago. A native of Washington and a graduate of Georgetown University, Mr. Kaufman first appeared on the stage in a big stock company in the Capital City, and then played in stock in Denver, Cincinnati, Pittsburgh, Detroit and New York City successively.

Mr. Kaufman spent seven years in association with Charles Frohman, during which time he was stage manager for Maude Adams, William Collier, Mrs. Patrick Campbell, Virginia Harned, and acted as Marie Doro's first stage manager. During the latter part of his connection with Mr. Frohman he worked on productions in conjunction with the manager.

Joining Cohan and Harris, Mr. Kaufman played in "Brewster's Millions," "Wallingford," "Forty-five Minutes from Broadway" and other successes before allying himself with Frederick Thompson, for whom he played the wireless operator in the famous drama, "Via Wireless," which scored such a hit at the Liberty Theatre, New York. He later starred in "Brewster's Millions."

After playing "The Country Boy" for a season under the management of H. B. Harris, Mr. Kaufman went to Philadelphia to act as co-director with Frank Reichner at the Little Theatre. It was here that he attracted the attention of Siegmund Lubin while playing a dope fiend. The film manufacturer was looking for someone to play the leading role in "The Drug Terror," and he found in Mr. Kaufman the answer to his problem. That was three years ago. After acting in films for a year, Mr. Kaufman took up the direction of feature productions, and has been engaged on that work ever since.

TWO BILLIE BURKE PICTURES STIR OHIO

Special to MOTION PICTURE NEWS.

Cleveland, O., April 15.

Although the big exhibitors in Cleveland are still bidding against each other for first run on the new Billie Burke motion picture novel, bookings throughout northern Ohio are said to be particularly gratifying. Record prices are evident all along the line. Billie Burke's "Peggy" broke all records at the Metropolitan Theatre, Cleveland's best photoploy house.

Although several houses are competing for first run of "Gloria's Romance" in Cleveland, it is generaly expected that the Metropolitan Theatre will outbid all its rivals. The Cleveland *Plain Dealer,* the most influential paper in northern Ohio, will run "Gloria's Romance" in narrative form.

ALICE JOYCE, FORMER KALEM STAR, SOON BACK IN PICTURES

Alice Joyce, who achieved wide popularity during her long engagement with the Kalem Company, will return to the screen, it is announced. She is negotiating through her business manager, Joseph W. Farnham, of the Amalgamated Photo Play



ALICE JOYCE

Service, with several producers, and will shortly make known which company she will become affiliated with.

About a year ago Miss Joyce resigned from Kalem, and since then has been taking a rest at her country place in the Berkshires.

WASHINGTON, D. C., ENTERS ACTORS' FUND CAMPAIGN

The latest big community to enter the competition of cities in the mammoth Motion Picture Campaign for the Actors' Fund of America is Washington, D. C. An energetic committee has been organized in the National Capital to see that it does its share in raising the $500,000 for the endowment of the fund which the heads of the motion picture industry engaged to collect in fifteen wooks.

The chairman of the board of city commissioners is the honorary chairman of the campaign's Washington committee and Alfred Ferguson is the active chairman. Other members of the committee are J. H. Walraven, J. L. Yates and Fred Haskins.

Mr. Ferguson reports to Samuel Goldfish, chairman of the national executive committee of the campaign, that the proprietors of the Washington motion picture houses are all taking a lively interest in the movement.

BARTLETT TO DIRECT MARIE EMPRESS FOR BALBOA

Charles E. Bartlett, late Mutual Masterpicture director for the American Company at Santa Barbara, Cal., has been engaged by Balboa, where he is now busy in producing the first subject which features Marie Empress, entitled "The Chorus Girl."

Mr. Bartlett will next make a Babylonian feature which will have many innovations.

Bill for Relief in Making Photoplay Copyrights

Amendment to Law Would Do Away with Practice of Submitting Two Copies of a Completed Reel to Comply with Provisions of Section 12 and Also Help Poster Situation

Special to Motion Picture News.

Washington, D. C., April 15.

A BILL has been introduced in the House of Representatives by Representative W. R. Oglesby of Yonkers, N. Y., to amend the present copyright law so that in certain cases it will not be necessary to file with the application for copyright the two copies of the copyrighted work as is now required.

Section 12, which is to be amended, provides "That after copyright has been secured by publication of the work with the notice of copyright as provided * * *, there shall be promptly deposited in the copyright office or in the mail addressed to the register of copyrights, Washington, District of Columbia, two complete copies of the best edition thereof then published * * *. No action or proceeding shall be maintained for infringement of copyright in any work until the provisions of this Act with respect to the deposit of copies and regisration of such work shall have been complied with."

The Oglesby bill adds the following proviso:

Provided, however, that in the case of any work referred to in this section wherein copyright has been secured by publication of the work with notice of copyright, which by reason of its character, bulk, fragility, or because of dangerous ingredients cannot expediently be filed, the Register of Copyrights may determine that there shall be deposited, in lieu of two complete copies of such work, such identifying photographs or prints together with such written or printed description of the work as he shall find sufficient to identify it; and provided further, that in the case of motion picture photoplays and motion pictures other than photoplays, whenever deposit has been made as required by the provisions of the Act of Congress approved August 24, 1912, and registration has been secured thereunder, such deposit and registration shall hereafter be held to be sufficient for all purposes, and shall exempt the copyright proprietor from the deposit of two complete copies of such photoplay or motion picture if it is later reproduced in copies for sale, and the provisions of the amendatory Act of August 24, 1912, are hereby made to apply to motion picture photoplays and motion pictures other than photoplays that have been reproduced in copies for sale or otherwise published.

Under the provisions of Section 11 of the law it is necessary only to furnish one print taken from each scene or act where the work to be copyrighted consists of a motion picture photoplay. Notwithstanding this provision producers have apparently felt obliged to comply with the provisions of Section 12 and submit two copies of the complete reels. This has resulted in producing an awkward situation at the copyright office for not only are the reels bulky but they are dangerous and, as they fulfill no purpose, they are not desired. Another article, which by its nature, is bulky and equally undesirable, is the poster, and this also comes within the provisions of the amendment.

Earle A. Dyer.

Chain of Actors' Fund Committees Completed

Active Interest Is Awakened from Coast to Coast, 1,200 Exhibitors Already Promising to Contribute Ten Per Cent of Their Receipts on May 15

THE National Committee of the Motion Picture Campaign to raise $500,000 for the Actors' Fund of America has now completed a chain of committees from Coast to Coast, and announces that everywhere active interest has been awakened among film people. Already 1,200 exhibitors have promised to contribute ten per cent. or more of their receipts on May 15, which has been designated as National Motion Picture Tribute Day.

Busy men of affairs in every walk of life are lending their aid. John Kunsky, who controls ten theatres, has formed a committee headed by Mayor Marx, of Detroit, as honorary chairman, while Mr. Kunsky has assumed the office of active chairman. In Washington, D. C., an energetic committee has been organized, with Alfred Ferguson as active head. The Omaha Screen Club will give a ball on May 11, donating a percentage of the receipts to the Actors' Fund. D. L. Nicholson heads a committee in New Orleans, which is at work to bring up the donations of the Gulf City to a good figure.

In Buffalo, B. J. Brandon, of the Screen Club, has formed a committee for Western New York. The commitee is centering its activities on a ball to be given May 15, the proceeds of which will be donated to the Fund. In New York City the other night Daniel Frohman, president of the Fund, delivered an address before the Screen Club, and over $2,000 in subscriptions was collected by members.

Here are a few of the latest additions to the theatre list for National Tribute Day. They extend literally from Coast to Coast. F. H. Schanze, Schanze Theatre, Baltimore, Md.; F. M. Bond, Bond Theatre, Pontiac, Ill.; Ario Bertotti, Columbia Theatre, Clinton, Ind.; Jay E. Gould, Crystal Theatre, Glencoe, Minn.; E. Newman, Grand Theatre, Helena, Ark.; Guy Mahoney, Palm Theatre, Missouri Valley, Ia.; C. A. Orr, Princess Theatre, Grace, Idaho; I. W. Dakin, Gem Theatre, Hood River, Ore. The capacity of these houses ranges from 800 down to 200, and they represent cities and hamlets.

A letter received from J. S. Smoot, manager of the Camden Theatre, Parkersburg, W. Va., was of the kind that gives cheer to the Motion Picture Campaign's Executive Committee. Mr. Smoot notified Mr. Goldfish that on Sunday, April 13, he will give a sacred concert in his theatre, the entire proceeds of which will be sent to Treasurer Blackton.



ILLUSTRATING TWO COMING METRO PRODUCTIONS: "DORIAN'S DIVORCE" AND "THE SNOW BIRD"

LIONEL BARRYMORE, GRACE VALENTINE, AND MABEL TALIAFERRO ARE FEATURED IN THESE PHOTOPLAYS

NORMA TALMADGE A TRIANGLE STAR

Norma Talmadge, who followed her sister Constance to the Pacific Coast last fall and is now a Triangle star, is featured in an early May release from the Fine Arts studios, called "The Children in the House." Meanwhile Constance, the pioneer, has decided that there's no place like home and she appears infrequently in Triangle pictures. But Norma is fired with ambition, which has been growing every year since she made her film debut at the age of fifteen.



NORMA AND CONSTANCE TALMADGE
(Fine Arts)

Norma crossed the country to play with Robert Harron and sister Constance in "The Missing Links." She was featured with Tully Marshall and Seena Owen in "Martha's Vindication," and as a reward for merit is to have the big type exclusively in "The Children in the House."

"GARDEN OF ALLAH" A SELIG FILM

Following the production of the Selig drama, "The Crisis," William N. Selig is planning to film "The Garden of Allah" in an elaborate and spectacular manner.

Fox in Charge of Paramount Publicity Department

Former Editor of Pictographs Is Working Out Policy for Special Stories and Feature Articles for Sunday Magazine Sections of Newspapers

EDWARD LYELL FOX, newspaper man and only recently European war correspondent, with a staff of cameramen at the front, is now publicity director for Paramount Pictures Corporation. Mr. Fox was managing editor of Paramount Pictographs before assuming the duties of director of publicity.

Mr. Fox contemplates the development of new fields for newspaper publicity very shortly.

"I am devoting particular attention to special stories and feature articles for the Sunday magazine sections of newspapers," said Mr. Fox to a representative of MOTION PICTURE NEWS. "Such a field offers unusual opportunities for picture publicity if it is only gone about in the right way.

"Many publicity men seem to forget that in their stories for newspapers they are writing to enlighten and entertain the public. From the looks of their stuff one might suppose that they were attempting to see how many times they could get the brand name of their company in one line of type. That is not good publicity and certainly not good publicity for a Sunday magazine. Mention your company's name once or twice or three times, but don't forget the use of pronouns. Such stories will command much more attention than the other sort.

"The Paramount company has lately been issuing complete music folios with each feature release. There is a fine chance here for distinctive articles. I have secured permission from many grand opera singers to print their names over articles dealing with music and the picture.

"I have also secured other well-known names to incorporate in stories dealing with Paramount pictures. Such articles will undoubtedly call for more attention than plain press stories."

Mr. Fox will also give special attention to trade paper publicity.

"It is an angle of the business which is just as important as the newspaper stories," said Mr. Fox. "I am endeavoring to sharpen this press matter up, to make it as brief and concise as possible."

Griffith Publishes Book on Censor Menace

In "Rise and Fall of Free Speech in America" Noted Producer Lays Stress on Violation of Constitutional Rights by Attempts to Force Censorship in This Country

A POWERFUL array of arguments against the censorship of motion pictures is presented by David Wark Griffith in his book, "The Rise and Fall of Free Speech in America," recently published in Los Angeles.

Mr. Griffith attacks censorship as a violation of the freedom of publication guaranteed by the Constitution of the United States and of the States, shows that it springs from intolerance, and that it offers a threat to the press as the next victim after the picture.

He points out that the purport of censorship is to forbid the portrayal of vice in any form, and that this piece of sophistry and injustice, if enforced, would make impossible any picture of worth, because the vital conflict between vice and virtue would then have to be eliminated from the drama. History could not be screened, either—not even the life of Christ, because one of the chief figures in that picture would be a certain Judas Iscariot.

Included in the book, on alternate pages, are short, incisive arguments against the menace of censorship, illustrated by satiric drawings, showing the absurdity and hypocrisy of the censorious attitude of mind. The late Mayor Gaynor's veto of the New York Censorship ordinance, and editorial expressions from newspapers, are quoted.

COOPER AND McNISH FIXTURES IN LAUGH-MAKING FALSTAFFS

The vogue of Falstaff comedy characters has forced a new order of things, to the extent that some of the fun-makers must be made permanent. Therefore, Claude Cooper and Frank E. McNish, as "Oscar and Conrad," will now be a fixture in Falstaff comedies. These two will engage in various lines of business, handling pickles or sky-scrapers with equal confidence.

Lloyd Lonergan, their creator, will give the two comedians ample play for their versatility. Cooper and McNish are now in Jacksonville, Fa., where they will pick up enough material to lend variety to the settings of their work. After several weeks there they will return to New Rochelle for the summer.

EIGHT REELER BY INCE FOR VITAGRAPH

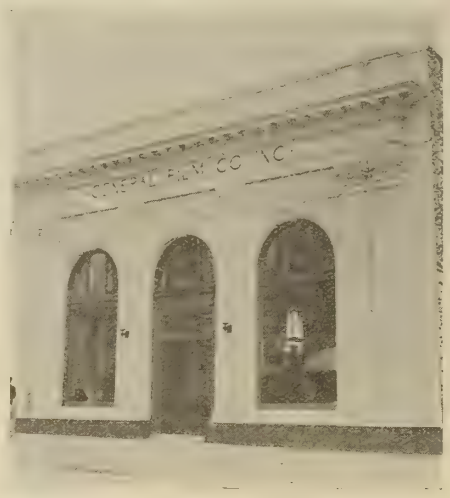
Preparations are under way at the Vitagraph's Bay Shore, Long Island, studios for an eight-reel picture directed by Ralph W. Ince. The title has not been announced. Mr. Ince has engaged what he considers the ablest cast possible for the leading characters.

Many of the international Vitagraph successes are due to the finished direction of Mr. Ince. Such productions as "413," "The Juggernaut," "The Wreck," "A Million Bid," "Sins of the Mothers," "The Painted World," "The Goddess," "My Lady's Slipper" and many others have come from his direction.

General Film Moves Two of Its Branches

Boston Exchange Moves into Building Occupying Whole Block—Frisco Office in Its Own Edifice—Newark Branch Enlarges to Handle Increased Business

NOTWITHSTANDING that May 1 is the generally accepted time for moving, the General Film Company, Inc., by reason of increased business found it advisable to move several of its offices to new



GENERAL FILM COMPANY OFFICES, SAN FRANCISCO

and enlarged quarters without waiting for May 1.

The Boston office on Monday, April 24, was transferred to Ferdinand and Isabella streets, where it occupies an entire building. This structure is said to be one of the most adaptable for film exchanges in the country. Nothing was overlooked in its construction that would add to the expediting of the film business.

E. J. Farrell, formerly division manager of the General Film Company, assumed management of the Boston office on Monday, April 10. Mr. Farrell, some time ago, was manager of the Boston office, prior to being transferred to take charge of the southern division. Having completed his work in that territory, he returned to his old post as manager of the Boston branch.

Business conditions in New Haven have assumed such a favorable attitude that the General Film Company found it necessary to provide many additional films for use in that territory. N. J. Hacking, formerly in charge of the Boston office, assumed management of the New Haven branch Monday, April 10.

The San Francisco office of the General Film Company is now thoroughly settled in new premises, 225 Golden Gate avenue, in a new building which was erected for the sole use of the General Film Company.

To satisfactorily take care of the requirements of the business in New York State the General Film Company recently took over commodious quarters in Syracuse at 445 South Warren street, from where the majority of theatres in that portion of the State will be looked after, instead of from Albany, as heretofore.

The Newark office of the General Film Company, which up until a very short time ago had operated as a distributing branch, has found it necessary to obtain increased space in order to take care of additional business. Exhibitors in New Jersey will be pleased at this new arrangement, as it saves them the necessity of going to New York for their programs.

Brooklyn Body Is Now Local No. 3, N. Y. League

Lee Ochs, President of State Organization, Officially Awards Charter to New Branch at Meeting Held in Sumner Theatre on April 10—Officers and Trustees Elected

THE Associated Motion Picture Exhibitors of Brooklyn, in the presence of practically every exhibitor of Brooklyn, became Local No. 3 of the New York State League, when Lee Ochs, president of the league, officially awarded the charter to the new organization at a meeting held in the Sumner theatre April 10.

The following officers were unanimously elected: Mr. Manheimer, Park theatre, president; Mr. Levine, Regent theatre, first vice-president; Mr. Title, T. N. F. theatre, second vice-president; Mr. Lesselbaum, Vermont theatre, recording secretary; Mr. Loeb, Sumner theatre, treasurer; Mr. Stockhammer, Parkway theatre, sergeant-at-arms; Mr. Brandt, New Albany theatre, executive secretary.

The Board of Trustees was elected as follows: Mr. Mooney, Triangle theatre; Mr. Sanders, Marathon theatre; Mr. Glynn, Century theatre. An executive board was chosen, composed of: Mr. Bland, Duffield theatre; Mr. Hollander, Old Post Office theatre; Mr. Israel, Norwood theatre; Mr. Goodman, Broadway Lyceum; Mr. Forester, Globe theatre; Mr. Sokoloff, Marcy theatre; Mr. Sanders, Fifth Avenue Globe.

President Manheimer, in assuming office, called for the co-operation of all the members. "With over 300 theatres in Brooklyn, representing an investment that runs into millions, it is only fitting and proper that we should have something to say as to how our affairs are administered," he said.

His remarks at this meeting were in line with an address made by William Brandt at a previous session on April 3, when Mr. Brandt outlined the urgent reasons for organization by Brooklyn exhibitors.

At the conclusion of the president's address, the Triangle, Plaza, Williamsburg, and Antoinette theatres were elected to membership. It was announced that the next meeting would take place at the Triangle theatre, April 20, at 11 p. m.

ROTHACKER COMPANY FILMS PAPER MAKING IN ALL ITS DETAILS

Moving pictures made by the Rothacker Film Manufacturing Company showing the complete operations of the North American Pulp and Paper Company's plant at Chicoutimi, Canada, were the feature of the big complimentary banquet given recently to J. E. A. Dubuc by Chandler and Company, Inc., and W. F. Fuqua and Company at the Bellevue-Stratford, Philadelphia.

These moving pictures show every detail of the pulp and paper manufacturing, starting with the cutting of the trees in the forest, and ending with the finished newspaper in the hands of a reader.

LATEST THOMAS PLAY ADDED TO RAVER SCREEN LIST

Augustus Thomas' latest offering to the stage, "Rio Grande," which opened at the Empire Theatre on Tuesday night, April 4, will be added to the list of the other Thomas successes, which will be filmed by the Raver Film Corporation.

The opening performance was attended by members of the Raver Film Corporation as guests of Mr. Thomas. Among those in the theatre party were Mr. and Mrs. Harry R. Raver, Mr. and Mrs. O. S. Chessman, Mr. and Mrs. J. W. Dudley, George Le Soir, Mr. and Mrs. C. J. Ver Halen and Mr. and Mrs. Arthur Butler Graham.

PEARL WHITE DENIES MARRIAGE RUMORS

Pearl White, the widely known motion picture actress now starring in the Pathe serial, "The Iron Claw," denies emphatically the widely published report that she intends marrying Frank Moran, the heavyweight pugilist.

The "peerless, fearless girl," as she is dubbed by the Pathe press agent, announces that she is *not* contemplating matrimony with anyone and is wedded only to her art.

REALISTIC SCENES FROM CHAPTER 15 OF "THE GIRL AND THE GAME," SIGNAL-MUTUAL SERIAL, WITH HELEN HOLMES



"ROMANA" RIGHTS IN LARGE DEMAND

W. H. Clune, producer of the cinema drama "Ramona" at the Forty-fourth Street Theatre, New York, is daily receiving offers, for state, territorial, European, Australian, South American and other foreign rights for the photoplay. Many propositions of a robust nature have been made for the master picture spectacle founded on Helen Hunt Jackson's famous novel.

Next season a number of "Ramona" companies will be placed on tour, playing the legitimate theatres. In the meantime other productions will be seen in Boston and Chicago. In Boston "Ramona" is scheduled to open about the middle of May and in Chicago the first of June.

GARSON MAKES EXTENSIVE PLANS FOR "NE'ER-DO-WELL" SHOWING

Elaborate preparations are being made by Harry I. Garson, of the Broadway-Strand theatre, Detroit, Mich., for the two weeks' run of "The Ne'er-Do-Well," Selig feature, which opens there on Easter Sunday. Mr. Garson has been advertising this film through circulars, postal cards, newspapers and other methods of publicity for the last four weeks.

He also has the State rights for Michigan on this picture and is now making bookings.

BOWMAN MOVES CHICAGO OFFICE OF INTERNATIONAL TO HEARST BUILDING

John Bowman, in charge of the Chicago offices of the International Film Service, has moved his quarters from the Hearst building, and is now occupying the entire seventh floor of the College building. Mr. Bowman is concentrating on the new serial being put out by the International Film Service.

Wreck Ends 15th Chapter of Signal Railroad Serial

Author Frank H. Spearman Saves His Biggest Thrill Until Last—Exhibitors and Patrons Authority for Statement That Photonovel Is Developed Logically

THE first release of "The Girl and the Game" is nearing its close. The curtain will be rung down on the first complete showing as the fifteenth chapter comes to an end.

Exhibitors and patrons of motion picture theatres all over the United States are authority for the statement that this photonovel of mountain railroad life has proved a logically thrilling and interesting continued photoplay.

From the first turn of the crank Helen Holmes and her cast of co-workers have performed rescues, endured nerve-racking punishment and overcome all manner of obstacles for the sake of human interest realism.

Author Frank H. Spearman, however, has saved the triumphant thrill of the railroad serial until the very last.

George Storm, the persevering young railroad man who made good all along the line, wins Helen's heart and hand. Seagrue is a guest at the "announcement" reception. He has conspired with his accomplices, Ward and Adams, to kill Helen's sweetheart. Through the confusion of signals, Seagrue himself becomes the luckless victim of the assassin's scheme.

The murderers race madly away in their auto, but are not quick enough to elude Spike, Helen and Storm, who follow in fast pursuit. The limited thunders along toward the crossing. Ward and Adams attempt to put the speeding train between them and the pursuing auto. Their efforts place them on the crossing as the heavy train crashes into the auto, rolling wreckage along the right of way. When the powerful engine finally creaks to a standstill under screaming brakes, the mangled and lifeless bodies of Ward and Adams are found in the wreck.

Helen, Storm and Rhinelander are now able to live in happiness.

Kansas Censor Compiles List of Children's Films

Carrie H. Simpson Makes Selection for Educational Boards and Women's Clubs Throughout the State—Two Hundred Subjects Receive Her Approval

Special to MOTION PICTURE NEWS.

Kansas City, Mo., April 15

PLANS have been under way in this city for a year or more to create a movement which will give children an opportunity to view pictures other than those desired by the average adult audience. As one of the censors, Carrie H. Simpson, assistant in the state superintendent's office, has had many opportunities to review desirable films for the young people. She has compiled a list of productions, with the names of the producers and stars, for help to organizations desiring to make a specialty of children's programs at motion picture theatres.

Miss Simpson has planned a list of desirable children's plays for the educational boards and women's clubs in the state, with the names of producers who make a specialty of juvenile productions. She has a list of more than two hundred pictures at present, many of which she has reviewed herself.

The Women's Federation of Topeka has made arrangements with the manager of the Iris theatre for a series of matinees for children to be given Saturday afternoons. Pictures showing fairy tales, industrial and educational progress, and clean comedy will be on the program. If the plan is a success it is very probable that these matinees will be made a permanent feature of the house.

MOTIOGRAPH KEEPS TABS ON CAMERA FLAWS

Special to MOTION PICTURE NEWS.

San Francisco, April 15.

In order to keep a close check upon the work of the camera men and to avoid flaws the California Motion Picture Corporation has installed a late model Motiograph projection machine in its studio at San Rafael, Cal.

A very busy season has been planned by this producing concern and elaborate preparations are being made for the production of "Kismet."

PLAYERS PROMINENT IN PHOTOPLAY PRODUCTIONS FRO M THE STUDIOS OF WILLIAM FOX



GLADYS BROCKWELL STUART HOLMES KITTENS REICHERT HARRY HILLIARD VIRGINIA PEARSON

NIGH AND SNOW CAST FOR METRO PLAY WRITTEN BY THE DIRECTOR

Director William Nigh, who recently completed the "The Kiss of Hate," with Ethel Barrymore in the stellar role, has begun work on a feature for Metro in which he will be co-starred with Marguerite Snow. "Buttsy's Glory" is the name of the production, and it was written by Mr. Nigh. Not content with writing it and starring in it, Mr. Nigh is going to go one better and introduce his wife in a prominent part. She is known on the stage and on the screen as Citta Cameron, but she has never appeared on the Metro program.

"Buttsy's Glory" is a comedy-drama. Part of the story is laid on the East Side and along the Great White Way, and the remainder in the West. Mr. Nigh has surrounded himself and Miss Snow with a strong supporting cast, which includes such notable screen artists as Robert Elliot, Roy Applegate, Julius D. Cowles, R. A. Breese, Lieutenant Victor De Linsky, Martin Faust, Cecilia Griffiths and Frank Montgomery. David Thompson, Mr. Nigh's assistant director, will also have an important role in "Buttsy's Glory." Mr. Thompson formerly played leading roles opposite Miss Snow in Thanhouser productions.

TWO OFFICIALS SEEK LOCATIONS FOR ROLIN SUBJECTS

Special to Motion Picture News.

Los Angeles, April 15.

Dwight Whiting, business manager, and W. H. Doane, secretary of the Rolin Film Company, making "Lonesome Luke" comedies for Pathé, spent several days of the present week at San Diego and Tia Juana, Mexico, making arrangements for the use of locations on the U. S. cruisers, at the Tia Juana gambling halls, and the border custom house. The company left later in the week, and will make exteriors for two or three subjects, which feature Harold Lloyd as "Lonesome Luke."

While en route to San Diego in his new Mercer, Mr. Whiting came upon an auto accident which had just happened in which an aged couple were badly injured, which resulted in the man's death later. Whiting gave the couple first aid, and then at a speed of a mile a minute, traveled to Oceanside, a distance of twelve miles, and secured a physician.

Five Reel Knickerbocker Star a Month on General

First Release Is "Spellbound," Featuring Lois Meredith, Set for May 15—Leading Lady of the Production Made Hit as Modesty in "Everywoman"

THE General Film Company announces the addition of a five-reel feature in the regular service, to be released once a month under the Knickerbocker Star Features brand. The first release, to be scheduled definitely for some date in the week of May 15, presents Lois Meredith in "Spellbound," a drama of modern society. Henry King, Jackie Saunders and other stars will follow, in five-reel dramas. All productions will be under the direction of H. M. and E. D. Horkheimer.



LOIS MEREDITH

Speaking of the quality of the productions already finished, H. M. Horkheimer said:

"Nothing more plainly indicates the trend of the times than the public demand for features of exceptional quality. Against this demand the exhibitors must balance the quality of available productions and the tendency to place the cost of the few extraordinary features out of all proportion to the exhibitor's limitations. The five-reel Knickerbocker Star Features will go a long way toward solving this problem for the exhibitor. While no expense is being spared, the introduction of modern efficiency methods into our studios enables us to produce features of exceptional quality for release in the regular service.

"I am sure that everybody who sees Lois Meredith in 'Spellbound' will agree that no recent production of any character has surpassed this extraordinary picture in quality and scope of production, in strength and story, in artistic effects, or in the presentation of a singularly beautiful and gifted actress.

"That is to say nothing of the productions immediately following, with such popular stars as Henry King and Jackie Saunders. Mr. King is directing his own productions with exceptional ability and artistic strength; the other stars are working under the direction of able producers, supervised by my brother and myself. The stories are the best obtainable, the production lavish, the photography superfine."

Lois Meredith, star of the first release, "Spellbound," won immediate success as Modesty in "Everywoman," then toured the Coast as prima donna in "Madame Sherry." Other successes followed rapidly—in the title role of "Peg 'o My Heart," and in the Broadway production of "Help Wanted," which she later transferred to the screen in the Morosco-Paramount production.

Recent screen appearances of Miss Meredith include "My Best Girl," "An Enemy to Society," and "The Antique Dealer," in which she was co-star with Cyril Maude. She has just signed a new contract with the Horkheimer Brothers, calling for her appearance in a series of specially written stories to be released as five-reel Knickerbocker Star Features.

A special campaign has been planned for the five-reel Knickerbocker Star Features. Artists are already at work preparing posters, which will be issued to meet the requirements of all ranks of exhibitors.

NASHVILLE CROWDS RECOGNIZE HELEN HOLMES ON STREET

Special to Motion Picture News.

Nashville, Tenn., April 15.

Helen Holmes was a visitor in Nashville on April 6. Her visit was unheralded, but scores recognized her upon the streets.

Miss Holmes stopped off in Nashville while en route to Chicago from Florida, where she has just completed an engagement.

Number One

What Is a Trade Journal?

APPROXIMATELY three-quarters of a million dollars is being spent in trade journal advertising this year.

A huge sum!

So the answer to the above question ought to prove mighty interesting to the advertiser and the advertising manager who direct this volume of advertising to the trade.

Let us see.

When we say "advertising to the trade" we mean to the exhibitor, the feature buyer, the producer—*to no one else.*

Ninety percent of this advertising is directed to the exhibitor—at least that; the smaller percentage levelled at the state rights buyer is also meant for the exhibitor; a very small percentage—the advertising of studios, studio equipment, commercial printing, etc., is directed to the producer.

But, at any rate, here we have, clearly circumscribed, our trade field—the exhibitor, feature buyer, producer.

A *trade* paper, therefore, is a paper that goes to these three factors.

A trade paper that has an extensive circulation outside this *trade purchasing* field is not a *trade* paper. It is a *class* paper. It goes to the general class affiliated with the industry—to the actor and actress and scenario writer—who are not trade purchasers; that is to say, they *do not book pictures, or buy territory or purchase theatre equipment.*

This circulation is, therefore, *outside* the circle for you, the trade advertiser. It is *waste*—or, as it is aptly called in England, *non-useful* circulation.

You want only trade circulation for your trade advertising and you want only to *pay* for trade circulation.

Now, how may you know that you are buying and only paying for trade circulation?

Well, first of all, you can use your own good sense.

You can estimate roughly the number of your prospects—those who will possibly buy or book your product.

Are you advertising a weekly service of one, two and three reels? How many theatres have you now? How do 7,000 theatres sound to you as a maximum number? Pretty good, doesn't it? Or, say 10,000.

Very well. Then what do such figures as 15,000 or 20,000 or 30,000 mean to you? There's something wrong here, isn't there? What is and why is this excess circulation?

Are you advertising a feature service? How do 5,000 theatre prospects sound to you? Pretty good, don't they? Then what does 20,000 circulation mean to you and why, for instance, do you print 20,000 expensive inserts to reach these 5,000?

Are you advertising theatre equipment? Then you may, as well you know, rule out of your calculations several thousand theatres which always have and always will buy second-hand equipment. Have you got 10,000 prospects?

So much for your own good sense.

Now for Consideration Number Two——

C. W. A. Johnston

Watch for Consideration Number Two. It will prove mighty interesting and practical.


IT'S HERE
The Serial Wonderful
"THE ADVENT
PEG O' THE
Featuring Ruth Stonehouse, Eddie Polo, Francis Ford, Grace
semble of Talent, Acts, Incidents and Events—Comb
Most Colossal Box Office Attraction for Exhibitors
Serial Moving Pictures—This Mighty UNIVERSAL
IT'S HERE
AT LAST after months of preparation; after drawing on the mighty resources of the Universal, employing greater facilities than those of all other serial producers combined—with the greatest cast ever assembled in a photoplay serial—we announce to thousands of eagerly waiting Exhibitors the forthcoming release of the UNIVERSAL'S ALL-STAR SPECIAL CIRCUS SERIAL—"THE ADVENTURES OF PEG O' THE RING."
An event unprecedented in moving pictures. A big idea. A new idea. The glitter and glamor and fascination of the circus that makes instant appeal to every man, woman and child on earth, shown in the most marvelous screen production of the century.
MORE STARS—GREATER STARS
15 WEEKS
30 REELS
MORE ACTS—GREATER ACTS
Combining the exceptional ability of the greatest serial stars with actual screen presentations of clever and novel acts from the greatest road shows—Barnum & Bailey—Ringling Bros.—Sells-Floto—Hagenbeck-Wallace, etc., this master serial will give your patrons a new, novel and wonderful form of entertainment, that will pack your house to capacity at each and every episode.



IRE

The one and only Serial of its Kind ever filmed.

The Serial Extraordinary

The Serial Supreme

URES OF RING"

Cunard and an en-ining to make the in the History of 15-Week Serial.

Don't let newspaper scare heads lead you to believe that there is likely to be in the near future a producer with the capital, the facilities, the stars, the directors, the props, the brains or the past record of serial successes that can be compared for one minute with the mighty Universal. Tie up with the one concern that makes its own pictures; that employs its own stars; that has successful experience recorded in thousands of box offices everywhere to prove its every assertion and to give confidence in its every claim.

WRITE OR WIRE FOR RELEASE DATE AND BOOKING NOW.

Don't let your competitor beat you to the biggest crowd-getting serial ever produced. No other moving picture—serial or otherwise—ever had one-half the advertising possibilities of this masterpiece. The greatest of all advertising campaigns has been prepared. A success assured. Leaves nothing for the Exhibitor to worry about or plan for. Write our nearest Universal Exchange TODAY for full particulars. Tomorrow may be too late.

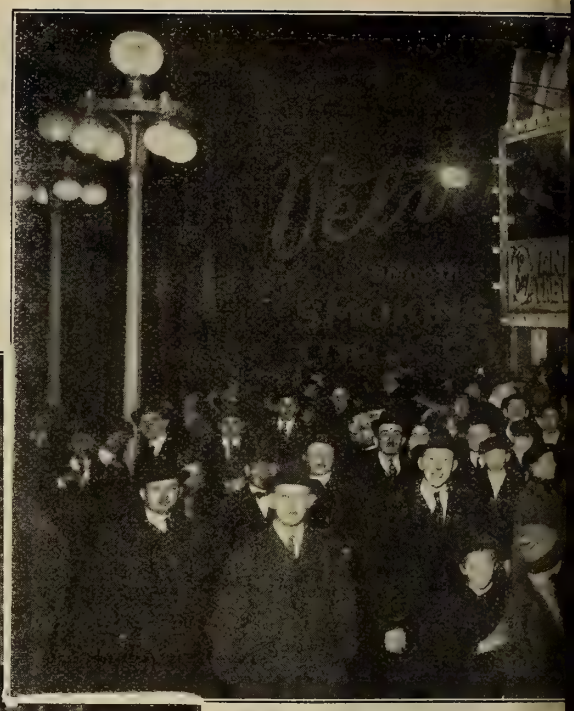
UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

CROWDS





To
That Sen
PRODU

PAVL

"The Incomparable"—in "THE DUMB

State Rights Now Selling—A Ra

Crowds pushed, shoved, jammed and crammed their way into Chicago Houses, until these fortunate theatres night after night were displaying the S. R. O. sign continuously.

No artiste in the world ever received so great an ovation in a screen entertainment; so great an achievement as evidencing her personal popularity.

The Public came and paid their good money. The Press devoted columns to the warmest expressions of approval and praise. In New York at the Globe Theatre on Broadway, came a repetition of the Chicago crowds.

Read these words of praise from the big metropolitan dailies of Chicago and New York:

No cinema production of the year has called forth more expressions of approval than Pavlowa in "The Dumb Girl of Portici."—*Chicago American.*

A tremendous thing is this Operatic picture.—*Chicago Herald.*

An event in the film world.—*Chicago News.*

Anna Pavlowa represents the accomplishment and grace of the pantomimist befitting the varying moods of the dumb girl.—*Chicago Examiner.*

CROWDS





See sational CTION

LOWA

GIRL OF PORTICI"

Produced by the Universal Film Mfg. Co., by arrangement with Max Rabinoff. Directed by Lois Weber & Phillips Smalley

e Opportunity for State Rights Buyers

The highest pinnacle of moving picture prowess.—*N. Y. Evening Journal.*

A stirring spectacle.—*N. Y. Herald.*

Much care was lavished on the production.—*N. Y. Sun.*

Photoplay unusually excellent.—*N. Y. Tribune.*

This photoplay has a big future.—*N. Y. Staats Zeitung.*

Pavlowa herself is head and shoulders above the ordinary movie star. —*N. Y. Evening Mail.*

State Rights on this premier of all moving pictures are now selling. Telegraphic and special delivery communications are piling in. State Rights buyers are advised to take instant action.

SPECIAL: A complete advertising campaign of newspaper cuts and copy, ready for use, has been prepared, which will enable any Exhibitor to put over the biggest financial success ever obtained with a feature picture of this character. Address all communications to the States Rights Dept., UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, 1600 Broadway, New York.

THE UNIVERSAL PROGRAM

COMMON sense is common sense, whether it be in the show business or in anything else. If the Exhibitors complaining about hard times would stop to analyze causes and not follow like sheep, they would find the moving picture is still, and always will be the amusement of the masses. The masses are still here and want to be amused. Sensible, conservative producers are still here and are ready to supply them with the short, diversified program that the masses want for their amusement. If the Exhibitor will only think and act for himself and be original instead of always watching what the other fellow is doing, he will soon find that the United States mint isn't in it when it comes to making money out of a theatre which is operated with a stamp of individuality. Remember: MOVING PICTURES ARE HERE TO STAY. THE FEATURE PROGRAM HAS PROVEN UNPROFITABLE TO THE EXHIBITOR. THE EXHIBITOR WILL NOT STAY IN BUSINESS IF SUCH BUSINESS IS UNPROFITABLE. EXHIBITING WAS PROFITABLE BEFORE THE FEATURE CRAZE STARTED. The only logical conclusion is—THE DIVERSIFIED PROGRAM MUST COME BACK.

The most prosperous Exhibitors in the world today are the fortunate ones who are showing the REGULAR UNIVERSAL PROGRAM—the Greatest Program On Earth.

Mary Fuller in "A Huntress of Men." With Joseph Gerard and Sydney Bracey. A caveman drama of absorbing interest. Fifteenth Red Feather Production. Story by G. Vere Tyler. Directed by Lucius Henderson. Released May 8. Mary thought love was a game, and ensnaring men's hearts the greatest sport in the world. She brought Sydney to her feet a broken-hearted, disillusioned boy, prevented from suicide only by the timely arrival of a friend. The action hinges on Mary's introduction to a big, dominant man, vigorously portrayed by Joseph Gerard who tells her he is going to marry her, tame her and make her love him. Innumerable strong situations tell how this seeming mismating brought a great and tender love to them both. A great entertainment for all with especial interest for the ladies in seeing Mary wear forty 'leven different gowns, each a little chic-cer than the others, and gosh, how she can wear clothes. If you, Mr. Exhibitor want to please everybody that comes to your theatre, you will book and show this great Red Feather Production, and thank the old reliable Universal for the privilege.

Herbert Rawlinson in "The Mark of a Gentleman." With Agnes Vernon. Two-Reel Gold Seal Society Drama. Directed by Wm. Worthington. Released May 9. You'll be surprised even to think of anyone mistaking Herbert for anything but a gentleman, but you see he took a job as athletic instructor—teaching a lot of tired business men how to reduce, and improve their wind, so of course Agnes's papa couldn't see him socially—at first. Herbert sprung a little surprise though that puts a corking climax into this bully picture which will tickle your audiences all over in spots.

"Gertie's Gasolene Glide." With Gertrude Selby, Billy Armstrong and Phil Dunham. Two-Reel L-Ko Automobile Comedy. Released May 10. Billy and Gertie go for a motorcycle ride. She is tickled to death until the other chap comes along with a cycle car built for two. But when that bucks and throws her down a manhole Gertie gets peeved. By this time Billy has acquired a flivver. She is on the upward scale all right, and goes for another ride. But she has the manhole habit by this time, and finally marries the guy with a cycle car. Billy then takes bride and groom for a honeymoon ride and for one solid roaring, screaming reel he makes the Ford do stunts and flip-flops, being merrily chased by a police auto patrol and a cycle cop in the meantime. For sheer fun and for clever, original and daring auto stunts this comedy is positive-ly in a class by itself. It has more punch than any slapstick laughmaker you ever saw. Don't overlook this one if you want to give the comedy-loving fans a genuine treat.

"Her Husband's Faith." Dorothy Davenport and Emory Johnston. A Two-Reel Laemmle Emotional Drama of unusual strength. Directed by Lloyd Carleton. Released May 11. Dorothy says to her husband: "Five blissful years of marriage, a beautiful home, a tender husband and a darling baby—surely God has been good to me." Within the hour, her home, her husband, her baby and their happiness were threatened by a shadow from the past. Her husband's faith pointed the way out, and the dark hour served only to bring them closer together. A regular—regular Universal Program picture. That's a lot.

"The Capital Prize." With Harry Benham and Tina Marshall. A thrilling Two-Reel Imp Secret Service Drama. Story by Edwin Stevens and Norbert Lusk. Directed by Edwin Stevens. Released May 12. One of America's finest actors, Edwin Stevens made his first screen appearance in "The Man Inside," a wonderful Universal five reel feature. Unlike many stage stars he has made a study of the requirements of the screen and the Universal now presents the first picture he has ever directed. It is a wonderfully good picture with two particularly fine actors in the lead. Further evidence of the constant progressive policy that makes the Universal the mightiest and most popular program on earth.

"A Fight For Love." With G. Raymond Nye and Roberta Wilson. Two-Reel 101-Bison Black-Hand Drama. Directed by Jacques Jaccard. Released May 13. A sensational thriller that will keep your audiences gasping. The inner methods of the Black Hand. The secret devices of the dread Camorra. The third degree applied to a man whom the Camorra has "framed." A most unexpected climax and a thread of love interest combine to put punch after punch into a most vigorous presentation. Enough action crammed into two reels to make five reels of the ordinary producer's "features."

"A Soul For Sale." An intensely emotional and daring Three-Reel Rex Drama. Directed by Henry Bently. Released May 14. Bartering her innocence for gold; sanctifying the sacrifice with a marriage rite; with the approval of a father who otherwise faced ruin, a lovely girl in this intense photo play pays the terrible price which is always exacted from those who attempt to stifle a true love. A remarkable feature that will pack your house.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President ***"The Largest Film Manufacturing Concern in the Universe"***

1600 BROADWAY, NEW YORK

JUST TO MAKE TALK

By LONGACRE

THE weekly report of Billy Sheer, casting director of the World-Equitable, indicates that the week just past has been a busy one in many quarters. During the six days 10,645 persons applied for work, and 3,672 were engaged. The report adds: "The number of applicants included every type of man, woman and child, including ex-brokers, ex-pugilists, broken down tragedians, former stage beauties, debutantes, society women, notoriety seekers and ambitious mothers of infant prodigies." This number of applicants means two to the minute for every day of twelve hours. Notwithstanding this, since we have seen many of the people who apply to Billy Sheer, we still insist we would like to be a casting director.

Universal seems determined to hold fast to its Cunard line. With the departure of the late lamented Grace from the Universal ranks, the former Mina Cunard, who has successively and successfully passed through such metamorphoses as Mina Jeffries and Margaret Mayburn, returns to the old stand and becomes Mina Cunard again.

No, this is not the press department of the new "Twilight Sleep" films. This is the official trouble-maker of the Selig Zoo, caught in one of his characteristic poses. It is part of a campaign to offset the growing belief that a lot of the good old stories are "bunk." The camera does not lie—that is, the still camera does not—and it is



"TOM," THE SELIG ZOO STORK, AT WORK

plain to be seen just what Old Doc Stork's favorite occupation really is. Other characters who will appear personally, in the same manner as the Doc, and dispel the idea that they are a myth, probably will include Santa Claus, the Pay Day Ghost, Mother Grundy, Boreas, the Truthful Press Agent and Dorothy Arnold.

IN WHICH WE FOLLOW INSTRUCTIONS

They have come with tears and weeping,
They have come with the heart bow'd low,
They have come with a curse, with a threat—or worse,
To urge that we write them a sparkling verse
In aid of the Big Trade Show.

Well, we are the kid that can do it!
And ours are the willing minds;
And hence this lay to the Sixth of May,
When the myriad Garden searchlights play,
And the big spell-Binder binds.

Thus we bow to Alexander,
With hope in our nervous glance;
But we scorn the hint that we've done our stint
With our eyes on the door of the local mint,
Or on checks drawn in advance.

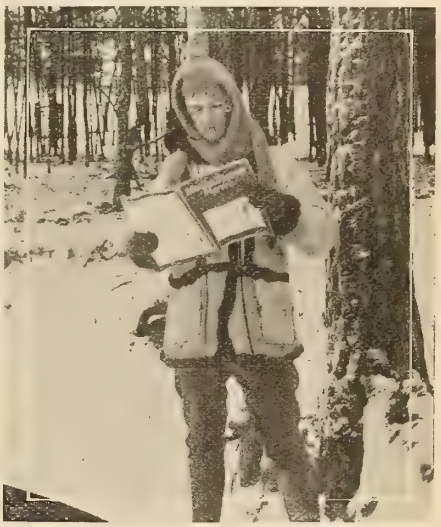
THE DIARY OF OUR OWN SAMUEL PEPYS
(By special arrangement with F. P. A., holder of the copyright.)

April 11. Up exceedingly betimes, and to the city by train, meeting thereon George Irving, the employer of actors; also his associate, Ralph Dean, who has purchased himself a new bonnet, even as I did forecast. Learn that my journal is placed on public sale this day, through meeting Richard Schayer, who, as is his wont, sayeth all things therein are wrong; yet do I comfort myself with thoughts of this thing and that. To the office of Sol Lesser, who telleth me that his cinema-play, yclept "The Ne'er-Do-Well," is meeting with large success in the provinces. Adjusted the matter of the roses with May and Lillian, and find greater peace around the office.

April 12. A dismal day enough, for that I must pay four pounds, six, for the assurance upon my life, which I do each quarter, albeit with as much delay as I can contrive. To the Lasky offices, there to meet Hector Turnbull, who is lately come from the west, and with him and John Flinn to a public for luncheon. Note in these offices, as well as in most that I do visit, how the damsels employed are at great pains to address each other as Miss So-and-so, and Miss This-and-that, whereas the men who handle large affairs are merely Dick, or Joe, or Felix, or Bill, at which I marvel somewhat.

We wouldn't be F. H. Richardson, who conducts the projection department of a certain motion picture trade journal, for six new subway tickets. It appears that he made a visit to St. Louis recently, and gave a little advice on projection methods, which was so poorly received as to call forth a big two-column "roast" in the *Searchlight*, a St. Louis picture publication. In the course of this article, Mr. Richardson is successively referred to as "Czar," "Emperor," "Kaiser," "Wizard," "Baron," "Duke," "Prince," "Sir," "Lord Wisdom," "Count," "Wiseheimer," and "Sultan." Uneasy must lie the head which wears so many crowns.

Now *we* come. Not to be outdone by any contemporary, or anyone else, for that matter, we present herewith a picture of Albert K. Dawson, the well and favorably known trade journal reader, reading MOTION PICTURE NEWS "somewhere in Bulgaria." Since going to Europe to plunge into the war, this enterprising cameraman has made considerable of a reputation as a reader of trade journals in odd corners of



ALBERT K. DAWSON READING A COPY OF MOTION PICTURE NEWS SOMEWHERE IN BULGARIA

the globe; in fact, so absorbed does he become in the nearest trade journal at hand that he is often careless about getting within range of some camera lens. As may be noted. Mr. Dawson thinks no more of reading MOTION PICTURE NEWS, in the depths of the Bulgarian forests than he does of putting water in his *vin très ordinaire*. Enterprising publishers might be able to make satisfactory arrangements for having Mr. Dawson read their publication in the Arabian desert, or on the summit of Stromboli. It really is a shame that Sixtus V. removed the ruins of the Septizonium from the Palatine Hill. This, the only seven-story ruin in ancient Rome, would have been a dandy place for Albert K. Dawson to climb up and read a trade journal.

With the opening of the new Rialto theatre, April 21, there will be twelve theatres on Broadway showing Triangle pictures. These houses, several of which show Triangle films exclusively, are Procter's Fifth Avenue, the Knickerbocker, Rialto, New York, Circle, Eighty-first Street, Schuyler, Broadway Photoplay, Claremont, Audubon, Riverside, and Nemo. They constitute a chain of fairly well-spaced links, extending from Twenty-eighth to 167th streets.

HERRINGTON MAKES PLAIN THE LOCATION OF SIXTH CONVENTION

Chicago, April 15.

At a meeting held by the members of the Sixth National Exposition and Convention Committee at the Hotel Sherman, Chicago, in honor of Fred J. Herrington, the current rumors regarding the official location of the exposition were brought to the attention of the national president. Mr. Herrington makes the following statement:

"I, Fred J. Herrington, national president of the Motion Picture Exhibitors' League of America, do hereby certify that the Sixth National Convention and Exposition to be held in Chicago in the second week of July is the only officially authorized national convention of the Motion Picture Exhibitors' League of America."

(Signed) Fred J. Herrington,
National President.
Sidney Smith,
Secretary for Illinois.

KESSEL AND BAUMANN LEASE TRANS-CONTINENTAL WIRE

Special to Motion Picture News.

Los Angeles, April 15.

The coast to coast leased wire connecting the offices of Thomas H. Ince and Business Manager E. H. Allen at the Culver City studios with those of the executives, Messrs. Kessel and Baumann, at their New York office, was put into operation during the past week, and serves to keep the studios in constant touch with important matters in the east. This is the first motion picture company to install such a business convenience.

"JUDITH OF THE CUMBERLANDS" FOR PHOTODRAMA BY SIGNAL

Director General J. P. McGowan of the Signal Film Corporation has just closed negotiations with Alice McGowan for the film rights to her novel, Judith of the Cumberlands.

Although the scenario has not yet been prepared, it is understood that Helen Holmes will be cast in the title role, with the direction in charge of J. P. McGowan.

Filming of this story will follow the completion of "Whispering Smith."

"END OF WORLD" MAKES BID FOR FIRST PLACE

The next feature of the Great Northern Film Company, 110 West Fortieth street, New York, entitled "The End of the World," is scheduled for release on about April 20. It is a spectacular production in six parts, presenting in a fanciful manner the most likely results of the presence of a comet in the Earth's atmosphere, and portrays the panic and havoc which follow.

A love story winds its way through scenes of real flood and holocaust.

"NE'ER-DO-WELL" MAKES RECORD

Special to Motion Picture News.

Nashville, Tenn., April 15.

This last week at the Parthenon theatre proved one of the greatest record breakers in the history of the beautiful house, where "The Ne'er-Do-Well" proved a success in every way and the crowds left every night with praise for the photoplay.

Two Triangles for Opening of Rialto, New York

Rothapfel Picks "The Good Bad-Man," Starring Douglas Fairbanks, and "The Other Man," Featuring Roscoe Arbuckle, for First Night at Ultra-Modern Picture House

TWO Triangle stars have been chosen by S. L. Rothapfel to dedicate his ultra-modern motion picture playhouse, the Rialto, which will have its long heralded opening on Friday, April 21. The honor which he thus accords to the Griffith-Ince-Sennett standard of production has an added significance in Rothapfel's recognition of the position attained in six months of film work by Douglas Fairbanks, former light comedian of the legitimate stage.

It was Fairbanks who made the big hit at the Knickerbocker Theatre opening last September, when Triangle plays were first revealed to the theatregoing public.

"The Good Bad-Man" is the fifth picture Fairbanks has done for Triangle at the Fine Arts studios, and has the further interest of having been based on a scenario of his own. Taking as his leading character the western bad-man, he departs from the William S. Hart interpretation and presents a sparkling figure in a broadly humorous atmosphere. There is plenty of gripping drama in the picture, however, and W. Christy Cabanne has overlooked no opportunities for spectacular effects. Bessie Love is the heroine and other parts are played by Mary Alden, Sam De Grasse, Pomeroy Cannon and Fred Burns.

Roscoe Arbuckle is straining every nerve at Fort Lee to finish "The Other Man," which Rothapfel announces as the comedy feature of his opening program. The bad weather of last week delayed the filming but the director believes the comedy will be ready in time. Arbuckle plays two roles in the picture, appearing as a tramp and as the highly polished suitor for the hand of the rich girl. A masked ball provides many spectacular features, and the big thrill is furnished at the cost of an automobile sent over a cliff. Irene Wallace, Minta Durfee, Al St. John, William Jefferson, Joe Bordeau and Alice Lake have prominent roles.

"Jockey of Death," English Hit, for Theatres Here

Signet Films Offer on State Rights Plan Subject Written for the Exploitation of Two European Acrobats, Whose Stunts Consist of Mile Slide on Cable and Similar Daring Feats

"THE JOCKEY OF DEATH," a photoplay melodrama which is reported to have made a sensation in England, is about to be offered in the American market on the State rights plan. Signet Films, directed by J. L. Kempner, Candler building, New York, will handle the picture.

The dramatic action of "The Jockey of Death" was devised to exploit the daring of two widely known European acrobats, and thrills were the constant object of the producers. The last two reels are given over to what is said to be one of the most startling chases ever filmed. One of the stunts, it is announced, shows the hero and heroine sliding down a mile-long cable from the top to the bottom of a mountain.

Another stunt, according to the announcement, shows the same pair attempting to elude their pursuers by riding across a thin wire cable on a bicycle, the girl riding the wheel and her companion standing behind her, balancing with a big pole. From this cable both principals do a drop into a river.

A year and two months were required for the making of the picture. A number of its scenes are laid in a specially constructed circus amphitheatre, and in these scenes fully two thousand people took part, it is said.

Mr. Kempner and his associates, who are preparing to distribute the subject, believe it will have great interest for a large number of theatres in this country in which thrills are the big pulling power.

"Big Novels Make Best Screen Plays"—Miss Young

Among Authors Whose Works Will Furnish Material for Scenarios Are Chambers, Morris, Caine, Beach, Major, Poe, de Maupassant, Maeterlinck and Phillips

WHEN the Clara Kimball Young Film Corporation begins the production of its feature pictures in July it will have a list of scenarios to draw upon that will include adaptations of many successful novels. Among the authors who will be represented are Robert W. Chambers, Gouverneur Morris, Hall Caine, Rex Beach, Charles Major, Edgar Allan Poe, Guy de Maupassant, Maurice Maeterlinck and David Graham Phillips.

Miss Young firmly believes that big novels make better pictures than do stage plays.

"The motion picture should be a narrative rather than a drama," said the star in discussing her plans. "The sooner producers realize this the better for the industry. The construction of the so-called photo-drama is in reality merely the presentation in pictorial form of a connected series of incidents that tell an absorbing story.

"The most successful scenario writers today are beginning to realize this. They are no longer attempting to build their pictures along the lines of stage drama. They are making them purely narrative in form.

"With this great difference between the screen and stage in mind, we are planning to devote ourselves to the production of pictures that are either adaptations of remarkable and well-known novels or are filmed from original scenarios that contain great stories. We don't contemplate doing any adaptations of plays, though from time to time we may find one that is both a great drama and a great story."

Los Angeles Begins Nation-wide Censor Fight

Motion Picture Producers' Association Launches Campaign with Shipment to Exhibitors of Slides Containing Brief But Emphatic Reasons Why Public Should Be Censors Instead of Permitting Politicians to Exercise Arbitrary Power for Their Own Selfish Ends—Letter Sets Forth Aims of Men Behind Movement

Special to Motion Picture News.

Los Angeles, April 15.

THE Motion Picture Producers' Association of Los Angeles has now launched its national fight against the censorship of pictures, and has sent out to every exhibitor the first consignment of slides containing brief, but emphatic reasons why the American public should be the censors, instead of permitting politicians to take the matter into their own hands, thus depriving the people of their right to see what they choose.

The campaign has been carefully laid out by the officers and members of the association. This list includes H. O. Davis, of the Universal Film Manufacturing Company; Thomas H. Ince, of the New York Motion Picture Corporation; David W. Griffith, of the Fine Arts Film Company; David Horsley, Bostock Jungle and Film Company; Frank A. Garbutt, of the Oliver Morosco Photoplay Company, and George W. Stout, of the Keystone Film Company.

The desires of the association are set forth concisely in a letter to the exhibitors. With this is a copy of a speech which may be made by the exhibitor or one of his attaches. Included in the consignment are petitions which may be placed in the lobby where patrons of the theatre may sign them.

Strong Appeal Made for Censor Fight

A vigorous appeal for the co-operation of exhibitors in the nation wide fight on censorship is carried in the letter sent out by the association. It reads, in part, as follows:

"The Motion Picture Producers' Association, which includes practically every important manufacturer of motion pictures in the entire country, is waging a battle against censorship of motion pictures in any form, either Federal, state or municipal, and we earnestly ask for your able and valuable co-operation in this great work.

"Your interests and our interests are identical. If we have our pictures censored to the extent that they undoubtedly will be if the movement for the appointment for a Federal censorship is successful, the result will be the practical obliteration of motion pictures. Manufacturers will not be able to withstand the assaults that will come from every conceivable source—assaults chiefly from politicians and so-called reformers who are in the reform and political business for what money they can get out of it.

"We are certain that if Federal censorship becomes a reality that every state will immediately pass censorship regulations, each city and town will do the same thing, and the result will be a condition so chaotic that manufacturers will be driven from their studios.

"Motion pictures, the chief form of amusement of the people, will be a thing of the past, because a picture that will be passed by a censor board in California, for instance, will be ruled out of another state, and with such a condition facing him, the manufacturer will be forced to abandon his work. This is not a mere prophecy. It is a statement of the actual condition that surely will prevail if all forms of censorship are not killed, and killed at once.

"Your business is threatened. You have an investment. You have a substantial income, and it goes without question that you are a law-abiding citizen. But if this Federal censorship or any other form of censorship is inaugurated or any new form of censorship is extended your business will instantly be worthless, your investment will be a total loss, because the motion picture manufacturers, being unable to go ahead with their business, your supply of pictures will come to an abrupt end.

"There will be no more motion pictures for you to show to your patrons. And it is because your own business is going to be wiped out of existence by the censors that you must join your individual effort with our combined effort. Here is what we, the biggest association of film manufacturers in the world, want you to do, and do at once. Do it right after you have read and realized this letter's importance to you—to your own business!

Easy for Exhibitor to Help

"With this letter we are sending you a perforated slip which you will place between two pieces of glass of the size of the slides you usually use and project on your screens as soon as your audience is seated. Then immediately afterward turn your house lights full on and go before your audience, explain to them in a few words that the motion pictures—their own popular form of entertainment and amusement—are seriously threatened by a lot of politicians and ill-advised reformers, and that you want them to sign a petition asking that all forms of censorship be done away with.

"Then have your ushers pass around the petitions, which will be supplied to you by the agency from which your service is obtained, and as soon as the signatures of your audience are secured, proceed with your show. Repeat this until you have secured the name of every person that comes to your house.

"Take the petition to all the business men in your neighborhood—take it to your banker—take it to the newspapers with whom you advertise—get them to write vigorous editorials protesting against any kind of censorship of motion pictures—in short, talk non-censorship to everybody that you know. Keep at it until you have secured as many signatures to the petitions as you possibly can."

This is merely the beginning of the campaign by the Producers' Association, and they are already making arrangements for furthering the work among the exhibitors in the hope of inducing everyone to take an active part in this, and kill censorship in every form. The campaign will cost the producers approximately fifteen hundred dollars monthly. This fund has all been subscribed, and it is the hope that eastern producers may be induced to take part in this by becoming members and thus extending their financial support.

J. C. Jessen.

Early Release for "Invisible Enemy" from E-K-O

Film Showing Ravages of Tuberculosis and Designed to Aid National Crusade Against the Disease Will Receive Active Co-operation of Association Fighting Deadly Malady

"THE INVISIBLE ENEMY," a film showing the ravages of tuberculosis and designed to aid in the national crusade against the disease, will be released by the E-K-O Film Company with the active co-operation of the National Association for the Study and Prevention of Tuberculosis.

"This association," said General Manager George Szirmay in explaining the method of distribution, "has 3,500 agencies scattered over the country and is a valuable asset to our enterprise.

"In the various local anti-tuberculosis associations are leading citizens who will use their personal influence to get our photoplay before the public. An extensive advertising campaign has been mapped out. It will be carried into every locality, initiated by the desire of the local anti-tuberculosis societies to render their own propaganda as effective as possible by using 'The Invisible Enemy' as a weapon in the crusade against the great white plague."

The picture was shown in New York April 6 to a gathering of prominent physicians, social workers, and press representatives. A definite release date will be announced soon.

AMERICAN ORDERS PRODUCTION OF ONE, TWO AND THREE REEL SUBJECTS

Special to Motion Picture News.

Los Angeles, April 15.

Telegraphic information from the Chicago offices of the American Film Manufacturing Company to the producing plant at Santa Barbara during the past week caused a material change in policy there. The order in question instructed that only one, two and three reel subjects shall be made by the ten or more producing companies in the future with the exception of that company under the direction of William F. Russell, who also plays the star part.

Mr. Russell will continue in the making of subjects of four reels or more, as his contract specifies that.

ESSANAY PLAYERS GO TO CHATTANOOGA

Special to Motion Picture News.

Chattanooga, Tenn., April 15.

Several members of the Essanay company, headed by Capt. E. H. Calvert, have arrived in this city, and are registered at the Hotel Patten. The company will be here about ten days taking scenes for a great feature on which they have been working for several months. They came here from French Lick Springs, where some of the scenes were taken. Included in the list of those who are with the company in Chattanooga are Capt. Calvert, Margaret Clayton, Louise Annie Walthall, Louis Stone and A. H. Davis.

For several weeks last summer Essanay actors had headquarters on Signal Mountain. During this period several features were developed. The company at that time was headed by Capt. Calvert and Lillian Drew.

"NE'ER-DO-WELL" PLAYS TO BIG BUSINESS

Remarkable showings are reported by the houses which have booked Sol L. Lesser's feature, "The Ne'er-Do-Well," now being distributed by the V-L-S-E exchanges. These reports include the following: Pittsburgh, Pitt theatre, one dollar, top price; record breaking business for four weeks' run; Chicago, Fine Arts theatre, four weeks' run, at fifty cents, top price; Portland, Heilig theatre, new record for two weeks' run; Los Angeles, Clune Auditorium, turned away business during run, and now rebooked; Oakland, Cal., MacDonough theatre, two solid weeks; Cleveland, Orpheum theatre, three weeks to tremendous business; Kansas City, Willis Wood theatre, record-breaking business for two weeks.

BROCHURE IN COLORS IS ISSUED BY KLEINE FOR "GLORIA'S ROMANCE"

Announcing the new motion picture novel, "Gloria's Romance," in which Billie Burke is starred, George Kleine has issued a handsome brochure in colors.

This contains a description of the subject matter of the serial, facts about the producer, the star and supporting cast, and the authors, Mr. and Mrs. Rupert Hughes. The extensive advertising campaign which George Kleine has arranged and a list of exhibitor helps are also set forth.

The brochure is handsomely illustrated and is an exceptionally good piece of advertising.

OAKMAN AT WORK ON SEA STORY FOR FOX

A new face will appear in Fox films when the latest of William Farnum pictures reaches the screen from the William Fox organization.

Wheeler Oakman, well known in pictures and for several years working on the Pacific Coast, has been engaged and already is at work at Santa Cruz and Catalina Island, California, in a big story of the sea. This is the first sea story ever made by William Fox. Oscar Apfel is directing the picture.

Many of New York Motion Staff Move to Culver City

Business, Scenario and Publicity Departments See Migration of Members—West Makes Speed Record in Production, Completing a Bessie Barriscale Subject in 19 Days

Special to Motion Picture News.

Los Angeles, April 15.

DIRECTOR RAYMOND B. WEST of the Ince forces has established a new record for speed in production at that plant, having filmed a Triangle Kay-Bee subject, featuring Bessie Barriscale, in nineteen days' working time. The speedy work of Director West and his company is attributed to the efficiency system that prevails at the new Ince Culver City studios. The story just filmed is by C. Gardner Sullivan, and is very much like "The Cup of Life," in which Miss Barriscale appeared last year. William Desmond plays the male lead in this.

Thomas H. Ince has employed Beatrice Bernham, protege of Madame Rasch, who is considered one of the most successful teachers of artistic dancing, to instruct Dorothy Dalton, who is cast as the principal character for a coming Triangle Kay-Bee feature, and will be called upon to execute a number of whirling dances. Walter Edwards will direct this subject, story for which was written by Monty Katterjohn, and Howard Hickman will be the leading man.

William S. Hart and a company of players are spending some time in the snowcapped regions of Mount Baldy, northeast of Los Angeles, making scenes for a Canadian Northwest story in which Hart plays the part of a half-breed Indian. The scenes required in the mountain region will keep the company away about two weeks. This story is by C. Gardner Sullivan, and prior to leaving for the mountains Hart spent an entire day in testing various makeups in order to learn which would make the best showing in photographs.

The past week saw the migration of members of the business, scenario and publicity departments of the New York Motion Picture Corporation from the Inceville studios to the new Ince Culver City plant, at which place they will continue their duties in the future. Approximately two hundred men continue in the building of the new plant, and it is rapidly nearing completion. The administration building has been completed, as well as several of the big individual stages. This leaves but a very small staff at the Inceville studios, only that portion necessary for Western or mountain country pictures.

Director Charles Giblyn is making the final scenes this week for the third Frank Keenan Kay-Bee subject. This has a dramatic theme dealing with conditions existing between the North and South, Keenan playing the part of a Southern colonel of today. The subject abounds with magnificent indoor settings, all of which were built and photographed at the new Ince Culver City plant. Playing with Mr. Keenan are Louise Glaum, Charles Ray and George Fisher.

J. C. Jessen.

Triangle Makes Shift in May Release Dates

Fairbanks and Norma Talmadge Pictures Changed on Triangle Program—De Wolf Hopper Comedy, "Sunshine Dad," Comes in Week of 23d

BY a switch in release dates Douglas Fairbanks and "The Good Bad-Man" change places with Norma Talmadge and "The Children in the House" on the Triangle service. Thus Miss Talmadge joins the April roster of stars and Fairbanks, who was on the opening program of the month, will initiate the May service. It was easy to hold back "The Good Bad-Man," because S. L. Rothapfel has selected this new comedy drama as the opening feature of his new Rialto Theatre in New York.

Week of April 23 brings forth De Wolf Hopper in an original comedy, "Sunshine Dad," in which the star has notable support from Fay Tincher, Chester Withey, Edward Dillon, Max Davidson and others of his associates in "Don Quixote," and Leo, the Fine Arts lion. William H. Thompson, the Scotch Uncle with Billie Burke in "Peggy," makes his first appearance as a Triangle star this week in the Ince picture, "Civilization's Child." Anna Lehr is featured with the veteran character actor.

With Miss Talmadge on the closing program of the month is H. B. Warner, who loses his "Alias Jimmy Valentine" and "The Raiders" identity in a characterization of the drug-crazed physician of C. Gardner Sullivan's "The Beggar of Cawnpore." This drama is based on the Sepoy rebellion of 1857 in India. Lola May and a typical Ince cast will be seen. The Fine Arts kiddies are prominent in "The Children in the House," and a large number of Griffith favorites have been assigned to the grown-up roles.

ANIMATED CARTOON ADVERTISING MAKES HIT

Special to Motion Picture News.

Cleveland, O., April 15.

The animated cartoon advertisement introduced to Cleveland by the Superior Slide Company, Columbia building, promises to revolutionize screen advertising methods in this territory. It was shown first at the Corona theatre, and was cordially indorsed both by exhibitors and by advertisers.

One of the best advertisements was that of a local milliner. A large hat box first appeared on the screen. Then a number of hat stands flew out of the box. Various styles in shapes followed, and each one settled on a stand. Trimmings in the form of flowers and ribbons then took their proper places around the shapes, and lastly there came the name and address of the store from which these new Easter fashions in headgear could be purchased.

There were eight or nine advertisements, equally novel and equally good. It is far and away the most effective form of screen advertising yet devised.

A GROUP OF SCREEN PLAYERS WHO APPEAR IN VITAGRAPH PRODUCTIONS



DOROTHY KELLY HARRY MOREY EDITH STOREY ANTONIO MORENO LILLIAN WALKER

"HER HUSBAND'S WIFE" A FAMILY MATTER FROM IVAN STUDIOS

The May release of Ivan Productions will be "Her Husband's Wife," now in course of production.

The cast includes Sally Crute, Mignon



AUGUSTUS PHILLIPS

Anderson, Augustus Phillips, William Bechtel, Guido Colucci, Bradley Barker and others. The story deals with a subject which the Ivan people believe will cause widespread discussion.

ROTHACKER SUBJECTS SHOWN AT INDIANA SOCIETY MEET

Special to MOTION PICTURE NEWS.

Chicago, April 15.

The feature of the annual meeting of the Chicago-Indiana Society, which was held Saturday evening, April 8, at the Blackstone Hotel, were moving pictures made by the Rothacker Film Manufacturing Company, the official cinema photographer of this society.

These pictures showed the various activities of the society for the past four years and some special pictures of the event itself, in which George Ade, president of the society; Wilbur Nesbit and John McCutcheon and other Indiana celebrities took principal parts.

Outdoor Life and Events in Single Reels from "G"

Brand, Known as Reel Life, Will Have Diversity of Subjects, from "Feats of Horsemanship" to "Butterfly Life" and "Alligator Farming"—Films Suitable for Private Gatherings

CARRYING out President Freuler's desire that Mutual Pictures shall have the utmost variety, the Gaumont company will begin on May 7, the weekly release of a single-reel to be devoted to outdoor life and events under the name of Reel Life.

The present tendency in making up a program, happily, is to get away from short subjects that are merely "fillers." It is the intention of the Mutual Film Corporation and the Gaumont company to offer in Reel Life material that will hold the interest of every spectator in the auditorium. The photography of these nature films will in every case be the best possible, and the subjects will be chosen always with due regard to maintaining the interesting variety which President Freuler so desires.

Reel Life bears the same relation to a magazine that The Mutual Weekly does to a daily newspaper. The latter presents views of news of the world on the screen, whereas Reel Life will handle those "filmable" subjects which one naturally expects to find discussed and illustrated in a magazine. The Gaumont company, because of its foreign connections, has at its disposal pictures made by European scientists who have taken this method of recording insect and animal life for purposes of scientific research. Exhibitors should find that Reel Life will be a strong feature not only for regular programs, but also for lectures, Y. M. C. A. and Boy Scout gatherings, and children's matinees.

As the Gaumont company edits and manufactures the Mutual Weekly, it has under its direction over two hundred cameramen throughout America who may be called upon for matter of magazine interest for this new Mutual-Gaumont release. Reel Life is being managed by C. M. White, assistant to General Manager F. G. Bradford of the Gaumont company.

The first Reel Life release will be Sunday, May 7. On that day the new single-reel will show three interesting subjects. These are "Feats of Horsemanship by Belgian Cavalry," "Butterfly Life" and "Alligator Farming."

Chaplin Burlesque of "Carmen" "Turns 'Em Away"

According to Management of Broadway Theatre, New York, Ten Thousand People See the Picture on First Night, and Police Reserves Were Called Out to Handle the Crowd

CHARLES CHAPLIN'S appearance as star of a four-reel burlesque of "Carmen," under the Essanay-V-L-S-E banner, drew record-breaking crowds to the Broadway theatre, New York, Sunday, April 9. Police reserves were called out to handle a throng which jammed the lobby, and obstructed the sidewalks and street for several blocks.

According to the theatre management, ten thousand people passed the portals of the Broadway to see the film on the opening day.

"Geraldine Farrar in 'Carmen' broke all records at the Strand for attendance," said Manager Langfeldt, of the Broadway. "Later Farrar came here in 'Temptation' and broke all previous records. There followed, some time later, Mary Pickford in 'Little Peppina,' and she established a high-water box office mark that stood alone until Chaplin came. Now Chaplin arrives, breaks all records for attendance by a double score, and turns thousands away."

Reports to the V-L-S-E from Boston, Philadelphia, Chicago, Cincinnati and other important centres indicate that the new Chaplin film is playing to crowded houses at every performance.

"WOMAN OF IT" COMPANY DOES HOP, SKIP AND A JUMP TO LOCATIONS

In producing "The Woman of It" for Premo, Director Harley Knowles set about securing genuine settings for several scenes, leading his company successively to the Campus Restaurant, on Seventh avenue, New York, the Country Club at Saranac Lake, the New York Foundling Asylum, Keith's Union Square Theatre, and one of the outgoing ocean steamers.

LOS ANGELES CHAMBER OF COMMERCE PLANS LARGE EXHIBIT IN NEW YORK

Special to Motion Picture News.

Los Angeles, April 15.

Advertising matter pertaining to the first annual exposition of the Motion Picture Board of Trade of America at New York in May has created much interest among the manufacturers of the West Coast and the Los Angeles Chamber of Commerce. The latter organization, which is the largest representing the commercial interests of the West Coast film city, is making plans at this time in the hope of being able to have a large exhibit at the exposition.

This matter is in the hands of Industrial Commissioner Arthur W. Kinney. A number of manufacturers and producers are seriously considering taking space at the exposition, and it is probable that several of the best known film stars will make the trip to New York to be present.

PACEMAKER NOT ALLIED WITH ANY OTHER CONCERN, SAYS KOPFSTEIN

That the Pacemaker Company is not allied with any other film concern is the announcement of Jacques Kopfstein, its organizer.

"Contrary to the impression which seems to prevail in film circles," said Mr. Kopfstein, "the Pacemaker is an absolutely independent enterprise. It has been said, because the temporary offices of the new concern are located at 116 Nassau street, New York, which has housed one of the oldest manufacturers of pictures for a long term of years, that the Pacemaker is in some way connected with that concern.

"This is incorrect. The fact is that my own personal offices have been located there for about five years. As soon as our charter is granted, the Pacemaker Company will be located in one of the buildings devoted to the industry in the film district."

MONTREAL "U" EXCHANGE HAS VISITOR FROM "PARTS UNKNOWN"

The Montreal Universal Exchange had a visitor from "parts far distant" in the person of Mr. Smith, proprietor of several theatres in the Maritime Provinces, including the Itzit, of New Glasgow, and houses in Westville, N. S., the Jubilee, Stellarton and Crescent.

Mr. Smith stated that business conditions in Nova Scotia were quite satisfactory, and his house in New Glasgow, although only seating 435, was doing exceptionally well.

BORIES IS NOW WITH UNIVERSAL IN CALIFORNIA

Leon Bories, who has filled the position of manager at San Francisco for the General Film Company since this concern entered the California field, and who resigned but a few weeks ago, is now with the California Film Exchange, which distributes Universal releases.

He is acting as special representative in the Pacific Coast territory and will probably be given a managerial position.

Horsley Signs Swickard for New Brand of Dramas

Director Will Begin Production of Two-Reelers with Bostock Wild Animals Soon as He Picks Cast—Subjects Are Set for Release in May

CHARLES SWICKARD, long affiliated with the New York Motion Picture Corporation, at Inceville, Cal., has placed his signature on a contract to direct a new brand of dramas to be filmed at the David Horsley studios, Los Angeles. Mr. Swickard will begin work with the Horsley company immediately.

A company playing two-reel dramas, in which the Bostock wild animals will play a prominent part, will be under the direction of Mr. Swickard and work on the first picture, which will be released early in May. Work will start as soon as he picks a cast.

Director Swickard's experience is long and covers not alone the motion picture field, but extends far back into the legitimate drama. For many years he was director and supervisor of productions for many of the large theatrical concerns in the country, including many of the Sam Shubert productions and those of Daniel Frohman and Margaret Illington.

His best work while affiliated with the silent drama was done at Inceville, his rise to a place of recognition coming with the many successful pictures made while there. "The Conscience of John David," starring Crane Wilbur, who is also the author of the play, is a drama of many thrills. A scene in a burning wooden shack is probably the most outstanding. It pictures a most realistic fight between the star and Louis (Bull) Durham, the ex-New York Giants' pitcher, who is seen in the role of the "heavy."

In a smoke-filled room, with flames leaping all about them, the two Horsley players clash and for fully five minutes they fight and wrestle all over the place. It is not merely stage fire which is used in this scene, but the real article. The climax comes when Wilbur finally overpowers Durham, flings him to the sizzling floor and then dashes to the street.

On several other occasions throughout the five reels, Wilbur and Durham create thrills. One of them is when the two collide while riding horseback at top speed, and in this scene Durham was thrown high into the air, landing on his face, with the result that he bruised himself painfully.

A clash between Wilbur and Durham and several others in the cast on top of a freight car while it was in motion is still another.

Hundreds Wait in Line Hours for "Ne'er-Do-Well"

Management of Fine Arts Theatre in Chicago Is Forced to Give a "Midnight Matinee," Commencing at 11 P. M., to Accommodate Crowds on Opening Night

COL L. LESSER'S great feature, "The Ne'er-Do-Well," opened at the Fine Arts, Chicago, under the direction of Alfred Hamburger on Saturday evening, April 8.

At the opening hundreds stood in line for hours awaiting admission, and the management was forced to give a midnight matinee commencing at 11 p. m. to accommodate those still clamoring for admission, and even then hundreds were turned away. The prices were twenty-five cents to one dollar.

It is expected "The Ne'er-Do-Well" will play an all-summer run at this theatre.

Scarcely less significant is the reception of "The Ne'er-Do-Well" in Toledo, Ohio. With all street car lines suspended on account of a big strike, this production was opened at the Hippodrome theatre on April 2. Hundreds were turned away at the opening.

A telegram from the Hippodrome management says: "Opened with 'The Ne'er-Do-Well' today, and stood them in the street both afternoon and night. This with a railway dispute on, and not a car running; the best and most pleasing picture we have ever seen; broke all previous house records."

In Pittsburgh, at the Pitt theatre, a large and brilliant audience was on hand for the opening, with boxes full, upper and lower floors and gallery sold out at prices from twenty-five cents to one dollar.

An orchestra of twenty-five men, with ten men back of the stage working out sound effects, accompanied the attraction.

A set, representing the Pacific end of the Panama Canal, was erected as a stage setting. The stage was filled with tropical trees, plants, live monkeys, cockadoos, parrots and the like running about at random.

The picture is now in its third week, playing to successful business.

"The Ne'er-Do-Well" is also playing at the following theatres: Willis Wood theatre, Kansas City, where record breaking business for two weeks has been reported; three weeks at the Orpheum theatre, Cleveland; and two weeks at the Heilig theatre, Portland, Ore.

CANADIAN "U" BOOKS WAR PICTURE SOLID TO JUNE

The head office of the Canadian Universal Film Company at Toronto reports exceptionally heavy bookings on "The Dardanelles Expedition," it being booked solid to the end of May.

This is unusual in the case of a single reeler, but, of course, the subject is one of great interest to Canadians, showing, as it does, authentic pictures of that great adventure at Gallipoli.

DAY'S PAY FOR ACTORS' FUND FROM PATHE IN MILL CITY

Pathé's Minneapolis office, at the suggestion of Branch Manager Sampson, has contributed a day's salary to the "Actors' Fund." Every one in the office down to the office boy came in on that basis.



SCENES FROM CURRENT PHOTOPLAYS MADE AT THE UNIVERSAL STUDIOS FOR APRIL RELEASE

Quaker City Judges Overrule Censors

Court Orders One Change of Title and a Shortening of One Scene in Final Verdict, While Censors Had Insisted Upon Eight Cuts

Special to Motion Picture News

Philadelphia, April 15.

"NEW YORK," a Pathé Gold Rooster feature, the fifth and last of the film cases taken into court by Congressman John H. K. Scott for the Fox and Pathé firms, was like its predecessors, "The Serpent," "The Fool's Revenge," "The Kreutzer Sonata" and "The Iron Claw," passed favorably by the Philadelphia Court of Common Pleas number 2 recently.

Judges Barratt and Wessel ordered one change of title and the shortening of one scene in their final verdict, while the censors had ordered eight eliminations.

"New York" had been rejected on its first review by the censors unless material changes were made in the picture. On an appeal to them by the Pathé exchange this verdict stood.

As, in the opinion of the Pathé producers, these changes would ruin their picture not only artistically, but financially, an appeal was had to the courts.

Judge Barratt had at the last session of his court, when "Kreutzer Sonata" was on trial, told the censors to review "New York" once more to see if some agreement could not be reached between the contending parties and thus avoid the trial. This was done without avail.

The eliminations ordered were in brief: (1) The Poetry introducing the picture vividly describing the contrasts of New York life. (2) Any reference to illegitimacy. (3) Change subtitle, "Edna has artfully entwined herself in the affections of King and thus enjoys the luxuries he showers upon her" by inserting "through a secret marriage" after thus. This was one of the changes sustained by the judges. (4) Eliminate dance on table in supper scene. (5) Eliminate fall of Edna at this supper, where she rolls down steps and meets her death and flash of same; also scene of man catching girl's foot. (6) Shorten assault scene very materially. This scene the judges ordered shortened from its original length, but not nearly as short as ordered by the censors. (7) Cut out all showings of the baby clothes. (8) Shorten coffin scene. Judge Barratt, in his opinion, said he could see nothing wrong in the baby clothes. It is, however, one of the standards of the Pennsylvania censors that the showing of anything about approaching maternity tends to corrupt morals, so any such scene or one showing a newly-born baby in its mother's arms is ordered out of the films.

Deputy Attorney-General Kun and Chief Censor Breitinger conducted the case for the censors. Mr. Kun objected to the showing of the picture at all on the ground that the censors had not abused their discretion, but his contention was overruled by the judges and the picture thrown on the screen in the court room.

Pathé proved by its witnesses that the picture was taken with scarcely any change from a play "New York" which ran at the best theatres in the country several years ago.

The cost of the film was proved to be $60,000 and the loss by its exclusion in Pennsylvania was said to be $25,000.

It was also proved by witnesses that "New York" was being shown in all states without any eliminations, except some titles, which are not in the picture being viewed by the court.

Breitinger objected to any part of the cost of the production being shown. He even voiced an objection when Judge Barratt asked for the usual price per reel of a good feature.

Mr. Breitinger contended that the fall of the girl down the steps was the most immoral part of the picture, coming after the supper party in which the man picks her up in his arms and she falls out to her death. Judge Wessel said that to him this showed one of the morals of the picture in the swift retribution to the erring girl.

Mr. Breitinger made much of the fact that the National Board of Censors had ordered some eliminations from this picture and declared they were still in the print before the court. This was an error, however, as the Pathé company had cut out these scenes before sending any print out of their studio.

After the appeal of the Pathé company was sustained by Judges Barratt and Wessel the censors announced that they would take the case to the Supreme Court of the state.

While this appeal is pending the picture cannot be shown in Pennsylvania.

Irene Page Solomon.

Selig "Athletics" Set for First and Third Monday Releases, Beginning April 17

THE first reel of the Athletic series, which has been in course of production at the Selig studios, will be released Monday, April 17, and on the first and third Mondays of each month following. Contracts have been signed with several of the Loop theatres in Chicago.

These Athletic films were produced under the personal supervision of J. H. Herman, promoter of Athletic events. The first reel presents Yamada and Cutler, among the foremost exponents of the billiard cue, in a match game.

They also present a number of expert exhibition shots. Mike Gibbons, acknowledged peer of all middleweight champions, gives a boxing exhibition, and shows the methods he utilizes in keeping himself in trim.

His marvelous speed in the ring is shown in a three-round bout. In the first reel of the Athletic series, Fred Dalkus, the heavyweight champion wrestler, and Dr. B. F. Roller, who has a world-wide reputation as a wrestler, participate in a finish match.

Bookings can be made by applying directly to the Selig Company, Chicago, Ill. These Athletic series are somewhat of an innovation, teaching as they do the art of self defense and stimulating interest in feats of skill and the laws of health.

STAGE AND SCREEN AGENT ISSUES "AT LIBERTY" BULLETIN

Edward Small, representative of a number of players for photoplay, dramatic, musical comedy and stock productions, has begun the publication of a weekly bulletin from his offices at 1493 Broadway, New York.

The bulletin is of four pages, neatly printed and well illustrated, and contains a description of the Small system, besides the names of the artists available to screen and stage through negotiation with the Edward Small offices.

Screen Examinations

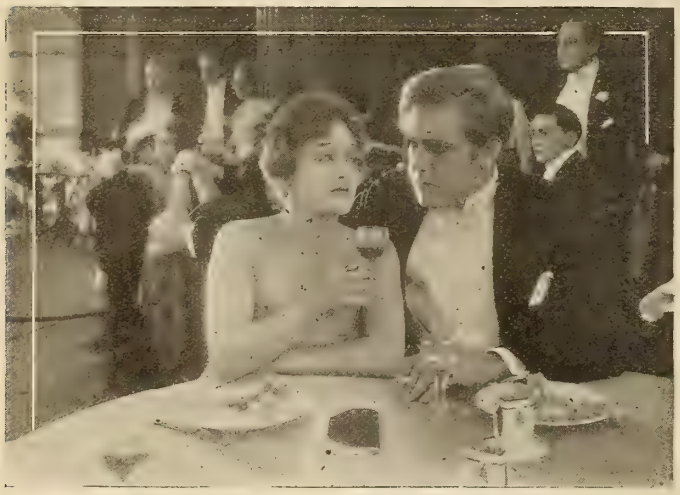
"THE CRIPPLED HAND"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THIS picture is enhanced by some wonderful light effects and miraculous dissolves and double exposures. It is a prominent example of the power of the camera, its ability to create illusion without revealing its mechanics.

In respect to story, "The Crippled Hand" is very different from the usual run of features. It is light and pretty. The central figure is a modern Cinderella, in name only, for the plot is modern and nothing like the fairy tale except for some of its characters. But there are parts of the fairy tale pictured at length—we should say that such scenes occupied fully a reel of the five. The action is slow and keyed evenly low throughout most of its length. The



THE MILLIONAIRE IS PUZZLED AT THE STAR

one powerful point arrives at the introduction of those scenes which form the denouement.

In fact "The Crippled Hand" might be defined as a picture with a big appeal for the little folks and an unusual appeal to the grown-ups if they want to forsake sensational action for a day and witness vastly pretty scenes, artistically lighted and extraordinarily well set.

The light effects, the double exposures, the unruffled dissolves, the accuracy and lavishness of costumes and properties in the Cinderella portions—all unite to make the picture the colorful work it is.

The story, as we have said, moves slowly. It is of Calder Johnstone's construction while Robert Leonard transcribed it to scenario form and was assisted in the direction by David Kirkland.

The angel back of the show becomes acquainted with a little shop girl. A publicity scheme is evolved to boom the opening of the show. The management announces that the girl whose foot fits a certain slipper will be given a position in the chorus. The little girl, of course, wins the contest.

On the opening night she is stage struck and takes refuge in the star's dressing room. After the show the star, who boasts of a checkered past, entices the angel to her room. She throws herself in his arms, but he seeing a vision of the little shop girl throws her from him.

Immediately afterwards the star is attacked by a musician whose life she ruined. The little girl prevents a murder and the star is brought to a realization of her duty, which is caring for the crippled musician. The girl has found her true Prince in the show's backer.

The Cinderella scenes are introduced by way of the little girl's dreams. Ella Hall is perfectly at home in this part, and shows her usual appreciation of her role. Robert Leonard is the angel. Gladys Brockwell is a most convincing and alluring musical show star while Marc Robbins, Kingsley, Benedict, Betty Schade and Carmen Phillips register effectively in smaller parts.

"CIVILIZATION'S CHILD"

(Triangle-Kay Bee—Five Reels)

REVIEWED BY OSCAR COOPER

LESS original in its conception than the recent series of strong dramatic subjects from the Ince studios, and less fortunate in its handling, this picture, nevertheless, will interest picture-goers who like heart interest themes of underworld life.

The action centers about Berna, a girl of the Russian wilds, whose first taste of civilization is a Cossack massacre. She comes to America, falls into the clutches of Boss McManus, a despicable character, and then becomes a woman of the streets. After helping a young violinist to get on his feet, she abandons her old life and becomes his wife and the mother of his child.

The daughter of the Boss falls in love with the violinist, and gets her father to "frame up" Berna. The divorce suit is tried before McManus, now a judge. When Berna confronts him, her betrayer, she makes a scene and is sent to jail for disorderly conduct. When she gets out, she finds her baby has been given into the custody of the violinist. She goes to the home of McManus, kills him and then drops dead.

Anna Lehr has the role of Berna, and succeeds in making it convincing, so far as arousing sympathy is concerned; William H.



THE BOSS AGREES TO HIS DAUGHTER'S SCHEME

Thompson gives a fine rendition of the Boss, and Dorothy Dalton is quite good as his heartless daughter; Jack Standing, as the violinist, is fair. Others are Clyde Benson, J. P. Lockney and J. Barney Sherry.

The usual skill of Ince directors in giving their pictures correct atmosphere, and effective settings, is at hand here in the work of Charles Giblyn. The management of the massacre scenes is excellent.

Summed up, we should say "Civilization's Child" belongs to the order of melodramas. It is well produced, but none too satisfying as to its story.

"FEATHERTOP"

(Gaumont-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

MARGUERITE COURTOT, always a pretty girl on the screen, has never screened so attractively as she does in this subject. This is in spite of the fact that she is given little real opportunity. The few feet of advance announcement, added to the last Gaumont release, showed Miss Marguerite in the costume of the Louis Fifteenth period much more attractively than she was given a chance to appear in the few short scenes from Mr. Hawthorne's book.

The story of this picture only incidentally and briefly concerns the celebrated novel of Hawthorne. The acting of Gerald Griffin and the face of Miss Marguerite bring it into a place beside pictures which are worthy the attention of the exhibitor.



UNCLE DICK "ENJOYS" THE OPERA

The plot is old, and the characters are those which we have long loved. Three brothers, one an unhappy, childless millionaire, and one a sea captain, living with his wife in the South Seas, and one growing wonderful flowers at the old homestead, are introduced. The latter has a beautiful young daughter, Elsie, who is attracted by city ways, and goes to spend a few weeks with the millionaire uncle.

While she is there her father dies. Then her uncle, disgusted with "society," disappears, and makes it appear that he is dead, leaving to his seafarinng brother his estate, on condition that he live in the Fifth avenue mansion, and leaving to Elsie, whom he has seen grow away from her country sweetheart, and favor a city fop, a copy of Mr. Hawthorne's "Feathertop."

Considerable comedy is provided when Uncle Dick and Aunt Sarah arrive and enter city society, but Uncle Dick is not fooled about young Percy Morleigh's pursuit of Elsie. By inducing Elsie to read "Feathertop," he convinces the girl of Percy's true character, and of the stability of the "society" which has flocked around the standard of their wealth, and eventually persuades Elsie to go back with him and Aunt Sarah to the South Sea islands.

By moving from the Fifth avenue mansion, Uncle Dick forfeits the fortune to Elsie, and in order to make her worthy of it, reconciles her to her old country sweetheart. Then a hand on the ship removes his false beard, and reveals the millionaire uncle, who has found happiness at last and goes with the party to the South Seas.

James Levering, Mathilde Baring, Charles Graham, John Reinhard and Sydney Mason are other acceptable members of the cast. The picture was directed by Henry Vernot.

"THE LOVE MASK"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

A GOOD western picture, poorly named, it seems to us, would be a fair description of this offering. Although the picture contains nothing new, either in plot or presentation, yet it would be difficult to pick flaws with it, for it is human in its appeal, and its box-office value should be high.

It bears the stamp of the name of De Mille, and yet the story is scarcely logical or believable. This trifling fault is overcome in large measure by the excellence of the cast and the scenes selected as a surrounding for the work of the company. The whole story is laid in the California mountains, in the stirring days of '49, but, although many a story has had this locale in the last few months, none has been better presented, nor have more striking locations been photographed.

Much of the attractiveness of the picture is due to the work of Cleo Ridgley and Wallace Reid. Earle Foxe, as a highwayman, does his best, but he has been miscast. Our personal armory is rusty, but we wouldn't be afraid to face Earle on any lonely road at any hour.

Cleo Ridgely is a woman prospector, who finds gold after many disappointments, and then her claim is "jumped" by a band of four big strong men. She calls in the handsome young sheriff (Wallace Reid), but he can do nothing. So she conspires with "Silver Spurs," a noted bandit, to hold up the stage coach on which the claim jumpers are shipping their stolen gold.

Cleo fails to get the gold, and goes to the Red Dog Saloon after it, holding up the saloon. The Sheriff captures and unmasks her, and finds that she is the girl he has long loved. He defends her in a hastily-arranged trial, and while she is being heard, the real bandit sneaks into the saloon and gets the gold.

There are a number of highly active side-features, such as an attack on the girl's cabin by the men who jumped the claim, and a battle with the bandit, in which all the thieves are killed. These scenes are very well staged, indeed.

Robert Fleming and Dorothy Abril handle difficult character parts in good shape.

"THE GREATER WRONG"

(Lubin-Three Reels)

REVIEWED BY OSCAR COOPER

THOUGH this picture works upon old material, it is unusually well acted by a cast composed of Leslie Austen, Octavia Handworth, Margaret Adair, and Herbert Fortier. The direction by George W. Terwilliger is as good as the work of the players, and contains more than one clever touch.

Mr. Terwilliger tells his story in a straightforward manner, and does not hesitate to be frank when he considers it necessary. This frankness, however, is mixed with good taste, and produces strong situations without offense. The theme pivots upon James Cannon's marriage to a wealthy heiress solely for her money; his virtual desertion of her, the death of their child, and the adoption by Mrs. Cannon of the illegitimate child of Cannon and his stenographer.



THE QUARREL

Not until the substituted child has grown to young womanhood, does Mrs. Cannon learn the truth. Then Cannon confesses, his wife forgives him, and all ends happily.

Miss Handworth is particularly pleasing in a difficult role, and the other members of the cast carry their parts well indeed. The action is close knit. Surprisingly few superfluous scenes are used, and the general effect is quite dramatic. Lighting, photography and sets are excellent.

"ARTIE, THE MILLIONAIRE KID"

(Vitagraph Blue Ribbon-V. L. S. E.—Five Reels)

REVIEWED BY OSCAR COOPER

THIS comedy centers about the escapades of a youth, who, after his expulsion from college and a row with his father, goes to a rural community, buys a newspaper, gets possession of a piece of land through which his father's railroad is to run, and sells the land to the old man for a cool million. Incidentally, of course, he wins the girl.

Although the material at hand was too thin for five reels, and although the story is distinctly juvenile in its general tenor, the picture has enough character comedy, and a sufficient number of complications to make it interesting.

Ernest Truex, featured in the role of Artie, looks the part, and acts it in a pleasing and effective manner. Dorothy Kelly, as Annabelle, the country girl, is very good in a rather slender part; John T. Kelly shines to advantage as Artie's dad; William Dunn



THE "WIDOW'S" IDENTITY REVEALED

does a bit of superior work as a "nut" detective; Albert Roccardi is satisfactory as Uriah Updike, and Etienne Girardot as a college chum of Artie's who helps along Artie's scheme by impersonating a rich widow, is thoroughly satisfactory.

Much of the fun arises from this impersonation, especially as it makes possible a lot of "hick" town comedy. The aged rubes, Updike in particular, vie with each other in their attentions to the "widow," and there are many laughs at their expense. Not until the very end does the "widow's" disguise come off, revealing a bald and homely man. This idea, while not new to the screen, is still good for funmaking.

Settings and types are excellent, and there are other evidences of careful direction by Harry Handworth.

"HAUNTED" AND "SOME DETECTIVE"

(E. and R. Jungle Film Company)

REVIEWED BY PETER MILNE

"HAUNTED," one of the latest comedies produced by the E. and R. Jungle Film Company, featuring the chimpanzees, Napoleon and Sally, is the best of the product of this concern to date. Besides possessing novelty in the shape of its stars, it presents a humorous story that is pictured in an advantageous manner.

The scenario was contributed by Frances Willey, and to the author's credit, Napoleon and Sally are not forced to bear the burden of producing all the laughs. The chimpanzees are funny and they are novel but without a good story they are lost. With a good story they are in their element, and "Haunted" furnishes them this necessary background.

The story tells of a newly married couple who sublet a bungalow for the period of their honeymoon. An actor out of work loses his helpmates, Napoleon and Sally, who wander to this selfsame bungalow and enter unobserved by the humans. Throughout the period of their presence in the house they frighten the married pair out of their wits by resorting to numerous ghostly tricks nicely furnished them by the author. The arrival of the actor, of course, clears up the situation and ends the reel.

Lillian Brown Leighton and Ralph McComas are most active in the human end of the cast. The direction particularly as applied to the chimpanzees shows marked improvement over the former releases. The photography and settings are adequate.

"Some Detective" shows the manner in which a sleuth uses the chimpanzees to spoil his rival's chances with the widow. Frances Willey also prepared this story, and it makes a fair picture, although Napoleon and Sally have not been given a generous amount of opportunities, nor has the plot been worked out with any startling degree of clarity.

It has some humor in it, however, and Lillian Brown Leighton and Ralph McComas again prove valuable in the support of the chimpanzees.

"THE TORRENT OF VENGEANCE"

(Bison-Universal—Two Reels)

REVIEWED BY PETER MILNE

HENRY McRAE has taken advantage of the recent western floods and produced herein a picture that throws all past thrillers in the shade. Combined with those flood scenes which are enough to create a mild sensation in themselves he has interwoven a series of thrilling bits of action, as for instance a bridge caving in, throwing an automobile and two passengers into the



THE RESCUE

water. A full view of this is provided, taken from a slight elevation so that every detail of it is discernible. Then there are several large explosions, a hair-raising fall in which horse and rider pitch headlong to the ground and any number of heated fistic encounters.

McRae's story is not so wonderful but here's a case in which the vehicle employed for the presentation of the thrillers needs merely a faint story to hold the entire fabric together. There is enough of a plot to give justification to the startling episodes, which is in this case all that is necessary.

Lee Hill is the hero, but the rest of the cast is composed of strangers to Universal pictures. The photography is adequate while there are no interiors of any consequence.

FOX PLAYS SHOWN TO PRISON AUDIENCES IN OREGON, WASHINGTON AND NEW YORK

THEDA BARA during the current winter has played film engagements in the Oregon, Washington and New York state prisons, and as each new Bara film has been released behind the bars a lusty demand has gone up for her reappearance.

In Washington, too, William Farnum has become a prison favorite, and his appearance in "The Plunderer," "The Nigger," "A Soldier's Oath" and "Fighting Blood" have resulted in demonstrations of approval.

During the present winter Miss Bara has appeared, via film, at Sing Sing, Auburn and Great Meadows prisons, New York state, in "Lady Audley's Secret," "The Two Orphans," "The Clemenceau Case" and "The Serpent." In addition to these the following Fox features have been presented in the same prisons: "Princess Romanoff," "Blue Blood and Red," "Merely Mary Ann," "The Unfaithful Wife" and "Destruction."


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"THE Crippled Hand," announced on the preceding page, was produced at an expenditure exceeding $50,000.00. It is by far the costliest and most lavish five reel feature ever released. It sets a new standard for photo play features, and is indicative of the high standard set by BLUEBIRD Photo Plays—for all other producers to follow.

Already Released

Madame Sarah Bernhardt in "JEANNE DORE"
Helen Ware in "SECRET LOVE"
Ida Schnall in "UNDINE"
Lois Weber and Phillips Smalley in "HOP—THE DEVIL'S BREW"
Louise Lovely in "THE GRIP OF JEALOUSY"
Jane Gail in "RUPERT OF HENTZAU"
Mary Fuller in "THE STRENGTH OF THE WEAK"
A Present Day Mexican Drama "THE YAQUI"
Louise Lovely in "TANGLED HEARTS"
Tyrone Power in "JOHN NEEDHAM'S DOUBLE"
J. Warren Kerrigan in "THE GAY LORD WARING"

BLUEBIRD Advertising Matter for Exhibitors reflects the extremely high character of BLUEBIRD Photoplays—the features known as "the world's finest screen productions." Posters by artists who know how to combine "punch" with artistic value; heralds of most appropriate design and color; the most elaborate hand colored photo lobby displays ever produced—all are supplied at prices which permit their most liberal use. From every angle of self interest the Exhibitor will find BLUEBIRD Photoplays the most profitable features produced anywhere in the world today.





LOOKING AT "FEATHERTOP," A GAUMONT-MUTUAL MASTERPICTURE DE LUXE, WITH MARGUERITE COURTOT

"BY WHOSE HAND?"

(Equitable-World—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is an unusual story, with a mysterious ending, which leaves the audience to decide "who is guilty?" Moreover, it is excellently produced and acted by a capable company, which includes Edna Wallace Hopper, Muriel Ostriche and Charles J. Ross, whose names should have a strong drawing power. Charming exterior scenes are supplemented by elaborate interiors which establish a convincing atmosphere.

The dramatic unities appear to have been carefully weighed, and from an artistic standpoint the picture is a success. It should prove an equal success from the box-office standpoint.

The story revolves around the Maitlands, a wealthy family of man, wife and young daughter, Helen. Helen is loved by Sterling, superintendent of the estate, but Maitland tells the young man he must show him $5,000 to prove he has "made good" before he can consent to the marriage.

Sterling is perfecting an invention; he shows the machine to Simon Baird, a wealthy land owner, who picks some minor flaw with it, and then flaunts $5,000 before Sterling's eyes, telling him he was ready to pay that much if the machine had been perfect. Baird is induced to stay at the home that night while alterations are being made. In the morning he is found murdered, and the $5,000 is in Sterling's possession.

At the trial a lot of past history of the Maitland family comes to light. Baird has been a partner of Maitland in a mining venture years before and had robbed him of his share. It also develops that Baird had known and wronged Mrs. Maitland when she was a singer. She confesses to the murder, saying that she had taken the money which Baird had denied her in other times when she was in dire need, and had loaned it to Sterling, whose suit for Helen's hand she favored. Sterling comes to the rescue and declares he murdered Baird himself. The audience is left to decide whether Mrs. Maitland's confession was made merely to save Sterling, or whether he is the real murderer.

The story is the work of Channing Pollock and Rennold Wolf. It was staged by James Durkin. Others in the cast are Nicholas Duneaw, John Dillon and James Ryley.

"THE FIRES OF JOHANNIS"

(Lubin-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

ADAPTED from the play by Herman Sudermann and directed by Edgar Lewis, this picture resolves itself into a slowly moving story of sorrowful import, with Nance O'Neil as the star.

Miss O'Neil assumes two utterly different roles: Zirah, a dissolute old gypsy, and Marika, her daughter, who is adopted and brought up by a family of wealthy country people. Her characterization of each is remarkably well done. In fact, it is her work, combined with that of her director, which guarantees the appeal of the picture as a whole.

The denouement is intensely gloomy, but powerful in its logic. Here the daughter sees her mother die in prison as the result of a life of filth and debauchery, crying for a last drink to ease her suffering. This the daughter withholds in order that her mother may die clean. Miss ONeil's delineation of the two roles in this scene reaches a high plane of emotional acting.

Likewise, the scenes wherein Marika realizes the hopelessness of her love for George, who had been her boyhood sweetheart, constitute another strong emotional climax.

The supporting cast is thoroughly competent, and includes George Clarke, Eleanor Barry, Ethel Tully, Victor Sutherland, Irving Dillon, Mrs. Carr, James Cassady, and two clever child players, Violet Exzell and Rosemary Carr.



THE GYPSY SELLS HER BABY

The atmosphere is rural throughout, and as one might expect from a director of Lewis' caliber, the settings and locations are right in every case. Some effective night scenes, representing the celebration of St. John's Eve, lend a touch of unusual color.

"The Fires of Johannis" is quite certain to please audiences who like pictures of tense heart interest.

METROPOLITAN MOTION PICTURE COMPANY IS FORMED IN LOS ANGELES

Special to MOTION PICTURE NEWS.

Los Angeles, April 15.

ANOTHER producing organization has been added to the Los Angeles colony. The Metropolitan Motion Picture Company has leased the America Europa studio on Allesandro street and begun the production of one-reel light comedies under the direction of James Schneider, from scenarios by H. M. Gardner.

The company is backed by local capital and W. A. Norton is president and general manager. Carl Von Schiller, who, following a number of years on the speaking stage, entered pictures about four years ago and has since been with Lubin, Morosco, Universal and American companies, has been selected as leading man. Dixie Chene, who has been with the Keystone Company, playing leading women parts for the past two years, and Ethelyn Bray, who had a number of good parts on the speaking stage in star productions and has appeared in productions of the Essanay, American, Universal and Morosco subjects, have both been engaged. The director has been affiliated with the Keystone and David Horsley studios.

The Metropolitan Company has a tentative release with the Universal Company and will confine its endeavors to the making of one-reel subjects with comedy situations.



ILLUSTRATING THE FAIRY TALE SCENES IN "THE CHILDREN IN THE HOUSE," FINE ARTS-TRIANGLE, WITH NORMA TALMADGE

"THE CHILDREN IN THE HOUSE"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY OSCAR COOPER

C. M. and S. A. Franklin, working from a script by Roy Summerville, have built a thoroughly human offering, interesting at all points, and quite broad in its appeal. It comprehends a version of the eternal triangle, a fairy tale, and a "crook" subplot, all these being woven into a convincing drama. Besides, it is admirably produced, from a technical standpoint, and the acting is unusually good.

The spectacle of a wife, neglected by a husband who is in the toils of a second woman—this time a dancer—is not new to the screen, but it is presented here in a wholesome manner. The wife exasperated by her husband's follies, is about to go away with the man she really loves when her children appear on the scene, and the elopment is declared off. Meanwhile, the husband aids a band of crooks to rob his father's bank. The robbery is successfully carried out, and then the crooks are forced to take refuge in an old house, where they are discovered by a crowd of children who go there to play. They are imprisoned in the house by the crooks, who set it on fire. In the end, the husband is killed by police chasing the band in an automobile, and the rest of the thieves, including the dancer, plunge over a cliff. The children are, of course, rescued.

Norma Talmadge, as the neglected wife, is excellent, playing her part in a sympathetic and appealing fashion; William Hinckley renders a skillful impersonation of the high-principled lover; Eugene Pallette draws a conventionally correct sketch of the husband, as does Jewel Carman of the dancer. Others in an entirely competent cast are Alice Rae, W. E. Lawrence, George Pearce, Walter Long, and Alva D. Blake.

The children—George Stone, Violet Radcliffe, Carmen de Rue, Francis Carpenter and Ninon Fovieri—deserve especial mention because they perform well, and add immensely to the conviction carried by the story.

The introduction of the fairy tale, besides affording some beautiful forest settings, adds a pleasing touch of fancy, and serves also to explain, in an allegorical way, why the wife did not marry the sweetheart of her youth.

Some splendid night photography is shown in several scenes. Settings and locations are right.

"HIS LAST LAUGH"

(Triangle-Keystone—Two Reels)

REVIEWED BY OSCAR COOPER

ACCUSTOMED as we are to rapid action and clever tricks in Keystones, it is surprising to find in this subject an almost total absence of both. The picture opens very nearly as a drama would, and never reaches a high state of merriment, although the plot is well constructed, and at times is quite interesting.

There is a lack of vitality in subtitles, acting and business which probably is responsible for the few laughs. Harry McCoy is seen as a penniless Count, who is reduced to playing a piano in a cabaret, and his work does not get over very effectively; Julia Faye appears as his sweetheart; Mary Thurman as a wealthy maiden; Joseph Callahan as her father; Billie Bennett as her mother, and Sutherland Ring as her suitor. There are also Dave Anderson, as a crook, and Lige Crommie, as his pal.

At one point the story drops back into ancient costume days for the purpose of showing antics of the Count's ancestors, and supplying a motive for the crooks' pursuit of some supposed buried treasure. On the back of a portrait of one of the Count's ancestors they find directions for finding the treasure, and complete the search after they have stolen a ring from the rich girl, and a piece of jewelry from the Count. But the treasure turns out to be a script on which is written a stale joke.

A couple of stunts of the typical Keystone sort enliven the picture, but they would fit a dramatic offering about as well as a comedy. Walter Wright directed and looked after all details carefully.

"THE SOCIAL HIGHWAYMAN"

(Peerless-World—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is a picturization of the play presented with great success by Richard Mansfield, some years ago. In transferring it to the screen, none of its dramatic intensity has been lost—in fact, the advantages of the camera over the ordinary stage setting are emphasized. The story contains a great deal of excitement, suspense and surprise, all valuable elements in a picture, and these have been well handled and assembled.

A house of mystery has been provided, full of sliding mantelpieces, secret exits and entrances, hidden panels and safes. Although these features are scarcely new, they are used for the introduction of a number of unique situations, and by means of them, interest and suspense are maintained at a rather keen pitch.

Edwin August, the director, also plays the two leading parts. In the principal of these he is Sir Curtis Jaffray, an Englishman, living in New York. He has inherited a tendency to thieving, but he confines this to thefts from the rich, the proceeds of which he gives to the poor.

He operates fearlessly at New York and Palm Beach, and is finally suspected by a Countess, who keeps her eye on him. In the meantime he discovers that the Countess herself has a "past"; that she was an accessory in the supposed murder of her first husband, who is now acting as Sir Curtis's assistant.

When the Countess comes to tell the social highwayman that she knows his identity, and demands a share in the profits, he triumphs by introducing the man she thought she had helped murder. This quiets the Countess, but Sir Curtis is eventually run down. He evades the officers sent to arrest him, flees to the home of his fiance and is there surrounded in a closet. He is killed by a policeman who fires through the door of the closet.

Ormi Hawley is a charming and clever co-star. John Sainpolis gives some of his usual excellent work, and Alice Clair Elliott and Noah Beery also furnish capable portrayals.



GLIMPSES OF "DAVID GARRICK," A NEW PALLAS-PARAMOUNT VEHICLE FOR DUSTIN FARNUM

"MOLLY MAKE-BELIEVE"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

IF we may distinguish between a story as a series of purely interesting events, and a plot as a series of dramatic episodes, then "Molly Make-Believe" has no plot. It is just a story, with no climaxes, and as some would say, it is sweet and pretty. There is no suspense in the picture, the conclusion is foregone after the beginning of the second reel.

"Molly Make-Believe" disregards realism; coincidence there is aplenty. The story is fantastical; it seldom comes down to harsh realities. It is really "make-believe" in its major aspect from opening to close.

So much for the character of the picture. In its production J. Searle Dawley has done creditable work. He has shown his players to full advantage. His light effects merit praise, particularly the manner in which the scenes staged in a train are handled from this point of view. The scenes are well laid and the photography good. The results of a train wreck are shown. This is obviously the result of a real wreck and they are welded in with the enacted scenes excellently.

To our way of thinking the picture will go exceedingly well at a children's matinee, for it has much in it that will appeal greatly to minors, such as the fairy tale aspect of the entire affair, the little boy, Master Dick Gray, who is prominent in the cast, and the clever dog, Merry, who is a fine actor.

Grown-ups who are tired of rapid melodrama, shootings and killings, betrayings and unfaithful wives will doubtless enjoy the simplicity and charm, the humor and the vein of pathos of Molly's experiences; and then there is Marguerite Clark, who is an actress.

Miss Clark, in the title part, makes a splendid and attravtive little girl. She is always pretty to look upon, even though the scenario of Eleanor Hallowell's story gives her only a few opportunities to display her ability.

Mahlon Hamilton as the society man who is cheered by Molly when his financee has practically forsaken him, and Gertrude Norman, as Molly's grandmother, have the other chief roles. Helen Dahl, Edwin Mordant and J. W. Johnston complete the cast.

The main idea results from the establishment of Molly's "Serial Letter Company." She furnishes real letters from imaginary people to all her customers, and the society man employs her just for the fun of it. The result of this and of one or two meetings between the two is a happily concluded story. This theme is elaborated by the introduction of other customers of Molly, one a little girl who dies. The humor introduced is of a most gentle variety.

"THE MILLIONAIRE PLUNGER"

(Kalem—Two Reels)

REVIEWED BY H. S. FULD

IN this, the fifth of the "Social Pirates" series, the two girls Mona and Mary (Marin Sais and Ollie Kirkby) add to their already notable achievement by reimbursing a poor laundress who had been swindled into giving up her savings for some worthless stock.

Thomlinson Gerry (B. Furey) whose father made his millions by unscrupulous dealing in worthless stocks, is approached by one of the victims in the person of a poor laundress, only to be refused redress.

The two girls to whom she has told her story make up their minds to take up her case, and by a clever scheme manage to separate quite a sum of money from Gerry and give it to her as coming from him in payment of his father's wrong.

The acting of the entire supporting cast is to be favorably commented on, and the interior settings leave nothing to be desired for complete realism.



THE TRAP IS BEING SET

Deering (Frank Jonasson) makes a good impression as the dissatisfied telegrapher, and the set showing the fake poolroom where the advance information on the result of the races is to be utilized, is well worked out.

There is not a moment in the entire two reels where interest lags, and the producers are to be complimented on the way the interest is keeping up in this series.

"The Millionaire Plunger" is one of the best so far, and George Bronson-Howard, the author, is certainly keeping up his good work.

James W. Horne, as director, and George Bronson-Howard, as author, are a good combination.

Special commendation should be given for the wonderfully realistic shooting scene, where the two girls are supposedly shot.

It is almost too real, and provides an exceptional thrill.



"NAPOLEON" AND "SALLY" IN SCENES FROM THREE NEW E. AND R. JUNGLE COMEDIES: "IN DUTCH," "FATHER'S BABY," AND "TWIN CUPIDS"

"WHERE ARE MY CHILDREN?"

(Universal Special—Five Reels)

REVIEWED BY OSCAR COOPER

ANNOUNCED in an introductory subtitle as a document on the subject of birth control, this picture is resolved, in its main theme into an attack upon the avoidance of motherhood.

The central figure is a district attorney, whose wife, unknown to him, enlists the help of a criminal in escaping motherhood, despite the fact that her husband desires children intensely. After the wife has introduced one of her women friends to this person, with the usual result, the wife's brother comes to visit her, and wrongs the daughter of the housekeeper. Then the wife gives him the name of the criminal, to whom he takes the girl. But the criminal bungles this time, and the girl dies.

The criminal is placed on trial by the District Attorney, and gets fifteen years for his crime. Just as he is leaving the courtroom, after his sentence, he counsels the District Attorney to look after his own household before he prosecutes others. Then it is that the District Attorney learns by reading the criminal's ledger, what his wife has been doing. When he reaches home, he finds his wife surrounded by her women acquaintances, and he drives them out of his house with the statement: "I ought to prosecute all of you for manslaughter, but instead I will content myself with asking you to leave my house."

Turning to his wife, he asks: "Where are my children?" Two scenes at the close of the picture show what their home might have been.

This is the purport of the story, in general. At the beginning, however, a line of action is shown regarding the subject of birth control with reference to the poor.

So far as this part of the picture has any value in a dramtic sense, it is apparently designed to contribute to the general theme—"unwanted" children." It must be said, however, that this contrast is not clearly defined, and does not add anything significant to the picture as a whole.

There is no doubt that the production will have, upon persons of mature mind, the effect of a sermon. It is well acted by a cast of thorough capability, headed by Tyrone Power. His work is excellent, and is chiefly responsible for the good effect of the piece as a whole. Details of production were carefully looked after, and except for poor lighting in several scenes, are entirely satisfactory.

"THE STAIN IN THE BLOOD"

(Signal-Mutual Masterpicture De Luxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THIS is a Western, a crook play and a problem play rolled into one. The story may be divided into three periods. First there is shown a migrating family traveling in a prairie schooner across the plains in search of a homestead. An Indian uprising takes place, and the Redskins (the Fennimore Cooper kind) massacre the parents, while Mary and Dick, the little boy and girl, escape.

Next we see the children in their twenties, the wards of a Western town sheriff. This gives an opportunity to introduce the dance and gambling hell, broncho busting and other frontier amusements, irrevelant perhaps, but vastly entertaining to those who like to see the woolley, pioneer times re-enacted on the celluloid. The sheriff is doing his best to catch the reckless lone bandit who is terrorizing the community. The hold-up artist is finally shot, but escapes. It appears that he is none other than Dick, the sheriff's ward. Accompanied by Mary, Dick takes a train for the East, and to avoid suspicion, they register at a hotel as man and wife. But Dick is captured and sentenced to twenty years.

Next comes the third period. Mary is married to a self-made man, who spends much of his time with ladies of the half world. Dick escapes from prison and is the leader of a second-story gang. Mary's husband is particularly interested in Alys, a cabaret entertainer. This girl happened to be in the hotel lobby when Dick and Mary registered, and, hoping to alienate Mary from her husband, she tells him of the incident, giving it the worst interpretation. Without giving Mary a chance to explain, her husband at once starts divorce proceedings.

By chance Dick picks out his sister's house for a robbery, the police surround the place, and in the ensuing melee Mary is wounded. Her husband comes in, and she is permitted to explain the registering episode. Amid mutual vows to lead better lives, the reunited couple embrace. Dick is lead away to jail, there to find solace in the Scriptures.

Much of this story taxes the credulity, but the spectator is prone to be indulgent, because the tale furnishes interesting and varigated action. The director was constantly on the alert to strengthen the various scenes, and got in some very creditable touches. Edythe Sterling, Norbert Myles and Murdock MacQuarrie, the principals, have fair support, and their own efforts show considerable care.

"AT PINEY RIDGE"

(Selig-V-L-S-E—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

A STRIKING example of the screen's scenic supremacy over the speaking stage is afforded here. When David K. Higgins' play, which furnished the material of this film, was originally produced, only three or four scenes could be shown. But here we have scores of interiors and exteriors, among the latter some very close approximations of the Tennessee Mountains, which furnish the locale of the story.

The plot is an involved tangle of old-fashioned melodrama, developing a series of improbable but forceful episodes. While the action loiters in most leisurely fashion at times, it usually whirls from one incident to another, requiring great mental agillity to keep up with it. Although some of the climaxes might have been worked up to a higher pitch, the unusual amount of suspense involved constantly challenges speculation regarding the outcome.

One pair of leads gains ultimate happiness, but another pair are left in an enigmatic state at the end. This quasi-tragedy adds a good touch of reality and softens some of the preceding artificiality.

A large number of players are prominent in the cast. Vivian Reed is always charming as the ingenue, and Leo Pierson is a nimble-witted hero. Fritzie Brunette, in the part of a betrayed mountain girl, arouses sympathy, while Edward J. Piel's portrayal of cold-blooded villainy is correspondingly repugnant. Other players deserving mention are Al Filson, Frank Clark, James Bradbury, William Scott and Lillian Hayward.

Mark Brierson, cashier of a small town bank, has ruined and deserted Cindy Lane, a simple mountain girl. Since he hopes to marry Azalia Deering, daughter of the owner of the bank, he refuses to marry Cindy. Through his speculation, the bank is on the verge of ruin, but Jack Rose, a wealthy young planter, puts up enough money to save it. A child is born to Cindy, and her father swears to shoot the man who wronged her.

When Brierson sees that Rose is likely to win Azalia's love, he leads Cindy's father to believe that Rose is the seducer of his



BRIERSON'S DEATH

daughter. Later, when Azalia's engagement to Rose is announced, Brierson persuades an octoroon to claim Rose as her son. After many vicissitudes Rose proves that Brierson is Cindy's betrayer, and that he is also the octoroon's son. While he is embracing Azalia Brierson is killed by Lane.

"A MODERN THELMA"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

UPON Marie Corelli's famous novel as a foundation, a pleasing and effective photoplay structure has been built here, with Vivian Martin in the role of the little Norwegian girl, whose marriage to Sir Philip makes her the object of a plot by one of the lord's admirers. It is a part which fits Miss Martin well, indeed, particularly in the first half of the action.

The picture, in fact, divides easily into two episodes: the romantic courtship and marriage of Thelma and Sir Philip in Norway, and their subsequent life in England, with a brief return to Norway for the final reconciliation. The action is well handled throughout, and is one of the evidences of the superior direction which the piece received at the hands of Director John Adolfi, and his assistant, John W. Kellette.

The locations for the Norwegian scenes are remarkably appropriate, supplying some beautiful backgrounds, descriptive of both summer and winter. The director demonstrates more than once his knowledge of just what can be done with the camera, as, for example, the scene showing the faces of Thelma and Sir Philip reflected in a lake. Other touches of this sort serve to enhance greatly the conviction carried by the subject as a whole.

In other respects, also, this subject is excellent. We refer especially to the work of the cast, which is, without exception, one of the best balanced we have ever seen in a Fox production. There is Harry Hilliard, whose performance as Sir Philip is truly expressive and thoroughly convincing; William H. Tooker gives an excellent rendition of Thelma's father, and heads the list of unusual character impersonations, of which there are several. Albert Roccardi, Maud Sinclair, Elizabeth Kennedy, Allen Walker, Stuart Russell, Albert Tovell, Richard Neill, Pauline Barry, Flora Nason, Lilie Leslie and Gladys Wayne are other members of this efficient cast. If one were to single out for praise any of them, he would perhaps pick Neill, Miss Leslie and Roccardi.

We shall not, of course, presume to outline the story of "Thelma" here, but will merely remark that the Corelli novel has been departed from whenever the picture makers thought it necessary.

As it stands, the picture is a good one, made so principally by the excellent and intelligent direction it received.

"THE RANGER LINE"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

EVERYONE knows the story of the girl who was good in amateur theatricals, got a "bit" on the professional stage, secretly learned all the parts, and on the opening night filled the breach made by the leading woman's absence, and scored a smashing hit. This plot has become a favorite classic, and doubtless will continue to be popular because so many people cherish a notion that they could do the same thing themselves. The writer of this film's scenario trusted almost entirely to the oft-tested strength of this story, and did not adulterate it with any radical twists or complications.

This does not mean that there is no interest created by the shifting fortunes of the characters, however, for, while one can guess the outcome pretty accurately, it is not so certain how it is to be achieved. Elizabeth Burbridge's part allows her to register more joy than sorrow, fortunately, for she is more interesting and natural when smiling. Edward Arnold makes an excellent hero, and Richardson Cotton is very good in a character role. The settings and photography are adequate.



THE PROPOSAL

Owing to the death of her father, it is necessary for Rose Lane to become a typist, and she is forced to abandon her hope of becoming an actress. She is engaged by Jermaine, a theatrical producer. One of Jermaine's stars, Herriman, has seen Rose in college dramatics, and recommends that she be given a small part in the play about to be produced. The director and leading woman, for different reasons, conspire to have Rose discharged. When Jermaine discovers the plot he dismisses the conspirators, gives Rose the leading part, and the play is a success. To add to Rose's joy in the successful premiere, Herriman proposes to her, and they are married.

MONTREAL TURNS OUT TO SEE BUSHMAN AND BEVERLY BAYNE

Special to MOTION PICTURE NEWS

Montreal, P. Q., April 15.

CONSIDERABLE enthusiasm was displayed in Montreal during the visit of Francis X. Bushman, Beverly Bayne, Helen Dunbar and Robert Cummings. Probably there are no screen stars more popular in Montreal and Quebec than Bushman and Bayne, and the motion picture public were very glad to seize the opportunity afforded by the Starfilms, Ltd., of seeing and hearing these favorites. On the arrival of the train at the station, the Metro stars found not only a cheering crowd of admirers but a throng of exhibitors, and a military band. A procession was formed through the streets to the headquarters of the Starfilms, Ltd., there being plenty of enthusiasm all along the route. At the Starfilms, Ltd., a reception was held and the visitors introduced to the members of the press and exhibitors. A ball was held at the Highlander's Armory. Bushman and Miss Bayne headed the Grand March, and handsome canes were presented to Bushman and Cummings by the exhibitors.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Little Samaritan." (Essanay. Two reels. Tues., April 25.)—Not shown for review; the story follows. Joyce Farley, an eleven-year-old youngster, delights to chat with the despondent failures in the park, in spite of her parent's disapproval. One day she takes an old man to her home and secretes him in the attic. He tells her that many years ago his little daughter was stolen from him. Joyce's mother goes to the garret, and discovers the ill-assorted pair. She recognizes the old man as being her father.

In the cast are Joyce Fair, Thomas Commerford, Fred Malatesta and Frances Raymond.

"Vernon Howe Bailey's Sketch Book of Rome." (Essanay. Split reel. Wed., April 26.)—Motion pictures of Bailey's sketches of the Vatican, Forum and other places, together with five hundred feet of western scenic.

"The Danger Line." (Essanay. Three reels. Sat., April 29.)—Reviewed at length elsewhere in this issue.

"A Double-Barrelled Courtship" (Kalem, Fri., April 21.)—Up to the standard of the regular Sis Hopkins comedies, in which as usual Miss Melville carries off the honors. Notably good work is done by the supporting cast, and with a good plot this release makes an exceptionally good offering.

"Counting Out the Count." (Kalem, Wed., April 26.)—An Ethel Teare comedy with a novel departure from the regular run of "fast and furious" laugh provokers. There are really two stories of loved and lover with the two sets of matchmaking parents that are finally brought to a harmonious whole by a capable cast alive to their respective roles.

"A Lucky Mistake." (Kalem, Fri., April 28.)—A Sis Hopkins comedy in which Henry Murdock in his character of Nervy Nat deserves special mention. Rose Melville's Sis Hopkins needs no exploiting and when in conjunction with her, there are laugh provoking situations brought out by her supporting cast and a more than ordinarily meritorious comedy is brought out.

"The Trail of Danger." (Kalem. Sat., April 29.)—This latest of the H. of H. Series has a chase after a speeding wrecking train and automobile with Helen Gibson on horseback doing the chasing. She swoops from the saddle while going at full speed and picks up a revolver she has dropped on the road, is lifted from the speeding horse by a crane reaching out from a speeding train and altogether furnishes thrill after thrill to an interesting phtoplay.

"Frocks and Frills." (Lubin. Mon., April 17.)—Davy Don masquerades as a rich widow in this better-than-usual comedy. There is virtually no slapstick, and Don shows he can really act if he is given the chance. George Egan, Florence Williams, and Patsy De Forest are in the cast, which was directed by Edwin McKim, also the author.

"One of the Pack." (Lubin. Two reels. Tues., April 18.)—The material used in this story is old, and the development offers nothing original, yet the picture is not uninteresting, thanks to rather skillful direction and a competent cast. It is merely a variation of the tainted blood theme, in which the villain wins the girl, by discrediting the hero. Finally, the villain is killed, of course. George Routh, Jay Morley, Louis Fitz Roy, Eleanor Belvins, George Berrell, Robert Gray, and A. H. Hayn were directed by Leon D. Kent.

"The Woman Who Did Not Care." (Selig. Three reels. Mon., April 24.)—The originality and vigor of the story carry the excess footage and improbability. Much of the story tells itself, and while a few subtitles would be advantageous, the situations are handled deftly by the director. The only criticism that suggests itself regarding the directing is anent the isolated anachronisms that crept in (such as a 1912 automobile in an episode supposed to take place 18 years ago). Eugenie Besserer, Edith Johnson, and Harry Mestayer do well with the leads.

Society is much wrought up by the scurrilous gossip printed in a yellow newspaper about their secret scandals. Since these stories are all true, there is no ground for a libel suit. When the engagement of Rose Carlson and Jack White is announced, the gossip column of the newspaper states that Rose is really an adopted orphan, the daughter of disreputable parents. Jack's parents insist that the engagement be broken off, until Mrs. Boyd, a prominent society woman, discovers that Rose is her daughter. Mrs. Boyd then confesses that she is the author of the gossip, and tells why she has exposed society foibles so relentlessly. Many years before she had married a man who deserted her, and insane from grief, she had gone to an asylum, while her daughter was adopted. When she regained her reason she determined to attack the society which had caused her downfall.

"Badgered." (Selig. Sat., April 29.)—An old story has here been given a new lease on life through a new twist. The director and players succeed in making it an interesting, though not remarkable release. The cast is composed of James Bradbury, Grace Darmond, Harry Mestayer, Al. Filson, and Edith Johnson.

Robertson, a young legislator, is in love with Vera, daughter of Colonel Jackson, a politician. When Robertson refuses to help pass a pork barrel measure, Jackson refuses to let him marry Vera, and seeks to discredit his character. He hires an adventuress to go to Robertson's room, to be found there later by some newspaper reporters. But when the reporters arrive they find Vera in Robertson's arms. They had just been married.

MUTUAL PROGRAM

"The Girl from Chicago." (Thanhouser. Two reels. Tues., April 18.)—An unusual story of the underworld serves to introduce charming Gladys Hulette as a young detective. Following a series of robberies, Banker Grayson announces a reward for the "man higher up." At a reception a baroness is wearing a magnificent necklace, and this is stolen by the "gang" through the agency of the girl and another crook disguised as servants.

The girl is arrested, but after conferring with other members of the gang, obtains her release on bail. At police headquarters she confronts Banker Grayson, and denounces him as the "man higher up." The chief then introduces the girl as a clever detective, and the banker goes away to jail. George Marlo and J. H. Gilmour are also in the cast.

"A Man's Sin." (Thanhouser. Three reels. Thur., April 20.)—In this subject a story of considerable human appeal is presented in a strong and convincing manner. A youth wrongs a girl, who loves him sincerely. The girl dies, leaving a little daughter, who is reared by an aunt, ignorant of her father's identity; she becomes a trained nurse, and many years later, her father, who had married and had another daughter, near her own age, is injured, and brought to the hospital, where the nurse attended him.

The aunt, who had long nursed a desire for revenge, sought to wreak it by attempting to involve the father with his own daughter. The plot is discovered by a physician at the hospital, who loves the girl, and she is saved. Later the guilty man makes reparation for his early sin. Grace De Carlton, Nellie S. Spaulding and Edwin Stanley head the cast.

"The Conquering Hero." (Cub. Fri., April 21.)—There is plenty of rough and tumble action in this comedy. Jerry steals Hank's girl, and after they knock each other down several times, and chase each other to the top of an office building, Jerry is thrown to the ground, fourteen stories below. It doesn't worry him much, however, and he is soon tormenting his rival again.

He is nailed up in a barrel and rolled down a hill, but, escaping, he dons a dress which he takes off a clothes dummy. Hank sees him and begins to flirt, which attracts a couple of policemen. Jerry then escapes, leaving Hank with the officers. George Ovey, George George, Louise Horner, Janet Sully and Arthur Mund compose the cast.

"Simple Simon's Schooling." (Falstaff. Sat., April 22.)—A comedy with a number of genuine laughs. Simple Simon, the grocer, is the butt of the jokes of the college students, but he bears them patiently because the attention they attract to him makes him wealthy. Then a pretty young penmanship teacher strikes town and forms a class. At a lawn party she announces that every member of the class has proposed to her, but she will marry the one who has learned to write the best hand. To the dismay of the college boys, Simon wins; his specimen of handwriting is a signature to a $10,000 check. In the cast are Claude Cooper, Billy Noel, Frank E. McNish and Gladys Leslie.

"The Counterfeit Earl." (American. Two reels. Mon., April 24.)—Enough complications to fill ten reels are crowded into this release. While some of them seem illogical, they keep the spectator on the qui vive. The acting is particularly good, George Periolat carrying the stellar honors, well supported by Vivian Rich and Alfred Vosburgh. Others who appear are Louise Lester, Marie Van Tassell, and Al Fordyce.

Lucy Bronson is in love with Ralph Cullom, but when Earl Twombley arrives in America, her mother hopes to get a title into the family. The Earl visits the Bronson's country estate, and during a party his dishonest valet disguises himself as his master and steals some jewels. This causes innumerable complications, and it appears that Ralph stole the jewelry, and that Mrs. Bronson is unfaithful to her husband. The capture of the bogus Earl clears up the mysteries and Lucy marries Ralph.

"The Island That Never Was." (Vogue. Tues., April 25.)—Rube Miller and his athletic cohorts amuse themselves in this picture by engaging in chases, fights, and other slapstick sports. While the audience may not derive as much fun from it as does the cast, there is considerable merriment scattered through the thousand feet. Also in the cast are Arthur Tavares, Alice Neice, George Gebhart, and Madge Kirby.

Rube, a shipwrecked sailor, is cast upon an island inhabited by fire-worshipers. He makes a hit with the natives by exploding a keg of powder and sending up some rockets, but they later chase him into the sea. He wakes up to find that it is all a dream, and that he has fallen off a barge into the water.

"Bugs and Bugles." (Beauty. Wed., April 26.)—The experienced funmakers of the cast do not have very pregnant material to work with, but they do their best to strew laughs through the footage. There are occasional situations that will draw a snicker from dyspeptics. John Sheehan, John Steppling, and Carol Halloway take the leads.

All the trouble is caused by a romantic bumpkin who reads aloud from a slushy novel in his hotel room. All the husbands in the vicinity think he is proposing to their wives, until the real state of affairs is made clear.

"A Broken Genius." (American. Three reels. Thurs., April 27.)—Several things contribute toward making this a very bookable picture. Many will be interested in the semi-nude artist's models shown, and while these may pique the interest, no stretch of prudish imagination could call the scenes displaying them vulgar. The well-directed story is strong and fairly original, and the leads are in capable hands. The photography is especially noteworthy.

The principals are Edward Coxen, George Field, and Lizette Thorne.

Karl Rittman is an artist who must use nude models in his work. Agnes, his wife, objects to this, and Hemingway, a friend, constantly keeps her stirred up over what he terms the "obscenity" of using models. Agnes finally runs away with Hemingway, but he is later killed, and she and Carl are enabled to start life anew.

"Unlucky Luke." (Mustang. Two reels. Fri., April 28.)—Not shown for review.

"Two Beds and No Sleep." (Beauty. Sun., April 30.)—Not shown for review.

"Bungling Bill, Doctor." (Vogue. Sun., April 30.)—Not shown for review.

PATHE EXCHANGE INC.

"Luke's Double." (Phunphilm.)—A bit of clever make-up, which looks almost like double exposure, is a diverting feature of this comedy. Luke becomes literary, and lies down to read "Dr. Jekyll and Mr. Hyde." He falls asleep, and dreams he has a double, who constantly gets him into trouble. Theft, flirtation, and assault by this double are visited upon Luke, who takes the punishment for everything, until a squad of policemen lead him away to the station house. Then he wakes up to find it only a dream.

"The Iron Claw," No. 7. (Pathé. Two reels.)—This episode, entitled "The Hooded Helper" keeps up the extraordinary action of this serial in good shape, and the interest has shown no diminution as yet. Margery, who has again been returned to her father, gets the spotted warning, which is Legar's death sign. Consequently, Manly, her father's secretary, is constantly on guard, and at once he takes a dislike to a Count, who has made friends with her father, and has presented him with a piece of Japanese armor.

Margery, sitting near this armor, reading, is watched by Manly, who suddenly sees the arms of the armor lifted with a dagger, which is aimed at Margery. He draws his revolver and fires; the arms drop, and running to the armor, Manly finds it empty. He pulls it from its pedestal, and finds two holes in the wall, through which the arms carrying the dagger had been thrust. The would-be murderer, however, has escaped.

UNIVERSAL PROGRAM

"Thrown to the Lions." (Red Feather. Five reels. Mon., April 24.)—Reviewed at length in the issue of April 15.

"His Wooden Leg." (Nestor. Mon., April 24.)—By Floyd Burnes and produced by Horace Davey, this comedy shows the adventures of a couple to get rid of their inheritance, a wooden leg. It always comes back to them in some humorous way and at last they discover a small fortune enclosed in it. This has been handled excellently by the Nestor company and the result is a fine comedy with much that is clever, introduced by way of the action and the subtitles. Ray Gallagher and Billie Rhodes are the principals.

"The Other Half." (Gold Seal. Two reels. Tues., April 25.)—A young woman, unknown to herself the daughter of a gangster, falls in love with the son of a wealthy real estate man. He objects, knowing the girl's parentage whereat the gangster sets to work to discover a skeleton in the agent's closet. And it is there in the shape of blood money wrung from the poor. The marriage is made possible by this discovery.

G. Raymond Nye makes a commanding figure of the gangster and carries the story along nicely. W. B. Pearson prepared the scenario and save for the introductory, which is quite confusing, he has done well. Jacques Jaccard directed and a large supporting cast, including L. M. Wells, Hector Sarno, Roberta Wilson, Helen Wright and Paul Byron appears.

"Billy's War Brides." (Imp. Tues., April 25.)—William Garwood, once more as director-leading man for the eastern Universal studios appears in this comedy, which is somewhat mediocre. Billy dreams of being obliged to marry four ladies after the termination of the war. He picks his four from the German, French, Russian and Japanese. Their cooking gets his stomach into all sorts of trouble and four different doctors are called in with equally disastrous effect. By and by many, many babies arrive, and then Billy awakes.

"The Unexpected." (Rex. Tues., April 25.)—A comedy-drama with Francis Ford and Grace Cunard that has not been shown for review.

"Bill's Narrow Escape." (L-Ko. Two reels. Wed., April 26.)—Although this picture gets away with a poor start, the closing reel brings to light some excellent studio burlesque in which Billie Ritchie manages to stop all production at the L-Ko plant. There is less story than usual in these subjects and the supporting players, specially in the first reel, are not properly handled. Eva Nelson, Gene Rogers and Louise Orth are others.

"Lonesome House." (Laemmle. Wed., April 26.)—Showing the reunion of an aged pair separated in their younger days by a misunderstanding. A little girl played cleverly by Zoe Bech performs the reunion in captivating style. Thomas Jefferson and Julia Jackson are the old folks. This is a most pleasing little drama produced by George Cochrane from a scenario by Calder Johnstone.

"Miss Blossom." (Laemmle. Two reels. Thurs., April 27.)—In this picture Lynn Reynolds, director and author, has procured all the contrasts, the detail, the appropriate and significant scenes, the infinite little touches, the local color, and the acting, all of which go to make an excellent two reeler. It is sentimental and it is melodramatic in places, but these elements make the picture what it is—vastly unusual for a program release. The story we vouch for, it appeals throughout while Myrtle Gonzalez, Val Paul, Fred Church and Alfred Allen lend fine performances to the principal roles. We don't remember having seen a better two reeler from Universal.

"Such Is Life in China." (Powers. Thurs., April 27.)—A semi-topical-educational and cartoon picture, the former scenes being furnished by views of China while the latter come from the pen of Hy Mayer. The photography in the travelogue scenes is not very good, but the drawings by Mayer are worth while.

"Chicken Hearted Jim." (Rex. Thurs., April 27.)—Featuring the entire Ford family headed by Francis. This picture has not been shown for review.

"Why Mrs. Wentworth Lied." (Imp. Three reels. Fri., April 28.)—It is regrettable that Matt Moore and Jane Gail are obliged to waste their talents on a production such as this. While it holds one to a certain extent by reason of its acting and of its plot development, the climax falls quite flat and leaves much to be desired. There is besides quite a quantity of padding that is apt to cause restlessness on the part of the audience. The story hinges on the shooting of Wentworth and shows how his wife shielded the guilty man because he is related to the husband. Howard Crampton and Augustus Phillips have important parts.

"The Newlywed's Mixup." (Nestor. Fri., April 28.)—Concerning the jealous husband again, this comedy by Al Christie, produced by Eddie Lyons has the old time punch of Christie's comedies and entertains fully over its entire length. It has suspense and a quantity of humorous situations. Eddie Lyons, Betty Compson, Stella Adams and Harry Rattenberry are the leads.

"The Torrent of Vengeance." (Bison. Two reels. Sat., April 29.)—Reviewed at length elsewhere in this issue.

"The Jitney Driven Romance." (Joker. Sat., April 29.)—An excellent comedy by William Farmer, produced by Roy Clements with William Franey, Gale Henry and Milburn Moranti in the principal parts. It tells of the jitney bus driver who is in love with the railroad president's daughter and the complications that arise from this romance are both humorous and original.

"A Family Affair." (Powers. Sat., April 29.) This is an old comedy produced by Clarence Badger from one of his own scenarios. It concerns the rivalry of two Italian laborers and many complications result. From the looks of the synopsis these might be very humorous, but the picture has not been shown for review recently. Bob Vernon, Carmen Phillips, Eddie Boland and Fred Adrath are the principals.

"Through Flames to Love." (Imp. Two reels. Sun., April 30.)—Old conventional, melodramatic story. The city man, the country girl, and her heroic lover, who rescue her from Mr. City Man. Perhaps there are some who haven't seen such a theme, and perhaps they'll like it, but to others it will appear quite dry. William Welsh, Harry Benham and Edna Hunter are the leads. Their support is poor and the camera man's work is hardly commendable.

"Their Anniversary." (Rex. Sun., April 30.)—A most enjoyable comedy drama in which both husband and wife remember the wedding anniversary, but neither wishes to broach the subject until the other does. Ben Wilson and Dorothy Phillips appear in this. It was written by Sam Greiner and has some excellent comedy in it.

WEEKLIES

Hearst Vitagraph, No. 29.—Col. Roosevelt and Major-General Wood at the New York Flower Show; army activities at El Paso and Columbus; students of New Hampshire Agricultural College learn trench digging; elephants parade on Fifth Avenue; giant tractor at Harrisburg, Pa., goes through mud and over hills without difficulty; gold dredger at work at Hammonton, Cal.; chickens vaccinated at California State Farm to prevent diphtheria; Buffalo Internationals complete spring training; latest fashions; other views.

Hearst Vitagraph, No. 30.—Incidents of opening baseball games in the big leagues; Dr Waite removed from Bellevue Hospital to the Tombs; motorcycle squad of Nebraska National Guard wins sham battle; destructive storm at Redondo, Cal.; Russian Red Cross ambulances blessed by priest before being sent to Europe; baby show in New York; girl, in small auto, makes daring drive to top of California mountain; Herriman cartoon.

Mutual Weekly, No. 68.—Major Ryan, U. S. A., reviews preparedness squad at Oakland High School; world's altitude record broken at Pensacola, Fla; new regiments leave Paris for the front; U. S. Naval Tug goes off the ways sidewise; N. Y. Hippodrome elephants parade on Fifth Ave.; Boston "Tech" students organize military company; latest Parisian fashions; California's naval militia practice at sea; American troops on Villa's trail "somewhere in Mexico"; oil well at Sapulpa, Okla., burns for days; $25,000,000 in gold shipped from South Africa to London; other views.

Pathé News, No. 30. (Pathé.)—Scenes with the American trops in Mexico; animated map, showing advance of American troops; Atlantic fleet manoeuvering in Guantanamo Bay; six big oil tanks explode at Bayonne, N. J.; David R. Francis, newly appointed Ambassador to Russia leaves New York for his new post; students of Massachusetts Institute of Technology drill for preparedness; 1,600 ton electric barge for river traffic is commissioned at Louisville; 15 auto-ambulances, given by the American Hospital Unit, to the Red Cross, for service in Russia, shown in New York; oil-burning engines tried out in plowing farms at Benton City, Wash.; Col. Roosevelt at New York flower show; scenes with the French troops near Verdun, France.

Pathé News, No. 31. (Pathé.)—Immense crowds pay their respects to King Baseball in Philadelphia; troops mobilize at Columbus, N. Mex., for expedition into Mexico; Marines of 4th Regiment use elephants in guarding Mexican border; Colonel Roosevelt attends meeting of Harvard Overseers, of which he is a member, at Boston; battleship *Brisbane* launched at Sydney, Australia; Parthenian Masque staged by University of California, at Oakland; convoy of transport wagons en route to join Gen. Pershing in Mexico; twenty Apache Indians employed as scouts at Columbus, N. Mex.

Selig-Tribune, No. 28. (Thurs., April 6.)—General Bailloud decorated for bravery by private soldier at Saloniki, Greece; Mrs. Harry H. Horton prominent in Waite murder case; 75th Battalion attends service in Toronto, Can.; before leaving for front; women harvest hay crop at Stratford-on-Avon, Eng.; Princess Arthur of Connaught attends the Church Army Soldiers' Club, London, Eng.; activities of army near Guerrero, Mex.; Harvard students drill for preparedness, Cambridge, Mass.; more scenes from Columbus, New Mexico and other views.

Universal Animated Weekly, No. 15. (Wed. April 12.)—Seven thousand, five hundred dollars air craft presented to naval militia by aviator Glenn Martin, Los Angeles, Cal.; Hippodrome elephants parade on Fifth Avenue, N. Y.; singers study on housetop in New York; auto race at San Diego, Cal., in which Bob Burman and Barney Oldfield participated; Welsh women sell flags for benefit of soldiers in London, Eng.; Middlesex Motor Battalion practices near Hendon, Eng.; spectacular oil blaze at Bayonne, N. J.; British officer inspects artificial limbs for crippled soldiers, Cleveland, Ohio; performing bear photographed at Sapulpa, Okla.; scenes from Mexico and the opening of the baseball season in Brooklyn, N. Y.; cartoons by Hy. Mayer.

Universal Animated Weekly, No. 16.—Girl cops keep order in New York schools; Sousa leads parade of stage stars from New York Hippodrome; millionaire and army observer test new biplane at Los Angeles; views of Uncle Sam's bandit hunt; opening of baseball season in big leagues; big navy tug has unique launching at Norfolk; cartoons by Hy Mayer.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

FRIEDMAN FILM CORPORATION; to make, manufacture, produce and develop films of every kind; capitalized at $50,000 in Wilmington, Del.; incorporators are: John W. Neukom, Duluth, Minn.; E. A. Roberts, Duluth, Minn., and E. S. Forsell, Duluth, Minn.

In Illinois:

EDGAR COUNTY MECHANICAL & MANUFACTURING COMPANY; holding fairs and exhibitions; capitalized at $7,000 in Paris, Ill.; incorporators are: F. L. Moss, Harlan Swange, J. D. Arthur.

In Indiana:

NORTH VERNON AMUSEMENT COMPANY, North Vernon; capital, $10,000; motion picture shows; directors, Edward W. Teck, Joseph H. Miller and Ralph T. Hudson.

PATHE EXCHANGE, INC., of New York, has announced that $30,930 of its capital of $3,000,000 is to be represented in Indianapolis.

In Missouri:

U. S. A. FILM COMPANY, INC.; moving picture business; capitalized at $15,000 at St. Louis, Mo.; incorporators are: Gerald B. Harney, Ernest P. Lasche, Edward Ward, Marion C. Early, H. W. Fulenwider, all of St. Louis, Mo.

In New Jersey:

THE V. G. S. AMUSEMENT COMPANY; amusement enterprises; capitalized at $10,000 in Asbury Park, N. J.; incorporators are: L. Oscar Grenelle, Charles E. Van Wickle, Charles E. Schanck, all of Asbury Park, N. J.

NEW JERSEY AMUSEMENT COMPANY; amusement enterprises; capitalized at $10,000 in Newark, N. J.; incorporators are: Joseph Landfield, 13 Rutgers avenue, Jersey City; Benjamin Gold, 362 Malbone street, Brooklyn, N. Y.; John Collins, 84 West 32nd street, Bayonne, N. J.

In New York:

LOEW'S SYRACUSE THEATRE CORPORATION; motion pictures and theatricals; capitalized at $5,000 in Manhattan; incorporators are: Leopold Friedman, 1495 Broadway, N. Y. C.; Chas. Moskowitz, 1495 Broadway, N. Y. C.; Henry J. Hoebel, 1495 Broadway, N. Y. C.; Marcus Loew, 1495 Broadway, N. Y. C.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, April 24, 1916.

BIOGRAPH—The Blind Princess and the Poet, D., 1000 (Re-Issue) 20417
SELIG—The Woman Who Did Not Care, D., 3000..... 20412
SELIG—Selig-Tribune, No. 33, Topical, 1000..... 20416
LUBIN—Germs and Microbes, C., 1000..... 20418
VITAGRAPH—The Rookie, D., 1000..... 20415

Tuesday, April 25, 1916.

BIOGRAPH—Celeste, D., 2000..... 20422
EDISON—Blade o' Grass, D., 3000..... 20424
ESSANAY—The Little Samaritan, D., 2000..... 20419
KALEM—Ham's Waterloo, C., 1000..... 20421

Wednesday, April 26, 1916.

BIOGRAPH—A Spring Chicken, C., 3000..... 20429
ESSANAY—Vernon Howe Baily's Sketch Book of Boston, and 500 ft. Scenic, Split reel..... 20428
KALEM—Counting Out the Count (Ethel Teare Comedy), 1000 20427

Thursday, April 27, 1916.

LUBIN—Playthings of the Gods, D., 3000..... 20432
SELIG—Selig-Tribune, No. 34, Topical, 1000..... 20435
VIM—What's Sauce for the Goose, C., 1000..... 20436

Friday, April 28, 1916.

KALEM—A Lucky Mistake (Sis Hopkins Comedy), 1000 20440
KNICKERBOCKER STAR FEATURE—The Broken Promise, D., 3000 20437
VIM—The Rivals, C., 1000..... 20442
VITAGRAPH—Terry's Tea Party, C., 1000..... 20441

Saturday, April 29, 1916.

ESSANAY—The Danger Line, D., 3000..... 20443
KALEM—The Trail of Danger (H. of H. Series), D., 1000 20450
LUBIN—Love and Bullets, C., 1000..... 20446
SELIG—Badgered, D., 1000..... 20451
VITAGRAPH—The Man Hunt, D., 3000..... 20447

Week of April 24, 1916.

SPECIALS

ESSANAY—The Strange Case of Mary Page (Episode 14), D., 2000.....
KALEM—The Millionaire Plunger (Fifth of "The Social Pirates" Series), D., 2000.....

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, May 1, 1916.

BIOGRAPH—Swords and Hearts, D., 1000 (Re-Issue)..
LUBIN—The Buckshot Feud, D., 1000.....
SELIG—The Man Within, D., 3000.....
SELIG—Selig-Tribune, No. 35, Topical, 1000.....
VITAGRAPH—Jane's Husband, C., 1000.....

Tuesday, May 2, 1916.

EDISON—The Match-Makers, D., 3000.....
ESSANAY—In the Moon's Ray, D., 2000.....
KALEM—Ham Comedy (Title Not Decided), 1000.....
LUBIN—The Candle, D., 2000.....

Wednesday, May 3, 1916.

BIOGRAPH—Fit for Burning, D., 3000.....
EDISON—The Real Dr. Kay, C., 1000.....
ESSANAY—The Fable of "The Preacher Who Flew His Kite," C., 1000.....
KALEM—Romeo of the Coal Wagon (Ethel Teare Comedy), 1000 .....

Thursday, May 4, 1916.

LUBIN—None So Blind, D., 3000.....
SELIG—Selig-Tribune, No. 36, Topical, 1000.....
VIM—The Brave Ones, C., 1000.....

Friday, May 5, 1916.

KALEM—The Dumb Heiress (Sis Hopkins Comedy), 1000 .....
KNICKERBOCKER STAR FEATURE—The Oath of Hate, D., 3000.....
VIM—Home-Made Pies, C., 1000.....
VITAGRAPH—Some Chicken, C., 1000.....

Saturday, May 6, 1916.

ESSANAY—Once a Thief —— ? D., 3000.....
KALEM—The Human Telegram (H. of H. Series), D., 1000 .....
LUBIN—Father's Night Off, C., 1000.....
SELIG—An Elephant's Gratitude, D., 1000.....
VITAGRAPH—The Resurrection of Hollis, D., 3000....

Week of May 1, 1916.

SPECIALS

ESSANAY—The Strange Case of Mary Page (Fifteenth and Last Episode), D., 2000.....
KALEM—The Master Swindlers (Sixth of "The Social Pirates" Series), D., 2000 .....

Calendar of Current and Coming Releases

MUTUAL

RELEASES OF CURRENT WEEK

Monday, April 24, 1916.

AMERICAN—The Counterfeit Earl, D., 2000..... 04663
FALSTAFF—Dad's Darling Daughters, C., 1000..... 04665

Tuesday, April 25, 1916.

THANHOUSER—A Man of Honor, D., 2000..... 04666
VOGUE—The Island That Never Was, C., 1000..... 04668

Wednesday, April 26, 1916.

MUTUAL—Mutual Weekly, No. 69, Topical, 1000..... 04669
BEAUTY—Bugs and Bugles, C., 1000..... 04670
GAUMONT—See America First, No. 33 (Charleston, S. C.), and Kartoon Komics, Split reel..... 04671

Thursday, April 27, 1916.

AMERICAN—A Broken Genius, D., 3000..... 04672

Friday, April 28, 1916.

MUSTANG—Unlucky Luke, Com.-D., 2000..... 04675
CUB—The Traitor, C., 1000..... 04677

Saturday, April 29, 1916.

THANHOUSER—The Carriage of Death, D., 3000.... 04678
FALSTAFF—Willing Wendy to Willie, C., 1000..... 04681

Sunday, April 30, 1916.

BEAUTY—Two Beds and No Sleep, C., 1000..... 04682
VOGUE—Bungling Bill, Doctor, C., 1000..... 04683

RELEASES OF COMING WEEK

Monday, May 1, 1916.

AMERICAN—Pierre Brissac the Brazen, D., 2000.... 04684
FALSTAFF—The Dashing Druggist's Dilemma, C., 1000 04686

Tuesday, May 2, 1916.

THANHOUSER—The Weakling, D., 2000..... 04687
VOGUE—Out for the Count, C., 1000..... 04689

Wednesday, May 3, 1916.

MUTUAL—Mutual Weekly, No. 70, Topical, 1000..... 04690
BEAUTY—Billie Van Deusen's Ancenstrie, C., 1000.... 04691
GAUMONT—See America First (Yosemite National Park), and Kartoon Komics, Split reel..... 04692

Thursday, May 4, 1916.

THANHOUSER—The Spirit of '61, D., 3000..... 04693

Friday, May 5, 1916.

MUSTANG—With a Life at Stake, D., 2000..... 04696
CUB—M. T. Dome's Awful Night, C., 1000..... 04698

Saturday, May 5, 1916.

CENTAUR—Avenged by Lions, D., 2000..... 04690
FALSTAFF—The Sleigher's Strategy, C., 1000..... 04701

Sunday, May 6, 1916.

BEAUTY—All for Nuttin', C., 1000..... 04702
VOGUE—Bundling Bill's Dream, C., 1000..... 04703
GAUMONT—"Reel Life" Belgian Cavalry, Topical, 1000 04704

UNIVERSAL

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—"Graft" (Episode 20), D., 2000..... 01393

Monday, April 24, 1916.

RED FEATHER—Thrown to the Lions, D., 5000..... 01375
NESTOR—His Wooden Leg, C., 1000..... 01376

Tuesday, April 25, 1916.

GOLD SEAL—The Other Half, D., 2000..... 01377
REX—The Unexpected, Com.-D..... 01378
IMP—Billie's War Brides, C., 1000..... 01379

Wednesday, April 26, 1916.

BIG U—Lonesome House, D., 1000..... 01380
L-KO—Bill's Narrow Escape, C., 2000..... 01381
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 17 01382

Thursday, April 27, 1916.

LAEMMLE—Miss Blossom, D., 2000..... 01383
REX—Chicken Hearted Jim, D., 1000..... 01384
POWERS—Such Is Life in China, C., 1000..... 01385

Friday, April 28, 1916.

IMP—Why Mrs. Wentworth Lied, D., 3000..... 01386
NESTOR—The Newlyweds Mixup, C., 1000..... 01387

Saturday, April 29, 1916.

BISON—The Torrent of Vengeance, D., 2000..... 01388
POWERS—A Family Affair, C., 1000..... 01389
JOKER—The Jitney Driver's Romance, C., 1000..... 01390

Sunday, April 30, 1916.

REX—Their Anniversary, C., 1000..... 01391
IMP—Through Flames to Love, D., 2000..... 01392

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Leopard's Mark (First of "Peg o' the Ring" Series), D., 2000. 01412

Monday, May 1, 1916.

RED FEATHER—Dr. Neighbor, D., 5000..... 01394
NESTOR—Her Hero Maid, C., 1000..... 01395

Tuesday, May 2, 1916.

GOLD SEAL—The Purple Maze, D., 2000..... 01396
REX—Eleanor's Catch, D., 1000..... 01397
IMP—When Slim Was Home Cured, C., 1000..... 01398

Wednesday, May 3, 1916.

VICTOR—The Girl Who Feared Daylight, D., 2000.... 01399
L-KO—The Bankruptcy of Boogs & Schultz, C., 1000... 01400
UNIVERSAL ANIMATED WEEKLY—Weekly No. 18 01401

Thursday, May 4, 1916.

BIG U—The Beloved Liar, D., 3000..... 01402
IMP—Won with a Makeup, C., 1000..... 01403

Friday, May 5, 1916.

IMP—Just Kitty, D., 1000..... 01404
LAEMMLE—The Thief of the Desert, D., 1000..... 01405
NESTOR—Lem's College Career, C., 2000..... 01406

Saturday, May 6, 1916.

BISON—The Leap, D., 2000..... 01407
JOKER—A Perfect Match, C., 1000..... 01408

Sunday, May 7, 1916.

REX—Scaling the Jungfrau, Ed. Sc., 1000..... 01409
LAEMMLE—The Marriage of Arthur, C., 2000..... 01410
L-KO—Mr. Buddy Briggs, Burglar, C., 1000..... 01411

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

3—22. The Battle of Truth, D.....3000
3—27. The Golden Supper, D. (Re-issue)....1000
3—28. Alias Jimmie Barton, D.....2000
3—29. Madelaine Morel, D.....3000
4— 3. Three friends, D. (Re-Issue).....1000
4— 3. Paths That Crossed, D.....3000
4— 5. Paths That Crossed, D.....3000
4—10. The Tender-Hearted Boy, D. (Re-Issue).1000
4—11. The Man Who Called After Dark D...2000
4—12. The Stampede, D.....3000
4—17. A Cry for Help, D. (Re-Issue).....1000
4—19. The Larrimore Case, D.....3000
4—24. The Blind Princess and the Poet, D., (Re-Issue) 1000
4—25. Celeste, D.....2000
4—26. A Spring Chicken, C.....3000

ESSANAY

3— 4. Beyond the Law, D.....3000
3— 7. The Intruder, D.....2000
3—11. A Man's Work, D.....3000
3—14. Joyce's Strategy, D.....2000
3—15. Vernon Howe Bailey's Sketch Book of Philadelphia, Cart., and 500-ft. Scenic. Split reel
3—18. Unknown, D. 3000
3—21. Separating from Sarah, D.....2000
3—25. I Will Repay, D.....3000
3—28. The Dixie Winner, D.....2000
4— 1. The Spider's Web, D.....3000
4— 4. Under Royal Patronage, D.....20000
4— 8. The Light-Bearer, D.....3000
4—11. Millstones, D. 2000
4—12—Vernon Howe Bailey's Sketch Book of Boston, and 500 Ft. Sc.....Split reel
4—15. The Last Adventure, D.....3000
4—18. The Elder Brother, D.....2000
4—19. Canimated Nooz Pictorial, No. 8, Cart. and 500 ft. Sc.....Split reel
4—22. Her Naked Soul, D.....3000
4—25. The Little Samaritan, D.....2000
4—26. Vernon Howe Bailey's Sketch Book of Boston and 500 ft. Scenic.....Split reel
4—29. The Danger Line, D.....3000

KALEM

3—18. The Girl Who Dared, D.....1000
3—21. For Sweet Charity, C.....1000
At Bachelor's Roost, C.....1000
3—24. When Things Go Wrong, C.....1000
3—25. The Detective's Peril, D.....1000
3—28. Ham and the Hermit's Daughter, D...1000
3—29. The Trailing Tailor, C.....1000
3—31. Almost a Heroine, C.....1000
4— 1. The Trapping of Peeler White (Hazards of Helen Series), D.....1000
4— 4. From Altar to Halter, C.....1000
4— 5. Trapping the Bachelor, C.....1000
4— 7. The Fickle Fiddler's Finish, C.....1000
4— 8. The Record Run (H. of H. Series),D..1000
4—11. Millionaires by Mistake, C.....1000
4—12. Fashion and Fury, C.....1000
4—14. Romance and Riot, C.....1000
4—15. The Race for a Siding (H. of H. Series), D. 1000
4—18. Ham and Preparedness, C.....1000
4—19. Their Taking Ways, C.....1000
4—21. A Double-Barreled Courtship, C.....1000
4—22. The Governor's Special (H. of H. Series), D. 1000
4—25. Ham's Waterloo, C.....1000
4—26. Counting Out the Count, C.....1000
4—28. A Lucky Mistake, C..... 1000
4—29. The Trail of Danger (H. of H. Series), D. 1000

KNICKERBOCKER STAR FEATURES

3—10. A Slave of Corruption, D.....3000
3—17. Mismates, D. 3000
3—24. The Witch of the Mountains, D.....3000
3—31. The Home-Breakers 3000
4— 7. The Millionaire's Son, D.....3000
4—14. Haunted and Hounded, D.....3000
4—21. Spell of the Knife, D.....3000
4—21. When Might Is Right, D.....3000
4—28. The Broken Promise, D.....3000

LUBIN

3—25. Love One Another, C.....1000
3—27. Otto the Soldier, C.....1000
3—30. The Voice in the Night, D.....3000
4— 1. Billie's Double, C.....1000
4— 3. The Fatal Bean, C.....1000
4— 4. The Return of James Jerome, D.....2000
4— 6. The Scarlet Chastity, D.....3000
4— 8. A Wise Waiter, C.....1000
4—19. Otto the Bell Boy, C.....1000
4—13. The Greater Wrong, D.....3000
4—15. Mr. Housekeeper, C.....1000
4—17. Frocks and Frills, C.....1000
4—18. One of the Pack, C.....2000
4—20. The Heart's Tribute, D.....3000
4—22. Millionaire Billy, C.....1000
4—24. Germs and Microbes, C.....1000
4—27. Playthings of the Gods, D.....3000
4—29. Love and Bullets, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

3—13. The Regeneration of Jim Halsey, D...3000
3—18. Toll of the Jungle, D.....1000
3—20. "Number 13, Westbound," D.....3000
3—25. Trilby's Love Disaster, D., West.-C....1000
3—27. A Social Deception, D.....3000
4— 1. Her Dream of Life, D.....1000
4— 3. The Devil, the Servant and the Man, D. 3000
4— 8. Along the Border, D.....1000
4—10. Wives of the Rich, D.....3000
4—15. The Beauty Hunters, C.....1000
4—17. Three Wise Men, D.....3000
4—22. Too Many Chefs, C.....1000
4—24. The Woman Who Did Not Care, C...3000
4—29. Badgered, C. 1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

3—10. Their Wedding Day, C.....1000
3—16. Nerve and Gasoline, C.....1000
3—17. A Pair of Skins, C.....1000
3—23. Bungles Lands a Job, C.....1000
3—24. Behind the Footlights, C.....1000
3—30. Their Vacation, C.....1000
3—31. Anvils and Actors, C.....1000
4— 6. Mamma's Boys, C.....1000
4— 7. In the Ring, C.....1000
4—13. The Battle Royal, C.....1000
4—14. The Sleuths, C.....1000
4—21. Hired and Fired, C.....1000
4—27. What's Sauce for the Goose, C.....1000
4—28. The Rivals, C.....1000

VITAGRAPH

3—17. Freddy Aids Matrimony, C.....1000
3—18. Miss Warren's Brother, D.....3000
3—20. A Squared Account, D.....1000
3—24. Freddy Versus Hamlet, C.....1000
3—25. Husks, D. 3000
3—27. Three Johns, C.....1000
3—31. Freddy Foils Floaters, C.....1000
4— 1. Out of the Quagmire, D.....3000
4— 3. Her Partner, D.....1000
4— 7. The Lonelies, C-D.....1000
4— 8. The Other Way, D.....3000
4— 8. Myrtle, the Manicurist.....1000
4—10. The Hoyden, D.....1000
4—14. Susie the Sleuth, C.....3000
4—15. The Other Way, D.....3000
4—17. Life and Training in the U. S. Navy, Ed. 1000
4—21. His Lucky Day, C.....1000
4—22. A Caliph of the New Bagdad, C-D....3000
4—24. The Rookie, D.....1000
4—28. Terry's Tea Party, C.....1000
4—29. The Man Hunt, D.....3000

UNIT PROGRAM—VITAGRAPH

1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C.....1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*
3— 6. *Mrs. Dane's Danger, D.....4000*
Bitter Sweet, C.....1000

MUTUAL FILM RELEASES

AMERICAN

2—15. A Modern Sphinx, D.....3000
2—22. Life's Harmony, D.....3000
2—28. The Happy Masquerader, D.....3000
3— 7. The Silken Spider, D.....3000
3—14. The Suppressed Order, D.....3000
3—21. The Code of Honor, D.....3000
3—28. In the Shuffle, D.....3000
4— 3. Ways of the World, D.....2000
4— 6. Bonds of Deception, D.....3000
4—10. The Pendulum of Chance, D.....2000
4—15. The Wayfarers, D.....3000
4—17. His Masterpiece, D.....2000
4—22. Realization, D. 3000
4—25. The Counterfeit Earl, D.....2000
4—27. A Broken Genius, D.....3000

BEAUTY

3—12. Persistent Percival, C.....1000
3—15. Plotters and Papers, C.....1000
3—19. Tips, C. 1000
3—22. Cupid at Cohn's, C.....1000
3—26. The Bubbles and the Barber, C.....1000
3—29. A Trunk an' Trouble, C.....1000
4— 2. The Improbable Yarn of McQuirk, C..1000
4— 5. Billy Van Deusen's Muddle, C.....1000
4— 9. Art and Arthur, C.....1000
4—12. Peanuts and Powder, C.....1000
4—16. The Improbable Yarn of McQuirk, C..1000
4—19. Number, Please? C.....1000
4—23. The Bookworm's Blessed Blunders, C.1000
4—26. Bugs and Bugles, C.....1000
4—30. Two Beds and No Sleep, C.....1000

CASINO

1— 2. Leave It to Cissy, C.....1000
1— 9. Alias Mr. Jones, C.....1000
1—16. Ham and Eggs, C.....1000

CENTAUR

1— 6. The Homesteader, D.....2000
1—13. Marta of the Jungles, D.....2000

CLIPPER

1— 1. The Wraith of Haddin Towers, D....2000
1—28. The Smugglers of Santa Cruz, D.....3000

CUB

3— 3. The Desperate Chance, D.....1000
3—10. Jerry's Big Game, C.....1000
3—24. Jerry and the Smugglers, C.....1000
3—31. Jerry Among the Smugglers, C.....1000
4— 7. The Winning Punch, C.....1000
4—14. Almost Right, C.....1000
4—21. The Conquering Hero, C.....1000
4—28. The Traitor, C.....1000

FALSTAFF

3— 7. Oscar the Oyster Opener, C.....1000
3— 9. Ambitious, Awkward Andy, C.....1000
3—14. Theodore's Terrible Thirst, C.....1000
3—16. Rupert's Rube Relations, C.....1000
3—21. Pansy Post, Protean Player, C.....1000
3—23. Pedro, the Punk Poet, C.....1000
3—28. Paul's Political Pull, C.....1000
3—30. The Snowshoveler's Sweetheart, C....1000
4— 3. Ruining Randal's Reputation, C.....1000
4— 8. The Professor's Peculiar Precautions, C. 1000
4—10. Sapville's Stalwart Son, C.....1000
4—15. The Overworked Oversea Overseer, D.1000
4—17. The Sailor's Smiling Spirit, C.....1000
4—22. Simple Simon's Schooling, C.....1000
4—24. Dad's Darling Daughters, C.....1000
4—29. Willing Wendy to Willie, C.....1000

MUTUAL PROGRAM

Stars Appearing In

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CRANE WILBUR

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GEORGE OVEY

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MARGARET GIBSON

WILLIAM CLIFFORD

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RELEASE DATES FOR READY REFERENCE

GAUMONT

3—26. See America First, No. 28, Sc., and Keeping Up with the Jones, Cart. Split reel
4— 2. See America First, No. 29, Sc., and Keeping Up with the Joneses, Split reel
4— 5. See America First, No. 30, Sc., and Keeping Up with the Joneses, Cart. Split reel
4—12. See America First, No. 31, Sc., and Keeping up with the Joneses, Cart.. Split reel
4—19. See America First, No. 32, Sc., and Kartoon Komics Split reel
4—26. See America First, No. 33 (Charleston, S. C.), and Kartoon Komics...Split reel

MUSTANG

3— 3. Margy of the Foothills, D.....3000
3—10. Quagmire, D. 3000
3—17. Curlew Curliss, D. 3000
3—24. Snow Stuff, D.....3000
3—31. The Ranger of Lonesome Gulch, D....3000
4— 7. Two Bits, D.....3000
4— 8. Under Azure Skies, D.....3000
4—13. Silent Selby, D.....3000
4—14. The Awakening, D.....2000
4—21. The Return, Com.-D.....2000
4—28. Unlucky Luke, Com.-D.....2000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

3—15. The Whispered Word, D.....2000
3—22. The Fifth Ace, D.....2000
3—29. Fear, D.....3000
4— 4. Oh! Oh! Oh!—Henry, C.....2000
4—11. The Romance of the Hollow Tree,D..2000
4—18. The Girl from Chicago, D.....2000
4—20. A Man's Sins, D.....3000
4—25. A Man of Honor, D.....2000

VOGUE

3—12. More Truth Than Poetry, C.....1000
3—19. Troubled Waters, C.....1000
3—23. Search Me, C.....1000
3—26. Devilish Business, C.....1000
3—30. The Lion-Hearted Chief, C.....1000
4— 2. On a Still Hunt, C.....1000
4— 4. Bungling Bill Detective, C.....1000
4— 9. Knocking Out Knockout Kelly, C....1000
4—10. Rube's Hotel Tangle, C.....1000
4—16. A Mixup in Photos, C.....1000
4—23. Slipping It Over on Father, C.....1000
4—25. The Island That Never Was, C.....1000
4—30. Bungling Bill, Doctor, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of March 27, 1916.

The Iron Claw, No. 5, "The Intervention of Tito," D., 2000.....Pathé
Lonesome Luke, Circus King, C., 1000.Phunphilms
Siberia, the Vast Unknown, No. 4, Sc., 1000.Pathé

Week of April 3, 1916.

The Iron Claw, No. 6 (The Spotted Warning), D., 2000.....Pathé
Skylight Sleep, C., 1000.....Phunphilms
Idaho's Waterfalls, and the Coal Mines of Hongey, Ind. China, Split reel.....Pathé
The Girl Who Won, D., 3000.....Pathé

Week of April 10, 1916.

The Iron Claw, No. 7 (The Hooded Helper), D., 2000.....Pathé
Luke's Double, C., 1000.....Phunphilms
Teddy and the Angel Cake, and Algeria New and Old, Sc., Split reel.....Pathé
The Girl That Didn't Matter, D., 2000.....Pathé

Week of April 17, 1916.

The Iron Claw No. 8 (The Ghost Man), D., 2000 .....Pathé
Big Jim Garrity, D., 5000.....G. R. Plays
Lady Killers, C., 1000.....Starlight
Siberia, the Vast Unknown (No. 5) and glimpses of San Francisco, Sc.. Split reel.Pathé

Week of April 24, 1916.

The Iron Claw No. 9, D., 2000.....Pathé
Them Was the Happy Days, C., 1000.....Pathé
Dross and Diamonds, D., 2000.....Pathé
How Birds Feed Their Young, Col. Ed, and the Town of Tunis, Sc.....Pathé

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

2—19. A Recoiling Vengeance, D.....3000
2—26. The Stampede in the Night, D.....2000
3— 4. The One Woman, D.....3000
3—11. The Quarter Breed, D.....3000
3—18. The Iron Rivals, D.....2000
3—25. Monna Vanna, D.....3000
4— 1. The Night Riders, D.....2000
4— 8. Behind the Mask, D.....2000
4—15. The Rival Pilots, D.....2000
4—22. The Passing of Hell's Crown, D.....1000
4—29. The Torrent of Vengeance, D.....2000

BROADWAY UNIVERSAL FEATURES

12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000
1916.
1— 3. Landon's Legacy, D.....5000
1—10. Love's Pilgrimage to America, D.....5000
1—17. The Man Inside, D.....5000
1—24. A Soul Enslaved, D.....5000

GOLD SEAL

2—22. The Dupe, D.....3000
2—29. The Eye of Horus (Lord John's Journal No. 4), D. 3000
3— 7. The Winning of Miss Construe, D....3000
3—14. Born of the People, D.....2000
3—21. The Madcap Queen, C.-D.....2000
3—28. Lady Raffles Returns, D.....2000
4— 4. The League of the Future (Adventure No. 5, of Lord John's Journal), D...3000
4—11. The Voice of the Tempter, D.....3000
4—18. The Best Man's Bride, D.....2000
4—25. The Other Half, D.....2000

IMP

3—14. Her Invisible Husband, C.....1000
3—17. Paterson of the News, D.....2000
3—21. Ain't He Grand? C.....1000
3—24. The Crimson Trail, C.....2000
3—31. Scorched Wings, D.....3000
4— 4. The Town That Tried to Come Back, C. 1000
4— 7. The Poet's Progress, C.D.....2000
4— 9. Mignonette, D.....2000
4—11. Held for Damages, D.....1000
4—14. The Doctor of the Afternoon Arm, D.2000
4—18. Love Laughs at Dyspepsia, C.....1000
4—21. The Haunted Bell, D.....2000
4—25. Billie's War Brides, C.....1000
4—28. Why Mrs. Wentworth Lied, D.....3000
4—30. Through Flames to Love, D.....2000

JOKER

2—26. Married on the Wing, C.....1000
3— 2. Love Laughs at the Law, C.....1000
3—18. Muchly Married, C.....1000
3—25. It Nearly Happened, C.....1000
4— 1. A Tale of a Telegram, C.....1000
4— 8. His Highness the Janitor, C.....1000
4—15. Hubby Puts One Over, C.....1000
4—22. Just Yet, But Not Quite, C.....1000
4—29. The Jitney Driver's Romance, C.....1000

LAEMMLE

2—24. John Pellet's Dream, Com.-D.....1000
2—27. Her Greatest Story, D.....1000
3— 2. The Heart of Bonita, D.....2000
3— 5. The Blackmailer, D.....1000
3— 8. The Windward Anchor, D.....1000
3— 9. Lavinia Comes Home, D.....2000
3—15. Lonesomeness, D. 1000
3—22. The Desperado, D.....1000
3—23. The Secret Foe, D.....2000
3—29. The Blackmailer, D.....1000
3—30. A Fool's Gold, D.....3000
4— 6. The Eyes of Fear, D.....2000
4— 9. Bill's Wife, C.....1000
4—12. The Brink, D.....1000
4—20. The Gambler, D.....1000
4—27. Miss Blossom, D.....2000

L-KO

2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000
3— 1. Blue Blood but Black Skin, C.....2000
3— 5. Gertie's Awful Fix, C.....1000
3— 8. False Friends and Fire Alarms, C....1000
3—19. Live Wires and Love Sparks, C.....3000
3—22. Scars and Stripes Forever, C.....2000
3—26. A Friend—But a Star Boarder, C.....1000
4— 2. Caught on a Skyscraper, C.....2000
4— 4. For the Love of Mike and Rosie, C..3000
4— 6. The Doubles' Troubles, C.....2000
4—16. The Doubles' Troubles, C.....2000
4—19. A Meeting for a Cheating, C.....1000
4—23. Little Billy's School Days, C.....1000
4—26. Bill's Narrow Escape, C.....2000

NESTOR

3— 3. The Lion's Breath, C.....1000
3— 6. Their Only Son, D.....1000
3—10. When Lizzie Disappeared, C.....1000
3—13. The Deacon's Waterloo, C.....1000
3—17. Across the Hall, C.....1000
3—20. Love Vaccination, C.....1000
3—24. The Wrong Bird, C.....1000
3—27. The Janitor's Busy Day, C.....1000
3—31. He Almost Eloped, C.....1000
4— 3. How Times Do Change, C.....1000
4— 7. A Leap Year Tangle, C.....1000
4—10. Putting Her Foot In It, C.....1000
4—14. Some Honeymoon, C.....1000
4—17. His Neighbor's Wife, C.....1000
4—21. Eddie's Night Out, C.....1000
4—24. His Wooden Leg, C.....1000
4—28. The Newlyweds Mixup, C.....1000

POWERS

2— 3. Building Up the Health of a Nation (Lesson 3), and Polar Bears...Split reel
2— 5. Uncle Sam at Work, No. 7 (Uncle Sam's Children), Ed. 1000
2—10. A Hot Time in Iceland, Com.-Cart.Split reel
2—12. Uncle Sam at Work, No. 8. (Uncle Sam—Fisherman—Postmaster—Health Officer), Ed. 1000
2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart.....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000
2—26. "Preparedness" (U. S. at Work, No. 10.) .....
3— 4. "To Arms" (U. S. at Work, No. 11)..
3— 9. Warriors of the Air, and a Romance of Toyland .....Split reel
3—11. Uncle Sam at Work, No. 12, Ed....1000
3—16. Sammy Johnsin, Strong Man, Cart., and Safety First, Ed.....Split reel
3—23. A Toyland Mystery, and Amphibian Oddities, Ed. .....Split reel
3—30. Between Midnight, C.....1000
4— 1. A Serpent in the House, C.....1000
4— 6. The Dance of Love and the Brush Industry, Ed. .....Split reel
4—13. Some Fish, C.....1000
4—15. The Stolen Melody, D.....1000
4—20. The Royland Villain, and Ed,....Split reel
4—27. Such Is Life in China, C.....1000
4—29. A Family Affair, C.....1000

REX

3—12. His Brother's Pal, D.....2000
3—14. The Bold, Bad Burglar, C.-D.....1000
3—17. The Cry of Erin, D.....1000
3—19. Behind the Curtain, D.....1000
3—21. The Phantom Thief, D.....1000
3—26. A Social Outcast, D.....3000
3—28. There's No Place Like Home, D.....1000
4— 2. Her Sister's Sin, D.....1000
4— 7. The Still Voice, D.....1000
4—14. The Toll of the Angelus, D (Re-issue).1000
4—16. The Sham Reality, D., and Zoo Arrivals from South America, Ed..Split reel
4—23. His World of Darkness, D.....3000
4—25. The Unexpected, C., D.....
4—27. Chicken Hearted Jim, C.....1000
4—30. Their Anniversary, C.....1000

VICTOR

2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000
3—10. Their Act., Com.-D.....1000
3—12. Love Spasms, C.....1000
3—15. Orders Is Orders, C.....2000
3—29. The Model Husband, C.....2000
4— 5. The Little Fraud, D.....1000
4—12. The Lathered Truth, C.....2000
4—19. Royal Love, D.....3000
4—21. A Strange Confession, D.....1000

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"The Film Hunters"

Taken in the Columbia National Forest and the Yakima Indian Reservation, State of Washington.

The party, consisting of three men, a dog and four pack horses, left "civilization" the last week in May and struck into the foothills of the Cascades. After five days on the trail they came to the "Goat Rock" Country, which lies about 35 miles north of Mt. Adams.

Their trail was so blocked with huge snow drifts, they were unable to proceed. They camped at Fish Lake for six days, but when the feed for the horses gave out, they were forced to turn back.



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FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley) .....5 parts
3—13. Strength of the Weak (Mary Fuller) .....5 parts
3—19. The Yaqui (Hobart Bosworth).....5 parts
3—26. The Flirt (Marie Walcamp).....5 parts
4— 3. Tangled Hearts (Louise Lovely)...5 parts
4—10. John Needham's Double (Tyrone Power) .....5 Parts
4—17. The Great Problem (Violet Mersereau) .....5 parts
4—24. The Gay Lord Waring (J. Warren Kerrigan) .....5 parts
5— 1. The Crippled Hand (Ella Hall).....5 parts
5— 8. The Gilded Spider (Louise Lovely).5 parts
5—15. Elusive Isabel (Florence Lawrence).5 parts
5—22. A Son of the Immortals (J. Warren Kerrigan) .....5 parts

FOX FILM CORPORATION

2—20. Fighting Blood .....5 reels
2—27. The Witch .....5 reels
3— 6. The Marble Heart.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. The Bondman .....5 reels
3—27. A Wife's Sacrifice.....5 reels
4— 3. Blue Blood and Red.....5 reels
4—10. Slander .....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels
5— 1. Blazing Love .....5 reels
5— 8. The Eternal Sapho.....5 reels

IVAN FEATURE PRODUCTIONS

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Maye, Paula Shay, and Joseph Burke).....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

2—14. Dimples (Mary Miles Minter).....5 reels
3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels

POPULAR PLAYS & PLAYERS

1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels
2—28. The Soul Market (Mme. Petrova)...5 reels
4—17. Playing with Fire (Mme Petrova).5 reels

B. A. ROLFE PHOTOPLAYS, INC.

2— 7. The Upstart (Marguerite Snow)....5 reels
2—21. The Price of Malice (Hamilton Revelle) .....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)....5 reels

QUALITY PICTURES

2—21. A Corner in Cotton (Marguerite Snow) .....5 reels
3—27. The Wall Between (Francis X. Bushman and Berverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

Week of March 27. 1916.

No. 86. The Love Liar (Crane Wilbur), D., Centaur .....5 reels
No. 87. Revelations (Arthur Maude and Constance Crawley), D., American.5 reels
No. 88. The Net (Bert Delaney, Marion Swayne), D., Thanhouser.....5 reels

Week of April 3, 1916.

No. 89. The Haunted Manor (Ivy Shepard, Gertrude Robinson and W. H. Pemberton), D., Gaumont.....5 reels
No. 90. The Traffic Cop, Thanhouser.....5 reels

Week of April 10, 1916.

No. 91. April (E. Forrest Taylor, Helene Rosson) .....5 reels
No. 92. The Leopard's Bride (Margaret Gibson) .....5 reels

Week of April 17, 1916.

No. 93. Feathertop (Margaret Courtot), D., Gaumont .....5 reels
No. 94. Master Shakespeare, Strolling Player (Florence LaBadie), D., Thanhouser .....5 reels

Week of April 24, 1916.

No. 95. The Conscience of John David (Crane Wilbur), D., Centaur.....5 reels
No. 96. The Stain in the Blood (Edythe Sterling, Norbert Myles, Murdock MacQuarrie), D., Signal.....5 reels

Week of May 1, 1916.

No. 97. The Quality of Faith (Alexander Gaden and Gertrude Robinson), D., Gaumont .....5 reels
No. 98. Lying Lips (Winifred Greenwood and Franklin Ritchie), D., American .....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Lost Bridegroom (John Barrymore), D .....5 reels
3—23. The Saleslady (Hazel Dawn), D...5 reels
3—27. Audrey (Pauline Frederick), Com.-D..5 reels
4—10. Molly Make Believe (Marguerite Clark) .....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. The Innocent Lie (Valentine Grant).5 reels
4—27. The Moment Before (Pauline Frederick) .....5 reels

JESSE LASKY COMPANY

3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels
4— 6. The Race (Victor Moore and Anita King) .....5 reels
4—13. The Love Mask (Wallace Reid and Cleo Ridgley) .....5 reels
4—24. The Heart of Nora Flynn (Marie Doro) .....5 reels

MOROSCO PHOTOPLAY COMPANY

2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Marcia Gray (Constance Collier), D.....5 reels

PALLAS

2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels
4— 3. Heart of Paula (Leonore Ulrich)...5 reels

RED FEATHER PRODUCTIONS

3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan) .....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels
3—17. Autumn (Violet Mersereau).....5 reels
4— 3. Two Men of Sandy Bar (Hobart Bosworth .....5 reels
4—10. Brigadier Gerard (Lewis Waller)....5 reels
4—17. Her Bitter Cup (Cleo Madison)....5 reels
4—24. Thrown to the Lions (Mary Fuller).5 reels
5— 1. Dr. Neighbor (Hobart Bosworth)..5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

3—12. Bullets and Brown Eyes (Bessie Barriscale .....5 reels
3—19. The Moral Fabric (Frank Mills)..5 reels
3—26. The Raiders (H. B. Warner).....5 reels
4— 2. Waifs (Jane Grey).....5 reels
4— 9. The Aryan (William S. Hart).....5 reels
4—16. The Stepping Stone (Frank Keenan and Mary Boland).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

3—19. Martha's Vindication (Norma Talmadge, Tully Marshall and Seena Owen).....5 reels
3—26. Hoodoo Ann (Mae Marsh and Robert Harron) .....5 reels
4— 2. The Habit of Happiness (Douglas Fairbanks) .....5 reels
4— 9. Little Meena's Romance (Dorothy Gish and Owen Moore).....5 reels
4—16. Sold for Marriage (Lillian Gish)....5 reels

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3—12. "The Village Vampire" (Fred Mace) .....2 reels
3—19. Gypsie Joe (Joe Jackson).....2 reels
3—19. A Love Riot (Charles Murray).....2 reels
3—26. By Stork Delivery (Mack Swain)..2 reels
3—26. An Oily Scoundrel (Fred Mace)..2 reels
4— 2. A Bathhouse Blunder (Mae Busch).2 reels
4— 2. His Wife's Mistake (Roscoe Arbuckle) .....2 reels
4— 9. His Last Laugh (Harry McCoy)....2 reels
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3—27. The Two Edged Sword.....5 reels
4—10. Salvation Joan.....7 reels
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1—31. Souls in Bondage.....5 reels
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3— 6. Unto Those Who Sin.....5 reels
3—20. The Ne'er-Do-Well .....10 parts
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ESSANAY

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2—14. Vultures of Society.....5 reels
2—28. The Discard .....5 reels
3—20. The Havoc.....5 reels

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4— 3. Her God (Gail Kane).....5 reels
4—17. By Whose Hand? (Edna Wallace Hopper, Chas. J. Ross and Muriel Ostriche) .....5 parts
4—24. The Chain Invisible (Bruce McRae and Gerda Holmes).....5 parts
5— 1. The Twin Triangles (Jackie Saunders) .....5 parts

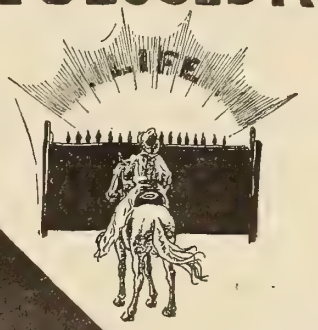
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3—20. To Him That Hath (Robert Warwick) .....5 reels
3—27. The Hand of Peril (House Peters)..5 reels
4—17. The Social Highwayman (Edwin August and Ormi Hawley).....5 parts
4—24. The Closed Road (House Peters and Barbara Tennant) .....5 parts
5— 1. The Feast of Life (Clara Kimball Young) .....5 parts
5— 8. Her Maternal Right (Kitty Gordon).5 parts

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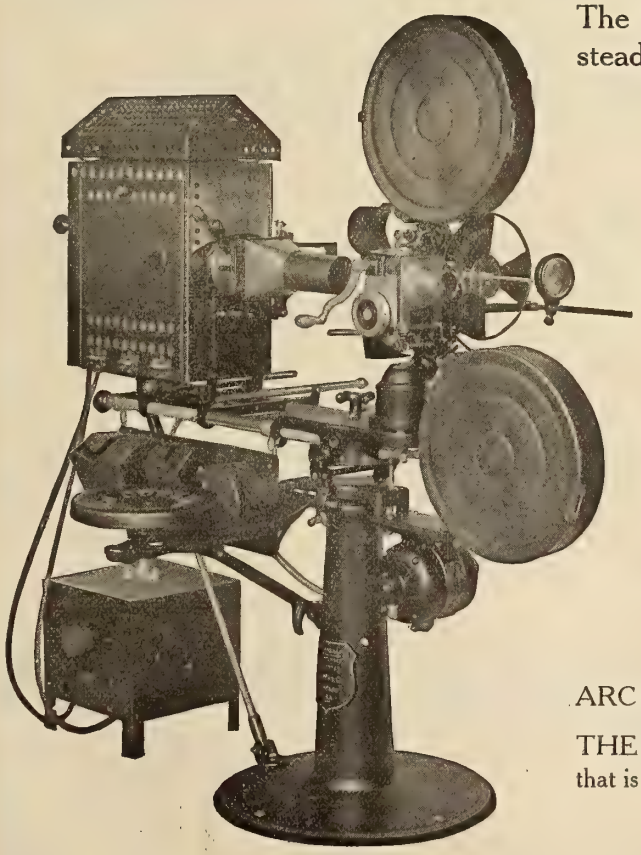
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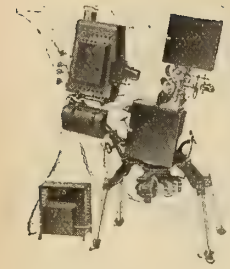
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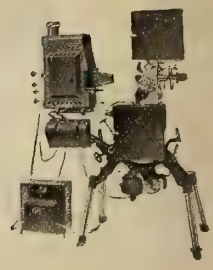
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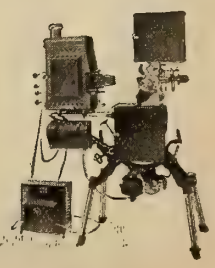
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Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

83—Is it possible to take an ordinary rheostat adjustment switch and use it for connection to the various turns of a choke-coil as is done with a rheostat on D. C.?

Ans.—No The ordinary rheostat adjusting switch generally has the contacts or buttons so close together that the adjustment lever will cover two buttons at the same time without a break in the circuit, thus actually short circuiting that porion of the rheostat which is between two of the buttons covered by the switch contact.

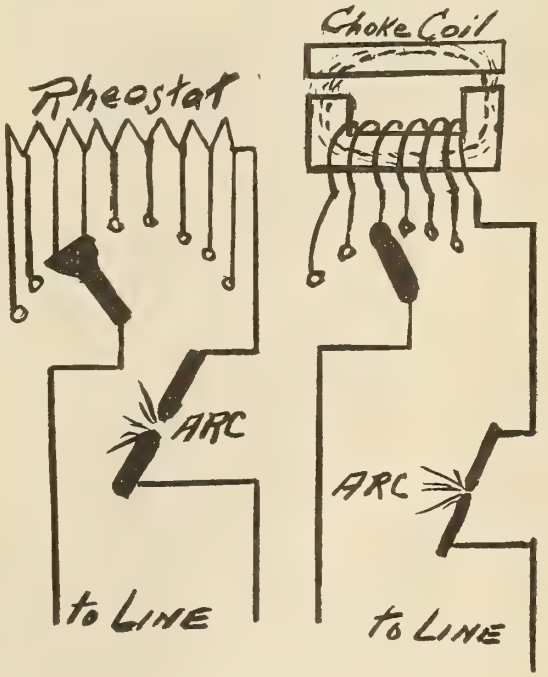
If you should do this with a choke-coil, I believe you have been sufficiently informed to know that it must not be done. It is not permissible to short circuit any portion of a transformer or regular choke-coil winding, because if you do, those turns which are short circuited, will form a circuit of very low resistance, which under the excitation of the alternately magnetized iron core will have created within them a current of very high density or amperage which will, of course, overheat that portion of the coil and burn out its insulation, if the fuses do not blow. In view of this fact, if an adjustable switch has to be put on a choke-coil to cut in or to cut out turns, it is necessary to separate the contact buttons on the adjusting switch so that the lever contact will break the circuit upon leaving one button before connecting with the next one, so that there will never be a short circuit on any portion of the turns or windings of the choke-coil.

84—If the rheostat as well as the choke-coil reduces the line voltage to that required by the arc, why can you not use the regular rheostat switch? It seems that it would be permissible to short circuit a few turns of the choke-coil.

Ans.—No! It is not permissible to short circuit any portion of a choke-coil under any consideration unless the choke-coil is very small and wound in sections, separated from each other. If few turns are to be short circuited, it can be provided for by the engineer when he is making up the design for such *special* choke-coil.

The rheostat is a potential or *voltage absorber*. In other words, it uses up the voltage and dissipates it in the form of heat.

The choke-coil, on the other hand, is a potential or *voltage producer* due to the fact that its iron core is influenced by the A. C. flowing through the windings surrounding the core. The choke-coil effects its voltage reduction by creating within itself a potential or voltage in opposition to the incoming voltage from the line. From this you will understand that the choke-coil does not absorb voltage from the line, but the current going through the coil magnetizes in alternate directions the iron core within the coil and it is this magnetism which creates at the instant the current is reversed a potential and current within the coil in opposition to the incoming line voltage and that is the reason for the saving possible with the choke-coil over the rheostat. It is also on this account that you must not short circuit any portion of the windings of a choke-coil, as this will surely blow fuses or burn out the insulation, and will also interfere with the operation of the coil.



85—Illustrate the adjustable arrangement for a rheostat as compared with a choke-coil.

Ans.—Fig. 41 illustrates in diagram form the regular rheostat adjusting switch.

Fig. 42 illustrates the arrangement of the contact lever when used for the control of a choke-coil or trans-

Copyright, 1916, by J. H. Hallberg.

former where it is necessary in order to effect a particular adjustment to increase or decrease the number of turns in series with the circuit. Your particular attention is called to the contact lever which breaks the circuit before it makes new contact. It will, of course, be satisfactory to use the choke-coil switch for a rheostat as well in case of necessity, but it will not give as good satisfaction when used with a rheostat as the regular adjusting switch, which bridges two contacts at the time, because there will be a dip in the illumination on the screen or an intermission in the operation of the device for a fraction of a second when switching from one button to the other, if the turning of the handle is not done very rapidly.

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Although Motion Picture Cameras of English and French Manufacturers Have Always Been in High Favor with American Film Producers and Find Ready Sale, the Industry in This Country Has Instruments Unsurpassed by None for Accuracy, Workmanship and Quality of Material Used in Their Construction

EDITOR'S NOTE.—*The following article is the first of a series to appear, describing in detail the various makes of motion picture cameras on the market.*

It is our intention to publish articles from time to time covering these cameras in order that our subscribers who are interested in photography may have an authoritative place to which they can refer in regard to the various makes of instruments.

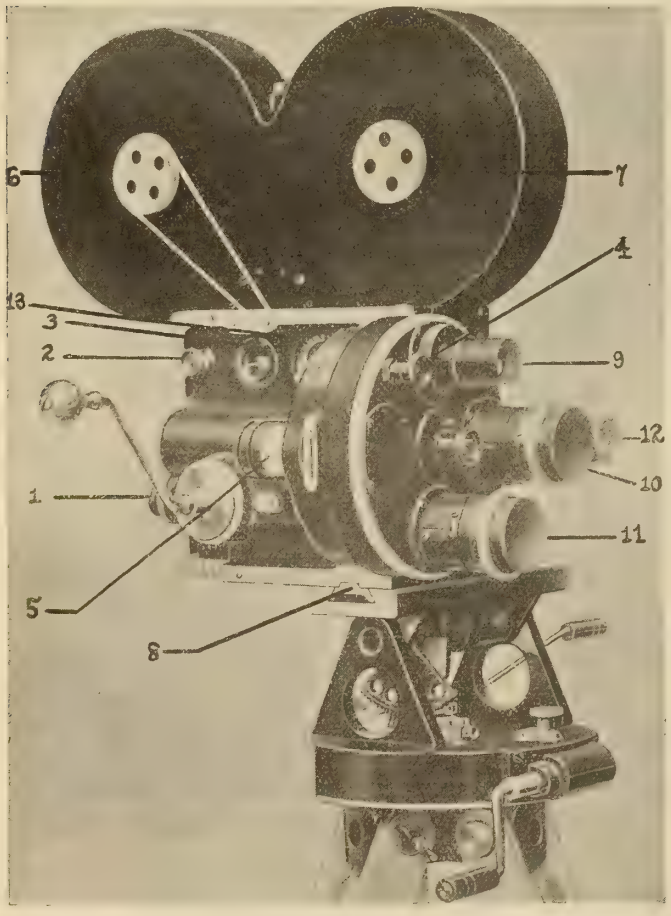


FIG. 1

ALTHOUGH motion picture cameras of English and French manufacture have always been in high favor with the American film producers, and find a ready sale, the industry in this country has, in the Bell and Howell camera, an instrument surpassed by none for accuracy of workmanship, quality of the materials used and mechanical conception.

By the aid of this article and three views of the apparatus we will endeavor to make clear the distinctive features and operation of the Bell and Howell camera.

In the first instance the camera is an all metal one, the case, frame and magazines being of aluminum.

The working parts are of the best steel and other suitable metals and the camera has ball bearings throughout which do not require oiling, and are self compensating for wear.

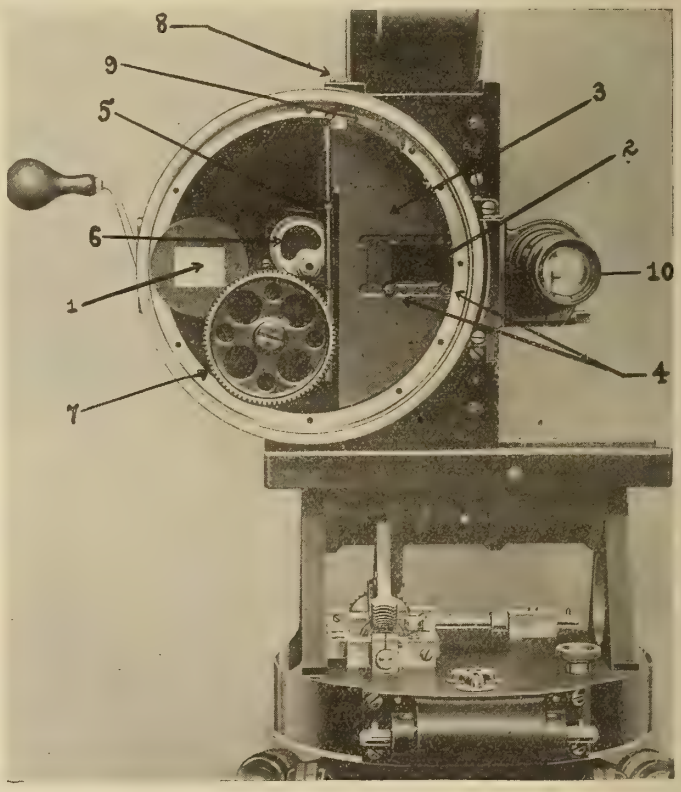


FIG. 2

The magazines are cast in pairs so that the supply and take-up compartments are all together when wanted, and the magazine covers being round, to conform with the shape of the magazine itself, are fastened in place by screwing them on, similar to the back of a modern watch case.

As will be noted by reference to Fig. 1, there is provision for a number of lenses on the Bell and Howell camera front, the lenses being mounted on a revolving turret. The value of this lens mount is twofold. In addition to being able to bring lenses of different foci into instant use, the focussing operation, a distinctive feature of this camera, is greatly facilitated by the use of the turret proceeding as follows:

On the operating side of the machine is the focussing aperture, Fig. 2, No. 1, which is entirely separate from the exposure or picture taking aperture Fig. 2, No. 2.

Camera Mounted on Groove on Tripod Top

Back of the focussing aperture is a compartment, Fig. 1, No. 5, in which is mounted a ground glass, back of which is a strong magnifier. By referring to Fig. 1, No. 8, it will also be noticed

(*Continued on page 2585.*)

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

ARIZONA

THE combination soft drink-dance hall-motion picture theatre on the roof of a building at Oatman, the new gold mine town, has proven a failure and has been closed. Two theatres continue at this mushroom village. One is owned by F. J. Toole and known as the Oatman. Here twenty-five cents admission is charged. The theatre is of the ground floor variety, literally and figuratively, and the seats consist of benches.

John Barncord, owner and manager of the Lamara Theatre at Phoenix, is building an eight hundred seat house at Flagstaff, which he expects to open not later than June 15. The approximate cost of this building is sixteen thousand and the equipment four thousand.

ARKANSAS

L. W. Brophy announces that he will build a picture house at Fort Smith in the future.

CALIFORNIA

Palm Beach, a swimming and amusement place at Alameda, a suburb of San Francisco, has been opened for the season. A moving picture theatre is one of the attractions and on the opening day entertainment was offered free.

The Popular Amusement Company, which controls the Portola Theatre, San Francisco, has secured a renewal of the lease on the theatre property for a term of years. It has not been announced what disposition will be made of this house when the big theatre at Fourth and Market streets is completed.

The Electric Theatre on Union street, San Francisco, has been destroyed by fire with a loss estimated at about $10,000. It is believed that the fire was caused by crossed electric wires.

The Lyric Photo Play Company of Stockton has been granted a permit to sell stock, the proceeds to be used in the equipment of a theatre about to be built and which the company proposes to lease.

The Excelsior Theatre on the Onondaga Avenue district, San Francisco, has been opened by Mr. Doll, who formerly conducted the Poppy Theatre.

The Park Theatre at Alameda has been purchased by E. W. Scott, formerly of Indiana.

The name of the M. & F. Theatre at San Francisco has been changed to that of the Palmer.

New equipment has been added to the operating room of the Liberty Theatre, San Jose, two Motiograph machines having been installed.

John Tully, formerly owner of the Arlington Theatre, Los Angeles, which was sold to T. and D. circuit, has purchased the house formerly known as the Bear Theatre, Third and Figueroa streets, which he has renamed the Rose. Manager Tully has inaugurated a feature program, supplemented by a serial.

E. D. Phillips has purchased Photoplay Theatre Number One at 729 West Washington street, Los Angeles, of C. E. Brooks.

The Alhambra, Miller's Hill Street Theatre in Los Angeles, now has eight rows of loge seats at the rear, and the prices have been increased from ten and twenty cents, to ten, twenty and thirty cents. The Alhambra up until it came under the management of Mr. Miller, had never been successful. It has been open about two years, and in charge of Mr. Miller for the past four months.

The Empress Theatre, Los Angeles, formerly the home of S. and C. vaudeville, has been opened under the management of J. A. Quinn as a motion picture theatre. The house has a balcony which, with the main floor, gives a seating capacity of twelve hundred.

CANADA

The Unique Theatre of St. John, N. B., which was dark for over a week, reopened on Monday, April 10. There was a change in policy, which included a longer program and the use of features. It is altogether likely that Unique will increase the price from five cents to fifteen.

The Mount Royal Theatre of Montreal, P. Q., has been redecorated and presents a very pleasing appearance. Business is even better than ever with this favorite North End House.

The Lux Theatre of Montreal, P. Q., has a new manager, and one who certainly has made a rapid rise in the business. Just seven months ago, Harry Goldenhar was an operator in the very theatre of which he is now manager, but a sequence of events gave him a chance to prove his ability.

CONNECTICUT

With the grand opening on April 6 of the Liberty moving picture house situated just west of Colorado avenue on State street, Bridgeport, residents of that section may consider themselves fortunate in securing such an addition to their amusement field. The theatre, which was purchased by H. A. Cohen, formerly with S. Z. Poli, from the original owners, has undergone a marvelous change. The entire building has been remodeled, renovated and decorated in an artistic manner.

FLORIDA

The Arcade Theatre at Lemon City has been remodeled and repainted.

P. W. Hutchinson has leased the Republic Theatre from T. V. Cashen, at Jacksonville, and will run pictures exclusively.

GEORGIA

Frank Miller announces that he will spend $7,000 in remodeling the Modjeska Theatre at Augusta, and will add 400 new seats.

J. L. Saul is erecting a moving picture theatre at Winder, to be managed by L. Love.

Mrs. E. C. Hightower and son have taken charge of the new Crystal Theatre at Dublin. Feature pictures are shown.

B. Lee Smith has taken over the management of the Strand Theatre at Atlanta. He was formerly manager of the Georgian at Atlanta.

W. T. Murray will soon open a 1,000-chair moving picture theatre in Atlanta. The house will cost about $50,000 and will open June 1.

INDIANA

Extensive improvements are being made in the Gennett, the old legitimate theatre in Richmond, which is to be devoted to photoplays exclusively, and hereafter will be known as the Washington. It is being entirely modernized and transformed. The doors will be reopened in about three months. Charles Kinsel will have charge.

L. D. Wilson, of Muncie, has bought the Scenic theatre, at Franklin, from Fred Ballard, and has taken charge of it. Mr. Ballard bought the Scenic last year from his father.

Negotiations are now pending between the owners of the Jefferson theatre at Jeffersonville, and the owners of the building now occupied by Schwaninger's drug store, for the entire lower floor to be remodeled and used for a moving picture theatre. The building is located at Spring and Chestnut streets, and four doors from the present site of the Jefferson theatre.

The Demman moving picture show at Vevay has opened.

S. O. McCarthy has bought the Palace theatre at Carthage from Mr. Hiatt.

The state fire marshal's office has ordered Theodore Charles, manager of the Star theatre at Vincennes, to make certain im-

provements following a visit of a deputy of fire marshal's office. Mr. Charles will make the improvements.

The Grand theatre at Kokomo has been bought by Mrs. Belle Sweeney and her son, Harry Sweeney, from W. C. Allen and Mrs. B. R. Russell.

The Holmes brothers will open a new $12,000 motion picture theatre in West Terre Haute on July 1. It will accommodate five hundred persons and among the modern equipment will be a pipe organ. The Gytney theatre, now operated by the Holmes brothers, will be closed at the time of the opening of the new house. This place will be named after its owners.

IOWA

Dave Beatty, proprietor of the Fairfield theatre, Fairfield, reports such a boom in business since he began features that he has had to enlarge his place. Work is now under way.

Dr. J. W. Pence, of Columbus Junction, has reopened the Lyric, renovating and redecorating it.

Bausman and Boyd are making improvements to their house, the Empress, at LeMars.

Hammitt Brothers, for years exhibitors in South Dakota, have bought the Isis, one of the large houses in Sioux City, and are now busy making repairs and remodeling. They have named it the U. S. A.

KANSAS

The Blue Bird is the name of a new theatre to be opened in Girard about May 1. Thomas Miller, of that place, has purchased a building there and is doing some extensive remodeling. The name is unique in every respect, and there is little doubt but what there are no others like it in this section. Incidentally, Mr. Miller has signed up for every picture produced by Blue Bird.

KENTUCKY

Repairs on the Ben Ali theatre, Lexington, which was badly damaged by fire several months ago, have been completed. The house has reopened with a picture program.

The Midway Amusement Company has been organized at Midway by C. W. Parish, R. Godson, John Wise, W. M. Campbell and W. A. Anderson. The company will begin soon the erection of a theatre building on Railroad street. It will be an opera house and motion picture theatre combined.

R. L. Brown and his son, Otto Brown, have purchased a site at Middlesboro, on which they are planning to erect a motion picture house.

LOUISIANA

Levy and Sudduth will soon open a new $15,000 motion picture theatre at Natchitoches.

W. H. Franklin is opening a new $10,000 moving picture house at Leesville.

J. J. de Praslin will soon open new picture houses at Lake Charles and Crowley.

Peter Fabacher has taken over the Dixie theatre at New Orleans. Mr. Fabacher also operates the Wonderland theatre.

MARYLAND

The Crown theatre, formerly owned by J. Laskey and situated at 756 Columbia avenue, Baltimore, has been purchased by Charles F. Habighurst. The consideration is withheld. The Crown has a seating capacity of about 300 and is one of the most popular picture theatres in southwest Baltimore. The place was recently renovated and improved just before the purchase, and it is practically a new house. Mr. Habighurst now has two theatres under his management. He is one of the owners and the active manager of the Liberty theatre, 5 North Liberty street. The policy pursued at the Liberty will be installed at the Crown.

MASSACHUSETTS

William Murphy, manager of Orpheum at Brockton, announces that foundations have been started for Felix Alland's new theatre and office building there.

The Highland Avenue theatre, Somerville, opened April 3.

It is under the management of Bart E. Grady, and located corner of Highland avenue and Central street in the Knights of Columbus building.

MICHIGAN

Fire did considerable damage to the Auditorium theatre, Brown City, on April 3.

The Miles-Detroit theatre at its annual meeting April 12 elected E. W. Voight, president; S. X. Goldberg, vice-president, and Dr. Paul C. Dulits, secretary and treasurer. It was decided to continue with the policy of vaudeville and motion pictures.

Nathaniel Robbins, of Grand Haven, is having plans prepared for a moving picture theatre.

A. W. Marcussen, formerly of Big Rapids, has purchased the Orpheum theatre at Ionia, and has already taken possession. He has been in the theatre business for ten years. The former owner, Fred Lauster Sr., died recently.

The Arcade theatre, Charlotte, has undergone a complete remodeling. The new front is of white stucco with highly ornate designs. The woodwork is finished in imitation mahogany. The capacity of the theatre has been increased by one-third. The operators' room is built of hollow tile and is absolutely fireproof. A new ventilating system has also been installed.

MISSISSIPPI

S. B. Ford has purchased the interest of the Pictureland theatre at Crystal Springs, and is now managing the house.

Sam Rosso has opened a new picture house at Woodville.

The Air Dome, a new motion picture show, owned and operated by local people, opened at Hazlehurst on April 3.

MISSOURI

The Star theatre at Trenton was recently closed and the entire equipment shipped to a point in Oklahoma.

Pat Malone, a newcomer to the moving picture business has taken over a building in Jamesport, and is having it remodeled and equipped for a moving picture house. It is expected to be opened about April 23.

The Columbia Novelty Manufacturing Company have purchased a lot 25x150 feet at 2109 North Twelfth street, St. Louis, on which to erect an airdome to be operated in connection with the Webster theatre, which adjoins the lot. The Webster, which is under the management of Graham and Sons, is a modern neighborhood house, and was built last fall at a cost of $25,000.

NEBRASKA

The paint brush and the remodeling hammer are busy in the motion picture theatres of the middle West. Exhibitors and exchange men are looking forward to one of the best seasons yet. While the increase in the number of new houses is not so great, those now firmly established are to be a real credit to a live industry.

Manager Joe Kohlberg of the Farnam, 1417 Farnam street, Omaha, has decorators and remodelers at work on his house. He recently started showing features exclusively and is having his theatre made over into a "feature house."

Manager Thomas of the Strand theatre, Omaha, announced plans are completed for improvements that will cost several thousand dollars. The Strand is the largest exclusive motion picture house in Omaha.

The Bijou at Wahoo, Crawford and Biermacher owners, is being thoroughly cleaned, repainted and redecorated.

NEW JERSEY

Announcement has been made by Joseph E. Stricker, one of the incorporators of the Hywil Company, which has taken title to the German Reformed Church property, New Brunswick, that the building is to be entirely remodeled and transformed into a structure of attractive appearance and to contain three stores and a moving picture theatre. Architect William H. Boylan has prepared the plans for the work and the general contract has been awarded to George B. Rule. The improvements, including heating, electrical works, etc., will represent an outlay of approximately $15,000.

NEW YORK

Manager Buck announces the opening of the Arbor theatre, on North Swan street, near Second street, Albany. The theatre has a big seating capacity and is built along modern lines, with safety, convenience and sanitary appliances important features.

Negotiations have been completed whereby Carthage will be assured of a modern moving picture theatre. E. W. Colligan, owner and proprietor of the Hippodrome theatre in State street, has just closed a deal in which he obtains the lease for

(*Continued on page 2592.*)

BILL INTRODUCED TO LICENSE OPERATORS IN THE DISTRICT OF COLUMBIA

CONGRESSMAN Ben Johnson of Kentucky, chairman of the Committee on the District of Columbia of the House of Representatives, has introduced, at the request of the district commissioners, a bill (H. R. 14479) into the House of Representatives "To license operators of cinematographs, moving picture machines and similar apparatus, and for other purposes."

The text of the bill is as follows:

"Be it enacted by the Senate and House of Representatives of the United States of America, in Congress assembled, That it shall be unlawful for any person to operate any cinematograph, maving-picture machine, or other similar apparatus in the District of Columbia without having first obtained a license to operate such apparatus as hereinafter provided.

"Sec. 2. That the commissioners of the District of Columbia are hereby authorized and directed to appoint a board of examiners, consisting of one employe of the electrical department, one employe of the office of the inspector of buildings, and one employe of the fire-prevention force of the fire department, to serve during the pleasure of the said commissioners. It shall be the duty of the said board to examine all applicants for license to operate cinematographs, moving-picture machines, or similar apparatus, and to license each applicant who is found by the said board to be competent to operate such apparatus: Provided, That no license referred to herein shall be issued except after the payment of the license fee hereinafter provided for.

"In the conduct of examinations and the issuance of licenses the board of examiners shall be governed by such rules and regulations as may from time to time be promulgated by the commissioners of the District of Columbia.

"Sec. 3. Thate each person receiving a license to operate cinematographs, moving-picture machines, or other similar apparatus in the District of Columbia shall pay a license fee of five dollars, and the said fee shall be paid to the collector of taxes of the District of Columbia and by him deposited in the Treasury of the United States to the credit of the United States and the District of Columbia in equal parts.

"Sec. 4. That the examination provided for herein shall be a practical examination, and for this purpose the board of examiners is hereby authorized to purchase cinematographs, moving-picture machines, or other similar apparatus, stationery, printing, and office supplies, at a cost not to exceed $300 in any one fiscal year, and the appropriation for the contingent and miscellaneous expenses of the District of Columbia is hereby made available for such purchases, which shall be made through the purchasing officer of the District of Columbia upon the requisition of the said board.

"Sec. 5. That any person violating any of the provisions of this act shall be prosecuted upon information filed by the corporation counsel or one of his assistants in the name of the District of Columbia in the police court of the District of Columbia, and upon conviction thereof be fined not less than $25 nor more than $100, and, in addition to such fine, the license of such convicted person shall be subject to revocation by the board of examiners hereinbefore provided for after due notice and hearing accorded to the licensee.

"Sec. 6. That the commissioners of the District of Columbia are hereby authorized to promulgate from time to time such regulations as they may deem necessary for the operation of cinematographs, moving-picture machines, and similar apparatus not inconsistent with the provisions of this act.

"Sec. 7. That all acts and parts of acts inconsistent herewith are hereby repealed."

It is said that this measure has the approval of the motion picture operators. It has been referred to the House Committee on the District of Columbia, but in view of the condition of the legislative calendars there is little possibility of its coming to a vote in the House at this session of Congress.

This bill is very similar to the one which was introduced into the Rhode Island legislature this year.

TENNESSEE

The name of the Picto theatre at Chattanooga has been changed to the Alhambra and the seating capacity increased to seven hundred.

The Alcazar theatre at Chattanooga is being remodeled and enlarged.

Removal Notice

In keeping with the upward trend of things

ON April 15th, 1916, we open the doors of our commodious New Offices and Salesrooms in the Heart of the Theatrical District in New York City. We look forward with pleasure to greeting our many hundreds of regular customers, and to meeting new friends who seek the best of everything in Modern Motion Picture Equipment.

Very truly yours,

Picture Theatre Equipment Co.

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Projection Engineers

Projection

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult, Concerning All Phases of Operating, Electricity, Repairing and Equipment

Light, Compact Projection Machines for Schools

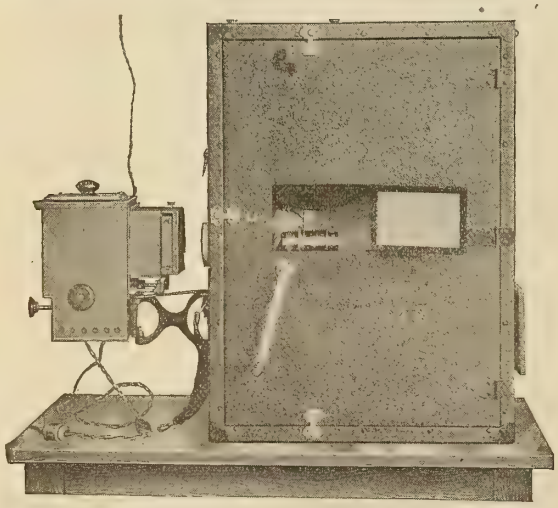
Aim of Manufacturers Is to Put on Market Mechanism Which Will be of Service for Showing Standard Films in Churches, Lectures and for Commercial Purposes—It Must Have All the Good Points of the Larger Machines, Yet Be Sold at a Comparatively Low Cost

IT has been the aim of many manufacturers of motion picture machines to produce a compact, light and convenient machine for projecting standard films for schools, churches and commercial purposes, as well as for home use.

The development of a small projector is no easy task because a small machine must be made and designed as perfectly as a large one in order that the results produced may be up to standard. It must also be made at a comparatively low cost, as well as being portable and yet contain the features which make it as nearly as possible fireproof and ready for service.

The Motion Picture-Scope Company of 565 West Washington street, Chicago, has placed on the market a portable machine called the Portoscope, which is in every sense as the name signifies a portable motion picture projector.

In designing the machine the manufacturers have borne in mind the needs of travelling salesmen, demonstrators, lecturers and all those who must have a light portable mechanism.



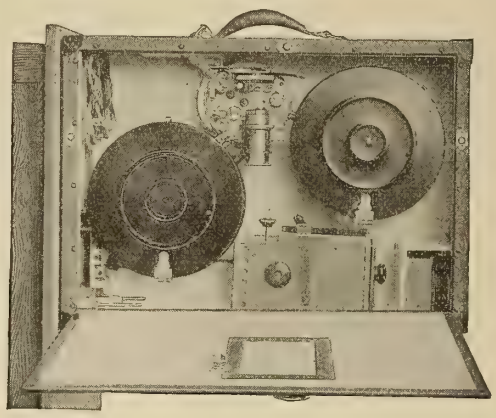
The most unique part of the machine is the fact that there is no putting together, unpacking or annoying delay. The entire mechanism is in a single case, the only exterior part being the lamp house, which is slipped in place at a second's notice and attached to an ordinary electric lighting circuit.

Special Light Rays Device

A special device has been arranged through which the light rays have passed, thus enabling the mechanism to be stopped at any point and holding the film stationary on the screen. The illumination for the regular machine emanates from an incondescent light, an automatic fire shutter cutting off the light from the film when operation ceases and the heat eliminator is not in alignment. The reels are enclosed within steel magazines securely latched. The whole inside of the machine case is lined with asbestos.

Another point of safety is the fact that the mechanism cannot be started until the outside door is closed and fastened.

A special stereopticon attachment is also contained within the machine, the lamphouse being so arranged that it can automatically be switched from the film to an accurate alignment with the slides which are used on the same principle as in a large projector.



All the gears are cut from hard brass and the shafts are made of drill tool steel. The intermittent is the standard Geneva star and cam movement, while standard lenses are supplied with every outfit. There are three models of the Portoscope on the market.

Model No. 1 is designed in one unit for standard 1,000-foot reels, the lamphouse equipment being carried packed inside the case. Dimensions: Height, 21 inches; length, 29 inches; width, 7½ inches; weight, 45 pounds.

Model No. 2 is specially designed for salesmen with 500-foot reels of film and fibre carrying case for the lamphouse. With this model can also be obtained the carbon lamp which uses ¼ or 5/16 inch carbons. The rheostat is built inside the lamphouse and is adjustable for 5 or 10 amperes. This is an extra equipment. Dimensions: Height, 16½ inches; length, 24 inches; width, 6¾ inches; weight, 21 pounds.

Model No. 3 uses 1,100-foot reels, the lamphouse being carried separately. With this can be purchased a standard size lamp for standard size carbons (⅝ of an inch). This is extra equipment. Dimensions: Height, 19 inches; length, 29 inches; width, 7½ inches; weight, 35 pounds.

From this it can be seen that the Portoscope is as compact a machine as has yet been placed on the market. It is meeting with popular demand and filling a definite need in very satisfactory fashion.

ONE SIDE OF PICTURE GETS OUT OF FOCUS

E. B. W., Mattoon, Ill.—*I am throwing a picture 70 feet, 9 feet 1 inch by 12 feet 4 inches with a 5¼-inch lens and using one condensing lens 5½, the others 6½. I have a good clean field now; one side of my picture is out of focus and when I get that side in focus the other side and center are out of focus.*

ANS.—I advise you to make sure of the following points in order to secure perfect focus all over your screen:

First.—Make sure your screen is perfectly flat. That is, if it is of the flexible type, see that it is stretched tight and that the frame upon which it is stretched is not buckled or bent. If your screen is a wall, make sure that it is flat and has no bulges or hollows.

Your Projection Is Well Protected

WHEN YOU USE

SPEER CARBONS

F. F. Bell of Palestine, Texas, states: *Speer Carbons make the picture stand out!*



Dear Sir:

We bought two-hundred (200) Speer Carbons which they said were shipped out from the new factory, erected solely for the manufacture of projection carbons. Well, the minute I struck an arc (using A. C.) I felt there was something different. The light seemed brighter and of a greenish hue. It certainly makes the picture stand out.

(Signed) F. F. Bell, Palestine, Texas.

LET SPEER PROTECT YOUR PROJECTON!!!

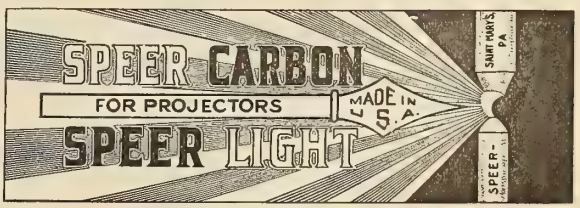
SEND YOUR ORDER EARLY!!

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For Regular Speer Carbons

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices



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Speer Carbons are absolutely guaranteed to give satisfaction or money back.

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For Sale by Leading M. P. Machine Distributors, Including the Following:

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E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
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Made in Switzerland.

THE QUALITY CARBONS OF THE WORLD

Reflex D.C. Carbons Have a Specially Constructed Negative with Copper Coated Core.

Have you tried REFLEX carbons.

If not, send in your order now.

¾ x 12 plain cored, $10.00 per 100 carbons
⅝ x 12 plain cored, $7.50 per 100 carbons
⅝ x 6 copper coated cored, $3.75 per 100 carbons
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If your dealer cannot supply you with REFLEX carbons, send cash with your order, or instruct us to ship C. O. D. and we will fill sample orders in lots of not less than fifty each in all of the above sizes.

Write us for descriptive circular.

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Changes A. C. to D. C. at less cost, yet greater efficiency than any other. Ask for descriptive circular

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1 Simplex, latest model, used four weeks only, hand driven, good as new..... $225.00
1 Simplex, slightly used, like new, Motor driven..... $275.00
1 Power's 6A hand driven, used short time only..... $165.00
1 Power's 6A hand driven, in excellent condition..... $150.00
1 Motiograph in perfect condition..... $100.00
1 Motiograph, 1911 model, in good condition..... $75.00
B. & H. and Fort Wayne Compensarcs, 110 Volts, 60 cycles, slightly used at..... $25.00

Send for our complete 1916 catalog of Picture Machines and supplies.

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CERTAINLY

We are prepared to advise you intelligently on everything pertaining to the moving picture business. Our stock is large and complete, and our reputation for promptness is known thruout the country. Get acquainted.

Sole Southern Distributors for
SIMPLEX PROJECTORS

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

Second.—Make sure that your moving picture machine stands as near to the center as possible so that the central ray of projection will hit the center of the screen, because if your machine stands to one side or the other to any great extent, your picture is likely to be out of focus on one side or the other, when another part of the picture is in focus.

Third.—Make sure that your aperture plate rests perfectly on the machine because sometimes through accident or carelessness the aperture plate does not go all the way in and one side may sit a little further away from the lens than the other. This is a very important point because in many instances a small burr or even a piece of film might put the aperture plate out just far enough to throw your picture out of focus on one side.

Fourth.—Not knowing the make of your machine I cannot say whether or not there is any possibility of the front plate on the mechanism having shifted to one side or the other, which would throw your lens out of alignment, but it is well for you to remember to make sure that the front plate into which the lens jacket screws, is tightly and properly into place and perfectly flat and square.

Fifth.—Make sure the jacket into which the lens tube fits, screws tightly and without crossed thread into the front plate because if it does not screw in as it should, there is a possibility of the lens sticking to one side or the other out of alignment.

Sixth.—Now comes a very important part of the whole proposition and that is your lens tube. It is not generally remembered by the operators that the individual glasses of the lens tube or lens unit must be so assembled that *the greater curvature or convex part* of the lens *always faces towards the screen* and also that the *lens cell next to the aperture plate is the one in which there is mounted two separate lens glasses and the other end of the tube in which there is mounted what appears to be a single glass, is always towards the screen.*

In many instances I have found the entire lens tube put into the jacket so that the greater curvature side of the glasses are facing the aperture plate instead of the screen and that will cause a blurred picture just as you describe and it is impossible to secure proper focus all over the picture. It is then necessary to examnie the glasses and to make sure that everything is in place.

Seventh.—The *impression of a dirty or greasy finger* will often *diffuse the picture or blurr it,* making it *impossible to secure a sharp and snappy picture.*

Eighth.—If your top roller on the film gate is too narrow so that it will pinch the film or if it is of split kind with a spring pushing it together under too strong tension then your film may buckle under certain conditions in front of the aperture which would throw your picture out of focus.

IS IT ADVISABLE TO SCRATCH CELLULOID SIDE IN PATCHING FILM?

E. K. G., New York City.—*I have just had an inquiry as to whether in patching film, it is right or wrong to scratch the celluloid side.*

We know that the emulsion must be entirely scratched off about one-eighth of an inch or so.

The question is, whether the cement eats into the celluloid sufficiently without scratching, to cause tight joint to be made.

Ans.—With new clean film it should not be necessary in making a splice to scrape the side without emulsion. It may, however, be remembered and taken into consideration that most film, especially after it has been used once or twice has more or less oil and dirt on it. Therefore, it is recommended that the uncoated side of the film should be cleaned and even scraped so as to make sure of a clean and perfect surface before the splice is made.

We can imagine that the scraping of the uncoated surface will make the film thinner, at the same time cleaning it, giving us two points of advantage.

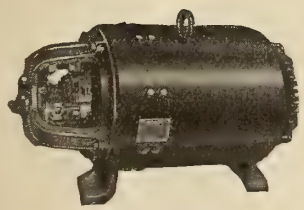
1.—To insure that the surface is clean which should make a surer splice. 2.—A slight reduction in the thickness of the film stock right at the splice does no harm; in fact, it makes the splice go over the sprockets easier.

WILL BUILD $7,000 THEATRE IN TEXAS TOWN

GEORGE B. FALLIGANT is building a $7,000 moving picture theatre at Benito, Texas.

C. E. Boyett has purchased the interest of J. C. Stevens in the Dixie theatre at Brownwood. M. Stevens will manage the Bell Airdome at Austin.

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20th CENTURY MOTOR GENERATOR



$249 For 30 to 70 Amp. D. C. Capacity

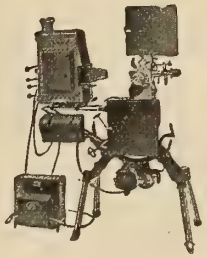
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J. H. HALLBERG Swedish Electrical Engineer
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that the camera is mounted in a groove on the tripod top, being movable sideways within definite limits.

In focussing the Bell and Howell instrument the camera is moved over on the tripod top to a position farthest from the operating side. The lens to be used is then rotated to a position before the focussing aperture. A correct focus having been obtained on the focussing ground glass, which lies in exactly the same plane as the film in the exposure aperture, the lens is then returned to the photographing position and the camera slid back across the tripod top to the operator's side of same. The right focus with absolutely correct "lines" to the picture has thus been quickly secured with no waste of film. Figures 1 and 2 show the camera in correct position on the tripod for taking a view.

Still another noteworthy feature of the Bell and Howell camera is its dissolving shutter. In addition to the regular exposing shutter, an auxiliary shutter is provided by means of which perfect dissolves and "fades" may be executed. In Fig. 1 No. 3 is the

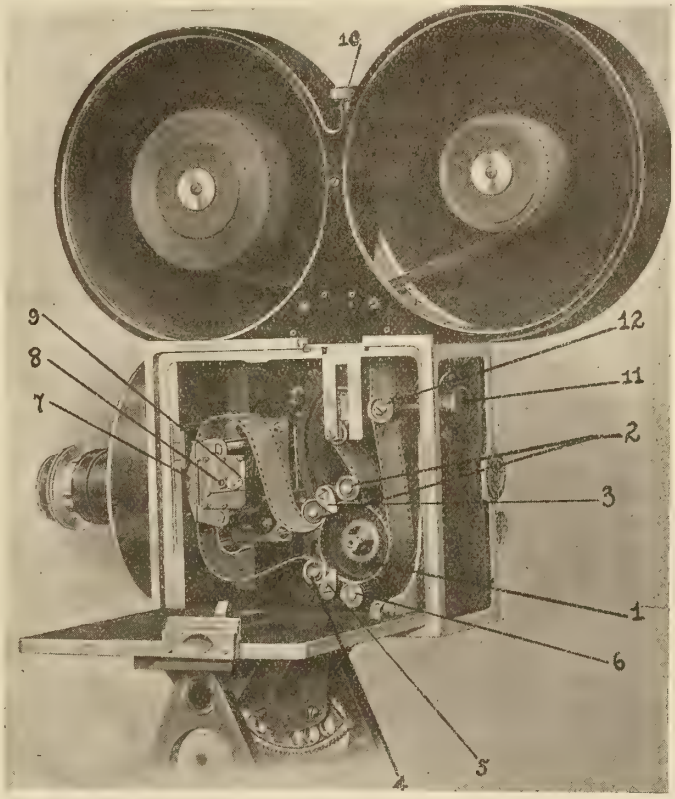


FIG. 3

shutter index dial which indicates the degree of shutter opening, and may be adjusted from outside the camera by the shutter adjusting knob, Fig. 1, No. 2.

The maximum shutter opening is 120 degrees and ranges from that to entirely closed.

The following is the correct procedure for a complete dissolve of one scene into another. The shutter being set to 120 degrees opening, by the use of the shutter adjusting knob, Fig. 1, No. 2, and the camera being in operation, the dissolver button, Fig. 1, No. 1, is turned to the position marked "out." This meshes certain gears and the shutter gradually closes.

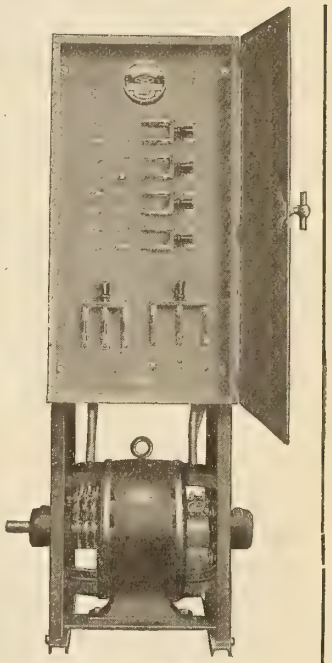
It takes eight crank revolutions to close the shutter, when the camera will automatically stop running. In order to complete the dissolve the take-up belt is now shifted from the rear pulley, Fig. 1, No. 6, to the front pulley, No. 7. The mechanism is now unlocked or released by pressing the push button, Fig. 2, No. 8, which releases the brake, Fig. 2, No. 9.

Having noted the exact position of the crank it is now turned backwards through eight revolutions, and the take-up belt again returned to the rear pulley.

Perfectly Even Dissolve Accomplished

The dissolver button, Fig. 1, No. 1, is now turned to the position marked "In." The camera is again operated and when the shutter index dial registers 120 degrees the film will have been re-exposed and a perfectly even dissolve accomplished.

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The machine they are all talking about

The voltage of the Martin poly-phase converter is maintained constant so that the starting of the second arc positively does not disturb the light given by the first arc. This makes the dissolving of the reels as simple as if the arcs were operated in a Direct Current district.
Our emergency panel provides A. C. for the lamps in case the rotary should be out of service and thereby eliminates the cost of compense-arcs for emergency purposes.
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For a simple fade-out at the end of a scene the procedure will be as the foregoing up to the point where the camera stops. The release button, Fig. 2, No. 8, is then depressed, releasing the mechanism and the shutter is set back to 120 degrees, as recorded on the shutter index dial, by means of the shutter adjusting knob, Fig. 1, No. 2, when the camera will be ready for subsequent use. As there are some points of importance to be observed in threading this camera the proper procedure follows.

Firstly, to correctly load the film magazine the film should be rewound so that the emulsion side is out and placed in the front compartment, as shown in Fig. 3. The film is then led through the valve in the front compartment, through the valve in the rear compartment, and attached to the take-up spool. A loop of sufcient length to clear the lower side of the feed and take-up sprocket is drawn down, and the magazine is fixed in position upon the camera by means of the locking screw, Fig. 3, No. 10.

Turning the camera crank causes the aperture register leaf, Fig. 3, No. 7, to be rocked back from the exposure aperture. Turn back the upper and lower sprocket latches, Fig. 3, Nos. 3 and 5, thus carrying the sprocket rollers, Fig. 3, Nos. 2, 4 and 6, away from the sprocket, Fig. 3, No. 1. The film should now be made to engage with the teeth on the lower side of the sprocket, Fig. 3, No. 1, and the lower latch and rollers closed upon it.

Perforations Must Not Engage Sprocket Teeth at Top

Leaving the upper sprocket guard rollers open and being careful that the film perforations do not engage the sprocket teeth at the top, draw enough film forward to reach the front upper inside corner of the camera, which will provide for the forming of a loop above and below the shuttle mechanism, and with the finger press down the shuttle guide latch, Fig. 3, No. 9. Now the shuttle bar release button, Fig. 3, No. 8, should be pressed and the shuttle bar and its pins drawn back from the path of film between the two sections of the aperture register leaf, Fig. 3, No. 7.

Still holding the shuttle bar back, the film is inserted between the two sections of the register leaf, and slide up and down until the shuttle bar pins enter the film perforations and the bar returns to its original position. This can be told by the release button, Fig. 3, No. 8, having returned to its normal position. The shuttle guide latch, Fig. 3, No. 9, is returned to its vertical position as in Fig. 3, and the upper sprocket latch and rollers, Fig. 3, Nos. 2 and 3, are closed after seeing that the film perforations engage the sprocket teeth. After giving the crank a couple of turns, to see that all is running smoothly, the camera door may be closed and the instrument will be ready for use.

As will also be noted by reference to the cuts, there is on the Bell and Howell camera a footage indicator, Fig. 1, No. 13, and a view finder, shown in Fig. 1, No. 12, and in Fig. 2, No. 10. The lenses are seen in Fig. 1, Nos. 9, 10 and 11.

The actuating parts of the shuttle may be noted in Fig. 2, No. 5 being the shuttle, and No. 6 the eccentric which rocks it. No. 3 in Fig. 2 is the register leaf mounting. No. 4 shows the rear of the pilot register pins and the nuts which secure the pins to the aperture plate, while the intermediate driving gear is indicated by No. 7.

The camera has a film punch or marker, Fig. 3, No. 11, and the punch guard roller belonging to same, Fig. 3, No. 12.

The camera should be kept clean and sparingly oiled. The bent end of the film inserted in the supply spool should not be allowed to pass through the shuttle, it being advisable to stop the camera just before the film runs out.

Repairs should always be executed by the makers of the camera.

TWO CARLOADS OF SEEBURG PIPE ORGANS SHIPPED FROM CHICAGO TO SOUTHWEST

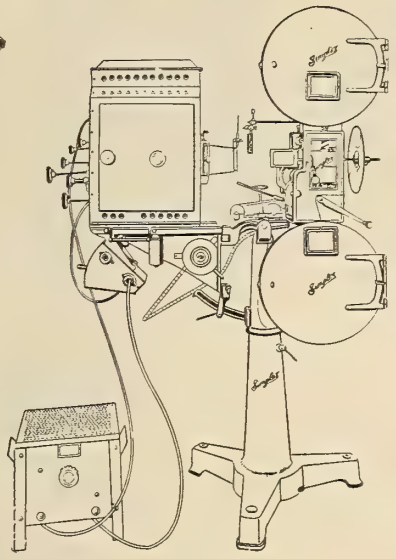
TWO carloads of Seeburg pipe-organs and self-playing orchestras of various styles were shipped this week from the Chicago factory. One carload was sent to the Southwest to fill orders from that territory and the other was sent to an Eastern dealer. The Seeburg factory is now working overtime to fill the orders now on hand for their instruments.

J. E. Gerlick, general manager of the Seeburg Piano Company has just returned from a week's trip through the Northwest territory. Mr. Gerlick reports business conditions in the Northwest as being excellent, and is very much pleased with the progressiveness of the theatres in that district. As a result of the trip, two Seeburg organs, one costing $2,250 and the other $5,000, will be shipped immediately, and several more of the Seeburg instruments have been ordered for May delivery.

MERIT WINS!

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Are Producing the Utmost Satisfaction Wherever They Are Used

Mr. Jules J. Rubens of Aurora, Ill., and one of the most prominent exhibitors in the Mid-West writes this letter entirely unsolicited.

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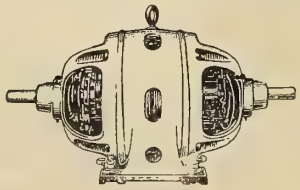
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Strand Amusement Company,
Per J. J. RUBENS.

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Direct current from the WAGNER CONVERTER produces a steady, WHITE LIGHT, which will not tire the eyes.

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Dealers in Motiograph, Power's, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the M. P. Theatre.

LAKIN IS AWARDED LITHOGRAPHS CONTRACT FOR MOTION PICTURE BOARD OF TRADE EXHIBIT IN NEW YORK

JOHN M. LAKIN has been elected president of the Acme Lithographing Company. In the opinion of those whom he has served in the post, Mr. Lakin's co-operation has been surpassing. His work has not only been of such merit as to draw forth the highest commendations of his customers, but has attracted such notice as to cause comment among exhibitors and the public. So pronounced has been the character of Mr. Lakin's service and lithographs that he has recently secured the much-coveted order to supply the lithographs for the Motion Picture Board of Trade Exhibitors at the Madison Square Garden in competition with some twenty-five competitive sketches.



JOHN M. LAKIN

One of Mr. Lakin's oldest customers, in speaking recently concerning the quality of his service, said: "In my twenty-five years of business experience I have never met anyone who so thoroughly embodied the consciousness of service as John M. Lakin. Not only has he devoted himself to our business personally, but he has spent hours of his time in thinking up new ideas that would be of advantage to us. As a result he has perfected his product and added to the prestige of our company."

Business acquaintances of Mr. Lakin are now prognosticating that the Acme Lithographing Company, under Mr. Lakin's direction, will assume a very high place in this branch of the motion picture industry.

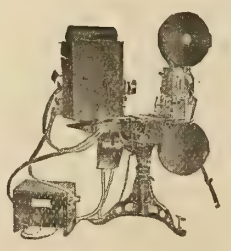
DISAGREEMENT BETWEEN STRAND, KY., AND OPERATORS' UNION SETTLED

THE disagreement between the management of the Strand theatre and the Louisville, Ky., union of motion picture machine operators growing out of the discharge of two union operators recently has been settled. A settlement was agreed upon after a conference of representatives of the union and the theatre management.

The theatre has agreed to employ two union operators, thus making the house a strictly union one, as the members of the orchestra and all other employes are members of unions. A statement of the agreement has been announced by E. W. Clay, business manager of Motion Picture Operators' Union, Local 163.

THE EASIEST

The Standard was the first machine to originate and use worth while devices: the motor drive, the large lamphouse, the 2,000 and 3,000-ft. magazines and reels were first used by the Standard. Standard Motion Picture Machines were first to have the wearing parts case-hardened, and to be equipped with a fire shutter controlled by governor instead of by unreliable friction devices.



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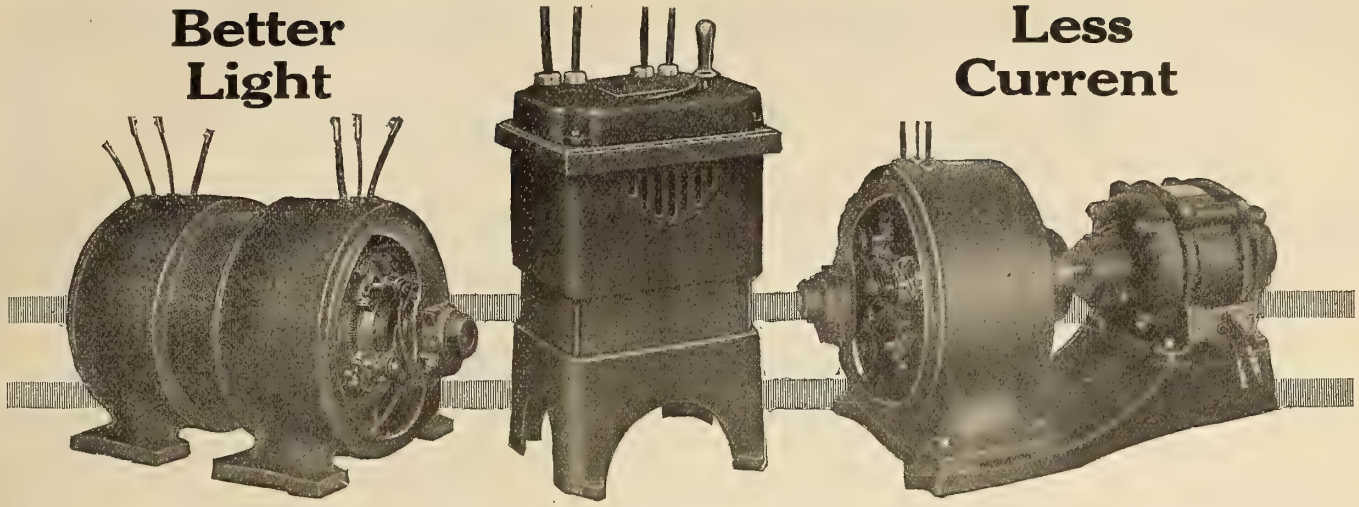
The Standard projector has all essential devices for facilitating handling, for the finest projection, but possesses no questionable improvements that only hinder the operator. You can thread a Standard faster than any other make; you will find it easiest to run, most durable, profitable to instal.

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5959

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work.

Rules for Exhibitors Planning Films for Weeklies

Negatives Developed Before Submission to Editors Are Not Acceptable—From Sixty to One Hundred Feet Is Average Length Generally Bought When Event Is of Ordinary Interest—Make Sure of Sending Your Subjects by Fastest Express Company and Never Use the Mail

THE progressive exhibitor, who is provided with his own camera for filming local scenes and happenings, can frequently put himself in the way of making some extra money, and, in fact, made his camera pay for itself, by becoming a contributor to the Weekly news films.

In order to succeed in such a venture certain requirements must be met and adhered to.

In the first place the editors of the Newsfilms do not, as a rule, consider negatives which have been developed prior to being submitted to them. To guarantee exclusiveness, they require the film after exposure to be sent them immediately. They will develop the film in the very best manner (no charge being made for this) and examine it, buying such portions as they can use. Any topical negative purchased by the various weeklies will be paid for at the rate of from sixty cents to one dollar per foot.

Unless the event you propose to film is of nation wide importance, or something which may happen but once in a lifetime, do not expose a whole lot of stock. From sixty to one hundred feet of negative is the average which the Newsfilm editors will purchase of an event of ordinary interest, and sometimes considerably less.

The person who wishes to achieve success in news photography must cultivate a sense of news values, or let us say, he must know "what to take." Many of the items frequently seen in the Weeklies of a couple of years ago are not acceptable now. For instance: Parade scenes and unveilings of monuments have no great value nowadays and are rarely acceptable unless attended by the President or some celebrity or well known personage.

Conventions and Delegate Groups Not Acceptable

Conventions and groups of delegates to such affairs, generally very self conscious before the camera, are not favored by editors of News Weeklies. Unless a show or exhibition has some strange or exceptional exhibits a film should not be made of it.

It is easy to define a good news film subject. Such a subject is one which tells its own story and does not need a lot of lengthy explanatory titles to "get it over."

Those who contribute to Topical Weeklies can greatly enhance the value of their offerings by learning where to place the camera to secure the best effect. Instead of filming a scene from just one viewpoint, take two scenes from different distances.

First photograph the scene from a fair distance showing the principal figure or object and its environment, and then come close to the subject and take another view showing the more intimate details. In this way the utmost is gotten out of the situation and many experienced camera correspondents follow the procedure.

Races of different kinds are sometimes filmed, and to get the speed and snap to a subject of this character, which will make it sell readily, the camera should only be cranked at about half speed. A news cameraman should always be on the alert to take advantage of these dodges for enhancing the value of his stuff. Once in a while a free-lance cameraman, whose contributions have shown that he has a keen appreciation of news values, is called in to hold down a staff job on a Weekly news film.

About 100-Foot Lengths Stand Best Chance of Acceptance

As stated above, about one hundred feet of an event is the most which has a chance of acceptance. This should consist of several different scenes to give variety to the offering. Ten feet is enough to expose on a still or inanimate object, showing no action, while not less than fifteen or twenty feet should be taken of objects in motion to constitute a scene.

It is a matter of considerable importance that the aperture or frame line in your camera shall coincide with that in use by the firm to which you submit the negatives you have made. If possible have your frame line adjusted to their standard. Failure to do this will cost you some sales, but some of the better equipped concerns can re-perforate a negative taken with cameras which do not space the pictures as theirs do. If re-perforating has to be resorted to it is likely they would not pay as much as for negative with the correct frame line.

Having successfully filmed a subject, most persons would think that the most important part of the work was finished. This is most emphatically not the case in topical work.

Getting the film to your Weekly *quick* is half the battle. With the activities of the newspapers to combat, it does not take long for a film subject of topical nature to get "stale" and thus become unacceptable.

At the very outset of one's activities in contributing to News films the best express company and the fastest train for quickly forwarding the news negatves should be given consideration. Do not under any circumstances try to send your film negatives by mail. As motion picture films are barred from the mails, confiscation is possible should this be done.

Do Not Send Film by Mail

Find out which train leaving your locality each day is the fastest and best to ship the stuff on, and patronize the express company which has the best connections and can give you the quickest service.

Do not be discouraged by a few rejections. If you cannot land a topical subject with the editors at the start perhaps you might be able to send them a scenic which would appeal. Although the scenery in your section may seem very commonplace to you, people in other localities might like it immensely. A film of the most picturesque spots in your section might be readily accepted if treated artistically and due care given to perfection in the photographic quality also.

It will be found best in the long run to stick to some one concern instead of hawking your negative around to all of the Weeklies, and in the long run you may find the proposition very remunerative.

NEW JERSEY MOTION PICTURE SUPPLY COMPANY OPENS HOUSE IN NEWARK

A NEW supply house has been opened in Newark, N. J., called the New Jersey Motion Picture Supply Company, under the auspices of V. A. Schauler, L. B. Wolven and J. R. Walsh, all well-known among the Newark theatre interests.

This addition should be of great value to the theatres in Newark, as it will mean immediate service.

Arthur F. Dunn, of the Speed Controller Company, announces that he has appointed this new company as sole agents for the sale of the Speedco Arc Controllers in the northern New Jersey territory.

CORRECT FORMULA FOR NEGATIVE REVERSING PROCESS

THROUGH an oversight in printing, the formulæ in connection with the negative reversing process, which appeared in the Camera Department last week, were not arranged in such form as to be easily understandable, and contained a typographical error. The amount of potassium bromide in the re-developer given as a fifty per cent. solution should have read five per cent. solution. As there will probably be many who would like to try the reversing of negatives we publish again the complete formulæ in tabulated form to be used in connection with the complete instructions contained in the previous article.

FIRST DEVELOPER

Solution No. 1

Hydrokinone	½ oz.
Potass. Metabisulphite	½ oz.
Water	20 oz.

Solution No. 2

Caustic Potash	1 oz.
Water	20 oz.

Use equal parts of Solutions 1 and 2. Wash for one minute in running water. Immerse in a 10 per cent. solution of Ammonium Persulphate for one minute.

REVERSAL OF IMAGE (IN DAYLIGHT)

Solution A

Potass. Permanganate	36 grains
Water	20 oz.

Solution B

Sulphuric Acid	160 drops
Water	20 oz.

Use equal parts of solutions A and B.

Re-Developer

Sulphite of Soda	¼ oz.
Water	10 oz.
Amidol (or Metol)	30 grains
Potass. Bromide (5 per cent. solution)	1¼ oz.

Fix in 20 per cent. Hypo solution and wash well.

COMMISSION IN JOPLIN, MO., PASSES ORDINANCE FOR REGULATION OF PROJECTION AND AN EQUIPMENT INSTALLMENT

THE city commission of Joplin, Mo., recently passed an ordinance, introduced by Commissioner J. B. Hodgdon and City Attorney E. F. Cameron, which provides for the regulation of the installation, operation and maintenance of motion picture machines, and of the construction and arrangement of theatres.

It is believed that this ordinance will eliminate the fire hazard and make it necessary that all motion picture houses establish new regulations that will fully protect the public. The power of arrest has been placed in the hands of the fire chief, and the violator can be fined a sum not over one hundred dollars or less than ten dollars.

SECOND UNION SPRINGS UP IN TORONTO, ONT., AFTER ABSORPTION OF THE FIRST BY INTERNATIONAL

ALTHOUGH the Toronto, Ont., branch of the International Association has just completed absorbing a local Canadian union, in order that the consolidation of interests might make for greater strength, another union has come into existence, and, like its predecessor, is called the Canadian Union of Operators. They claim to have twenty-two members already enrolled. It is not known what action the local association may take.

PATHESCOPE OPENS OFFICE AT 742 MARKET ST., SAN FRANCISCO, TO SERVE NORTHERN CALIFORNIA

AN office of the Pathescope Company, from which the entire northern California territory will be covered, will be opened at once, quarters having been secured on the third floor of a large building at 742 Market street. T. Johns, recently from Los Angeles, will have charge of this branch.

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DIRECTORY OF NEW THEATRES

(*Continued from page* 2580.)

a long term of years, with the option of buying, at a later date, the Oberly block adjoining his present playhouse. Mr. Colligan will have possession May 1. It is his plan to extend his present building in the rear and also the newly acquired building and remove the center wall between the buildings, thus converting the space into one theatre with a seating capacity of approximately 800. When the alterations have been made, he will have secured a room about 120 feet deep and 45 feet wide.

NORTH CAROLINA

R. G. Alle, who recently took over the management of the Palm theatre at Raleigh, announces that he will expend $4,000 in remodeling and improvements.

The Paramount theatre at Winston-Salem, has discontinued vaudeville, tabloid and stock, and will show pictures exclusively in future.

The Broadway theatre in Gastonia recently installed a Seeburg unit orchestra, and the new music is increasing the attendance.

OHIO

The Rex Theatre building on Market street, Steubenville, owned by the McCoy estate, and leased by H. M. Low and released to W. J. Curn, who operates the moving picture house, has been ordered closed by Mayor McMaster, following notification from State authorities who declare the building to be unsafe in its present condition.

Henry Levy and Jesse Meis, owners of the Empire Theatre Company, Cincinnati, now controlling two photo-play houses, have added the third amusement place to their list, taking over the Park theatre, in Northside, the deal involving about $50,000. The building, located on the west side of Hamilton avenue, near Chase street, contains 600 seats, has its own electric-light plant and the mushroom system of ventilation. The property was improved by the Park Theatre Company, being finished just about a year ago.

W. O. Borman has bought the Amuse-U theatre, Celina, The new manager took possession April 10. At that time the theatre closed for extensive repairs and will be remodeled and made into a picture house.

There will be another moving picture show in Alliance very soon with John Palfii and Steven Saus as proprietors. What is known as the Gotschling building on East Broadway is being remodeled according to plans drawn by Architect Matchett for a moving picture theatre to seat 175 to 200 and will be completed as soon as possible, the work being under way at present.

OKLAHOMA

Edward Ward, manager of the Majestic theatre at Ada, died suddenly at that place April 4. Mr. Ward was 55 years old and formerly resided at Ardmore.

The Yale Theatre Company will build a moving picture theatre at Yale, in the near future.

The Cozy theatre at Shawnee is to be remodeled and enlarged.

The Palace theatre at Hobart was burned recently at a loss of $5,000.

The Liberty theatre at McAlester was closed and dismantled April 1. Former Manager John A. Steinson has accepted a traveling position with the V-L-S-E headquarters at Dallas, Texas.

Douglas Steinson has accepted the managership of the Queen theatre at Sulphur.

The Yale-Majestic theatre at McAlester was reopened April 10, after having been dark for the past month to permit remodeling. The seating capacity has been increased to 800.

The De Luxe theatre was opened at Bristow April 1 with a 500 seating capacity. Both pictures and vaudeville will be run.

PENNSYLVANIA

The Lyric theatre, Altoona, a new moving picture playhouse erected by Contractors J. C. Orr and Son, for ex-Sheriff William H. Orr, is completed, and opened for public patronage on April 15. The new structure is located at Sixth alley and Fourth street, and is one of the most imposing structures in that section of the city. In addition to a commodious theatre, the building has two store rooms on the ground floor.

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Defends His Selection of Music for "The Yaqui"

Director in Charge of Music for Circuit of Loew Theatres Points Out Absurdity of Criticisms Made by M. Winkler, Who in Going Out of His Way to Find Fault Inadvertently Reveals the Limitations of His Own Knowledge of the Subject

FOR the first time since I have taken the editorship of the Music and the Picture Department of the MOTION PICTURE NEWS it becomes my duty to defend myself and my efforts. Under date of April 8, the following article under the heading of "Only One Authorized Bluebird Score," by M. Winkler, appeared in the *Moving Picture Weekly:*

In the issue of April 1 of the Motion Picture News, Mr. Ernst Lutz is publishing a so-called musical cue sheet of the Bluebird photoplay, "The Yaqui." I have very often seen such musical sheets selected by Mr. Lutz, but was never able to criticize them, as they always happened to be selected for features which I had never seen, but in this instance it happens to be a film which is manufactured by the Bluebird Photo Plays (Inc.), a company which is printing specially arranged music for all their features, and as I am the one who arranges these scores, I am in a position to say and prove that the musical cue sheet as published in the above mentioned trade paper by no means represents this picture musically. Let us now analyze both Mr. Lutz's cue sheet and the printed score and see which is the better.

No. 1.—Mr. Lutz begins with the "Tomahawk Dance," by Heiman, a very good number, to be played until title, "Senor Estaban, a wealthy land owner." This number opens with an introduction lasting about fifty seconds, followed by a characteristic Indian dance. According to Mr. Lutz's suggestions, this number must be played for about 140 seconds, and scenes for playing the working season by the ranches will be accompanied by a real Indian characteristic dance.

No. 2.—For the scene following that, the title, "I have come to work for the hand of Senora," etc. (the title explains the situation), Mr. Lutz is playing "Dark Eyes," an old Mexican characteristic dance. (See Bluebird Score, Cue No. 3, and compare it with the above described scene.)

No. 3.—The next scene portrays an Indian festival in San Francisco. Mr. Lutz used "Chanson Russe," a Russian fantasy, by Smith. (See Bluebird Score, Cue No. 6.)

No. 4.—The next scene, the Indian chief of the Yaquis (Tambor) is to be shot when the bell of Santa Catarina will ring. Think of such a scene and play "The Serenade," by Schubert, with bell effects. (See Bluebird Score, Cue No. 9.)

No. 5.—Title on picture: "Next Morning." The Yaqui chief escapes on a train and signals his people of his presence. "Valse Slave," a hestitation waltz, is Mr. Lutz's accompaniment. (See Bluebird Score, Cue No. 12.)

No. 6.—Title on picture: "The Beginning of Hostilities," portraying Mexican revolutions. Now, gentle reader, look at such scenes and listen to "Chanson Sans Paroles," by Tschaikowsky—Tschaikowsky music, the Yaquis and Mexican revolutions—a great combination—followed by the minor and major hesitation waltz by McGee. (See Bluebird Score, Cues, Nos. 18, 19 and 20.)

I should think the above proof enough.

Now, then, I have not written to disparage others, but to protect myself. I am a Bluebird man. I am working for the Bluebird, and I absolutely refuse to have such work as this senseless cue sheet blamed on me. I want everyone to know that no cue sheet or musical accompaniment issued for any of these excellent features is my creation, except the one officially issued and distributed by all Bluebird exchanges.

Not Advocating Any Particular Musical Publications

For Mr. Winkler's better information and to assure him that he is right, I want to claim the sole authorship of the music plot which appears in MOTION PICTURE NEWS of April 1 for the Bluebird feature, "The Yaqui." I have never seen the Bluebird music score for "The Yaqui" that Mr. Winkler speaks of, and, had I done so, I would not have wasted valuable editorial space in criticizing it.

I know for a fact from my many communications that my readers are capable of all necessary criticism, and, as I am not an agitator nor exploiting any certain musical publications, music publishers or motion pictures, it has never before become necessary to allow anything to appear in this department unless it were educational or beneficial to the musician or picture theatre.

Either Mr. Winkler is not thoroughly conversant with the English language or my cue sheets lack clarity. For my personal vindication and his education, it is necessary for me to point out that his number 1, number 2, number 3, number 4, number 5 and number 6 are perversions of fact, and the result of an overworked and skeptical imagination. Before my statements of fact I feel that my readers should know who Mr. Winkler is.

Speaking of "Numbers," He Gets Mr. Winkler's

About five years ago, when I first made Mr. Winkler's acquaintance, he was selling band and orchestra music for Carl Fischer. During this time I have never heard of Mr. Winkler having charge of a picture theatre, or playing to pictures.

At the present time Mr. Winkler is still connected with the Carl Fischer music publishing house.

In number one, note that Mr. Winkler takes exception to my "Tommy Hawk" dance suggestion. Nevertheless, he gives it credit for being a very good number. This number is published by Carl Fischer. If this is a *real* Indian characteristic dance I wish to know which tribe of Indians used it. For number two, while I suggested "Dark Eyes," my notes state that any Mexican or Spanish serenade will do. The locale and costuming in the scenes that follow require this character of music.

Mr. Winkler's objection to this suggestion is not quite clear, in my mind, but I suppose I should have suggested a Carl Fischer number. Number three is nothing more than a mis-statement of fact on the part of Mr. Winkler. The number "Chanson Russe" is played during the plotting scenes that precede the Indian festival scenes. If he used correct methods for determining when number three was to stop, or if he positively knows his picture, he will know that the festival scenes open after the title "The Yaquis Are Assembled," for which I suggest a 2/4 Indian dance.

To complete my score, I mention the "Zephyr," published by M. Witmark. His number four is still a greater mis-statement of facts, as, according to my cue sheet, there is positively no music during the ringing of the church bell. I certainly hope that Mr. Winkler does not think that the "Serenade" by Shubert is not good music, for I know that it is. It happens to be in minor key, and while it is melodious, it has a plaintive appeal, which I desire for the resurrection scenes that follow.

Mr. Winkler has known me long enough to know that I do not select music according to the titles or descriptions printed by the publishers of musical numbers. I select music only according to its temperamental effect upon the audience. I contend that music, when properly selected, can make you laugh and cry. Number five is explained in my previous writings. "Valse Slave" was called a hesitation waltz by the people who published it. The composer was thinking of a dissatisfied and miserable populace; consequently, he adopted the minor tone. For this reason I suggested it in the given spot in my cue sheet.

Some More Information for the Music Salesman

Number six is positively ridiculous, for if Mr. Winkler knows anything about the picture he is talking about, he knows that until the title "The American Side" the action is positively of a plot-

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ting nature, and all the revolution scenes follow the above mentioned title.

I should think that Mr. Winkler would appreciate Tschaikowsky music, as it is no longer necessary to pay any royalties on these compositions. I don't use Tschaikowsky for any such reason, but as a musician, I know that he has handled the minor keys like a master, and when a real musician thinks of something aboriginal, immediately minor keys buzz in his ears. I should think the above proof enough.

What it proves I leave to my readers.

I should highly appreciate hearing from all my readers who don't understand my music plots any better than Mr. Winkler seems to understand them, and would be only too glad to give them any information desired.

I was given an opportunity to open a new theatre with this same picture on April 8 in New York City. I played and conducted the orchestra personally, and the picture with its musical program was very highly appreciated. I assure my readers that they cannot get a more pleasing musical program that will both fit the picture and play easily, than the one published in MOTION PICTURE NEWS under date of April 1.

I want to mention here that in reading the music notes accompanying my plots, that I issue, you will notice that the numbers are only suggestions, and by the explanations appearing in "Music Notes" you will be able to make any musical substitutions you may desire, thereby making the program to your own satisfaction.

Mr. Winkler being a salesman, may have recognized in my plot an opportunity for the exhibitor and musician to give the picture "Yaqui" a musical program without any outlay of money, thereby making this music score he mentions of less financial value. I want to assure him that it appeared in MOTION PICTURE NEWS as a usual event, with no intention of making any comparison with his score or to impair its rental value.

Mr. Winkler may be interested to know that I have just received information from a reliable source that the Triangle will not have any more music scores written to their future releases, but will issue suggestions instead.

Rest assured, good reader, that the future of "Music and the Picture" depends upon the capable musician, and that after it is brought to some sane and final issue, the musician will receive his rightful compensation for his work. The music publisher will also receive his fair share after he caters to the successful musician instead of trying to force upon him conditions which cannot be met in seventy-five per cent. of the present picture theatres.

UNUSUAL IN MUSIC IS A NOVELTY APPRECIATED BY THE PUBLIC

E. Tovey, Fayetteville, Ark.:

I received your letter of April 5, and would advise you to ignore the letter which you enclosed. From the tone of the letter I would suppose that the writer must have had some understanding or misunderstanding with his manager, who had probably read your little article.

The combination the writer mentions in his letter is of little consequence, because it happens to be the usual combination set together by any and all musicians. When you get good results from unusual combinations it proves that you are a musician, and the unusual is always a novelty to the public when done well.

There is an old saying that when you cannot get something good, you might better do without.

Don't let this discourage you, and keep up the good work. I would publish the letter you sent me were it worth while, and were I sure that it would not be misconstrued as cheap comedy; for, to say the least, it is a ridiculously impolite and uncalled-for communication.

PYLE REPORTS LARGE SALES OF BARTOLA ORCHESTRAS

CHARLES C. PYLE, general sales manager for the Bartola Orchestra, reports current Bartola sales as being excellent. Some of the houses recently equipped with these instruments are:

Grand theatre, Sixty-third street and Langley avenue, Chicago; Irving Park theatre, Irving Park boulevard, Chicago; Eighteenth Street theatre, Eighteenth street and Blue Island, Chicago; De Luxe theatre, Lake Forest, Ill.; Opera House, Two Rivers, Wis.; Regent theatre, Indianapolis, Ind.

"THE VITAL QUESTION"

V-L-S-E Feature **Projection Time, 70 Minutes**

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Desc. (H. Rom.)	"Dawn Suite," No. 1 (M. Witmark)	"Adrian Scarsdale," etc.
2.	Waltz (Len.)	"Dawn Suite," No. 2 (M. Witmark)	"With his back to the wall."
3.	Desc. (H.)	"Dawn Suite," No. 3 (M. Witmark)	Pistol shot fired while girl is telephoning.
4.	Agitato	"A. B. C. Dramatic Set No. 13"—A1 (Jos. W. Stern & Co.)	Daughter arrives at dead father's chair.
5.	Desc. (Plaint.)	"Amo" (M. Witmark)	Connects 1 and 2.
		PART 2.	
			"Scarsdale's sacrifice."
6.	Waltz (Leg.)	"Leontine" (Ricordi & Co.)	Scene after Worden loans money to Richard.
7.	Desc. (H. Path.)	"Romance of a Rose" (W. Jacobs)	"Worden leaves town," etc.
8.	Inter. (L. Min.)	"Mona" (M. Witmark & Co.)	"I tell you I must have $500," etc.
9.	H. Desc. Mysterioso	"A. B. C. Dramatic Set No. 12"—A1 (Jos. W. Stern & Co.)	Sister interrupts Richard while forging check.
10.	Desc. (H. Path.)	"Serenade by Rubenstein" (G. Schirmer & Co.)	Connects 2 and 3.
		PART 3.	
11.	Waltz (Len. Leg.)	"Sphinx" (Chappell & Co.)	"Scarsdale's election," etc.
12.	Inter. (L.)	"Dew Drops" (M. Witmark)	"Scarsdale has been elected."
13.	Desc. (Rom.)	"Heart's Aflame" (Jos. W. Stern & Co.)	"You want some money," etc.
14.	Desc. (H. Path.)	"Gentle Dove" (W. Jacobs)	Connects 3 and 4.
		PART 4.	
15.	Waltz (Len. Leg.)	"Amoureuse" (Ricordi & Co.)	"It was a bargain," etc.
16.	Desc. (H. Path.)	"Legende" by Friml (G. Schirmer)	"Adrian, Adrian it's always," etc.
17.	Agitato XXX	"A. B. C. Dramatic Set No. 13"—A1 (Jos. W. Stern & Co.)	"Adrian's sacrifice," etc.
18.	Desc. (H.)	"Serenade" by Karganoff (G. Schirmer)	Connects 4 and 5.
		PART 5.	
			"The jury has retired," etc.
19.	Waltz (Len. H. Leg.)	"Destiny" (G. Schirmer)	After "Arrest George Lawrence, Worden's secretary."
20.	Desc. (H.)	"Visions" by Tschaikowski (G. Schirmer)	Worden forces wife to telephone.
21.	Inter. (L. Min.)	"Pittoresque" (G. Schirmer)	After Scarsdale enters Worden home.
22.	Hurry	"A. B. C. Dramatic Set No. 11"—B2 (Jos. W. Stern & Co.)	Lights up after fight.
23.	Desc. (H. Rom.)	"Reconciliation" (M. Witmark)	To end.

Music Notes: All music for this picture should have dramatic depth. Care should be taken that the music remain melodious as well.

Nos. 1, 7, 10, 13, 14, 16 and 23 should be very slow melodious numbers of slight dramatic effect. Nos. 3, 18 and 20 should be slow numbers having positive heavy dramatic appeal. Do not be boisterous.

Nos. 2, 6, 11, 15 and 19 are all slow melodious waltz movements with very legato theme. No. 5 should be a slow number in minor key. It must portray death. Nos. 8 and 20 should be 2/4 movements in minor key, not slow.

No. 12 should be a light 2/4 intermezzo. Nos. 4, 9, 17 and 22 should be short specially adapted numbers accentuating melodramatic moments. The picture can be played throughout with good effect on the organ.

A. B. C. DRAMATIC MUSIC

Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.

Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

Set 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

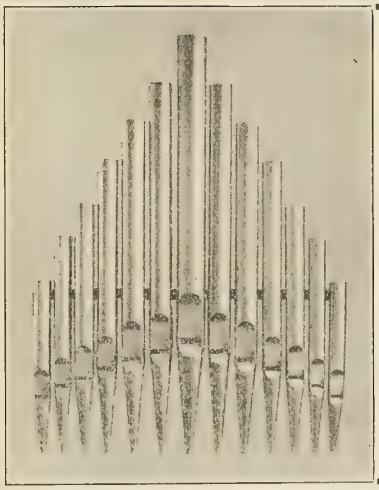
Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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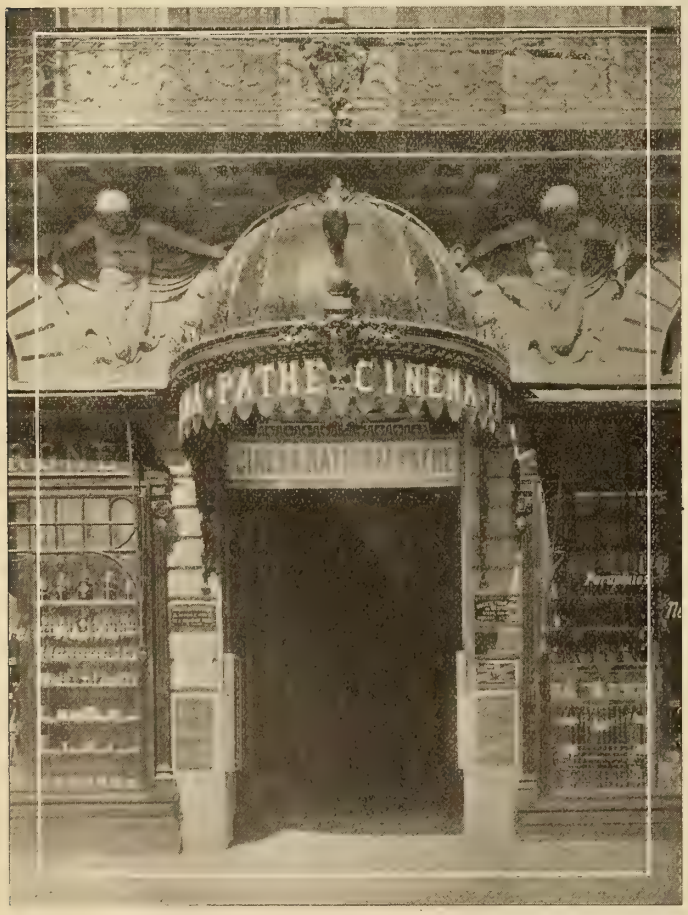
Building and Furnishings

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THE popularity of motion pictures in Paris, and the progress made in their exhibition, are strikingly illustrated by the modern theatres found today in several sections of the city. Five of these—The Omina Pathé, Pathé Palace, Cinema Palace, Gaumont Palace, and Tivoli Cinema—are enjoying big patronage, and are among the most progressive in catering to the comfort of patrons.

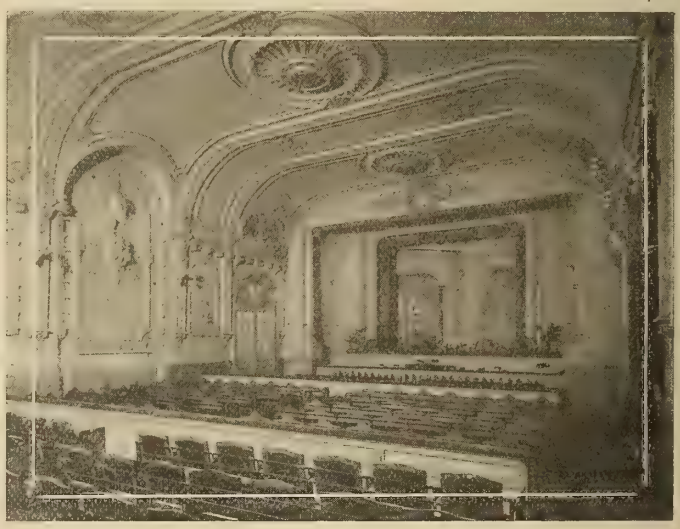
In this group, the Omnia Pathé, because of its location on the main boulevards, its beautiful decorations, and its high-class



EXTERIOR OF THE CINEMA NATIONAL, PARIS

music, draws the best people of the French capital. The theatre is entered under a large canopy from which hang two huge lanterns and a bronze garland, with supporting columns, at each side. Through the first vestibule, itself beautifully decorated, one reaches the second vestibule and the waiting room, whose ornamental columns and rich furnishings are reflected in mirrors placed around the walls. This vestibule also contains the stairway to the boxes and the balcony.

Finally, the main auditorium is reached. It has a seating capacity of 600, while there are seats for 160 more in the balcony. Wide aisles afford easy access, and there is a clear view of the screen from every part of the house. The same richness of decoration is carried out in the auditorium. The theatre is built of



INTERIOR OF THE CINEMA NATIONAL, PARIS

stone and iron, ventilated from the ceiling, and lighted by electricity. Its dimensions are 23 metres long by 20 wide.

Four shows are given daily, each of six reels, and Pathé subjects are those mostly used. The orchestra of seventeen musicians is one of the best in Paris.

The Omnia Pathé is owned by the Societie Omnia, and managed by Benoit Levy. Advertising is carried in all the Paris papers.

Gaumont Palace Seating Capacity Is Large

Though not so pretentious in its decorations, the Gaumont Palace with 1,800 seats on the main floor and 2,200 in the balcony, is doing an enormous business.

Built originally for a hippodrome, and used by Frank C. Bostock for his wild animal show, it was taken over by Gaumont six years ago, and converted into a cinema.

It is situated on the Place Clichy, and is 120 meters long by 82 wide. An orchestra of fifty is employed. Two shows are given daily, each of ten reels. The manager is Mr. Costil, and the owner the Societe des Establissements Gaumont. Twenty-eight employees look after the convenience of the crowds which throng the house daily.

Next in size to the Gaumont Palace is the Tivoli Cinema, with a capacity of 3,000, confined entirely to one floor. This theatre also has an interesting history. Of wooden construction, it served first as a skating rink, and later as a dance hall until it became a cinema under the ownership of the Societe d'Amusements six years ago. Up to three years ago it had only one entrance—on Rue Beaurepair—and business was poor. After a second en-

trance was made on Rue Faubourg de Temple, patronage at once picked up, and is now very large.

The best films obtainable are shown twice daily, and these are advertised extensively on billboards all over Paris and in the newspapers. An orchestra of 30, and a house staff of 16, work under the management of Mr. Sandberg. A Pathé projection



A GLIMPSE OF THE GAUMONT PALACE, PARIS

machine is used, the length of the throw being 40 meters. Openings on the roof give adequate ventilation. Electricity is used for lighting.

The Cinema Gives Show in Daylight

Smaller than the Gaumont and the Tivoli are the Cinema Palace, and the Pathé Palace, seating 800 and 900, respectively. The Cinema is the only picture theatre in Paris giving a kinema show in daylight. This is done by means of a special arrangement by which the screen is set in a large hood open in front, which shuts out all light from the rest of the house, and permits the picture to be seen with perfect distinctness.

The Cinema's general interior decorations are severely plain and its lobby is small. Its location on the main boulevards, however, insures good patronage, and it has found American subjects profitable. Open windows are used for ventilating. The dimensions are 22 meters long by 18 wide, and the exterior is of stone and brick. Six shows are given during the daylight hours, and three at night, music being furnished by an orchestra of seven. This house is owned by Mr. Frankfurt, who is also the manager. He has six employees.

The Pathé Palace, situated on the Boulevard des Italiens, and owned by the Societe des Cinemas Exploitation, is of iron and stone construction, with an electric ventilation system. The interior decorations are in the style of Louis XVI. Only Pathé films are shown, six reels being the length of the five daily performances. Mr. Lelievre is the manager, and the house commands fair business.

MOVIE INN, A SHOW PLACE OF CHICAGO, IS RENDEZVOUS OF MIDDLE WEST FILM MEN

THE reputation of many cafes in the Latin Quarter of Paris was acquired through the patronage of artists and sculptors, and the fame of certain Rialto establishments in New York by a clientele of stage celebrities. The Movie Inn of Chicago has become one of the show places of the city through its catering to those engaged in the film industry. Although the enterprise was launched only last July, it has already become the rendezvous of Middle Western actors, producers, exchange men and exhibitors.

The walls of the Inn are covered with large pictures of popular screen stars, arranged according to company affiliations, and the lighting is diffused through transparent glass panels on which likenesses of film favorites are painted. Around the walls cozy spaces have been partitioned, each one reserved for members of some film company or organization.

There is a large dancing floor, and the place is famous for the syncopated music furnished by the two Inn orchestras and the cafe-type Bartola. This Bartola is of a different design from the ones installed in theatres throughout the country. Realizing the demand for a high-class, one-man orchestra for use in restaurants

AT LAST!

We have just received from the printers the first really comprehensive catalog of STAGE SETTINGS for picture theatres ever published. We believe that this catalog is a valuable contribution to moving picture literature, and as such will be welcomed by every manager who is alive to the trend of the exhibiting business.

Beside containing a large number of illustrations, this booklet contains definite information regarding prices, dimensions, et cetera.

Whether you are contemplating the immediate installation of a STAGE SETTING or not, you should have a copy of this catalog in your files. Right now, while the address is before you, drop us a post card, simply saying:

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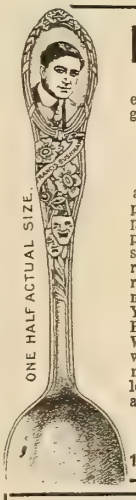
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If you are desirous of reseating, we can help you dispose of old chairs.

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as a souvenir offered on our simple coupon plan, have built up many a theatre and made popular ones even more profitable. Our system positively creates increased patronage for a very small outlay on your part. Each spoon bears a reproduction of a popular star your fans are raving over and on the back is his or her birth-month flower. Designs include Clara Kimball Young, Mary Fuller, Anita Stewart, Francis X. Bushman, Earle Williams, Mabel Normand, J. Warren Kerrigan, Blanche Sweet. Remember, we have prepared special lobby displays, announcement slides, etc. Send a post card or a letter for complete details. For sample spoon and coupon send 20c.

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and cafes, the Bartola Company has produced an instrument especially designed for these places. The manager of the Movie Inn was keen enough to see the merits of the new model, and is congratulating himself on making the investment.

The management makes a feature of its excellent cuisine, which is under the supervision of Monsieur La Peruque, formerly chef of the Hotel La Salle.

Two hundred and fifty persons can be accommodated on the main floor, one hundred and fifty in the balcony and one hundred and fifty in the club rooms of the Reel Fellows which connect with the Inn. The Reel Fellows Club is a society composed of Chicago film people. The furnishings and decorations of their rooms are tasteful and appropriate. The rooms are used for the entertainments and banquets of the club.



INTERIOR OF THE MOVIE INN, CHICAGO

A special bureau is maintained by the Movie Inn for the purpose of furnishing its out-of-town patrons with information regarding local film people and companies. This service ought to be particularly valuable to the hundreds of exhibitors who will visit Chicago during the convention in July.

The capacity of this resort is nearly always crowded, and the success of the venture has been so substantial that the Movie Inn Corporation has obtained a charter for New York State and will shortly open a similar establishment in New York City. The Movie Inn, Inc., is under the management of George E. Powell, Barney Balaban and A. G. Spencer, a triumvirate that represents wide experience and knowledge in both the moving picture and restaurant businesses.

The installation of the Bartola was completed April 1 and the day after a special concert was given for the benefit of Movie Inn guests. The main instrument is located on one end of the balcony and the Echo attachment occupies the other end. The effect is really remarkable, and every number was applauded by the guests. The operator showed the versatility of the instrument by first playing a classical selection and then following it by irresistible dance syncopations.

WOMEN'S CLUB IN SAN FRANCISCO WANTS "STAR SPANGLED BANNER" PLAYED IN THEATRES

THE San Francisco Chapter of the Women's Section of the Navy League has been making an active campaign to have "The Star-Spangled Banner" played at all performances in local theatres, and it is announced that the co-operation of nine theatres has been secured.

SOUTHERN THEATRE EQUIPMENT COMPANY AT DALLAS TAKEN OVER BY THRASH

THE new Southern theatre Equipment Company at Dallas, Texas, has been taken over by the R. D. Thrash Film Company, the oldest independent supply house in the Southwest. The Southern has offices in Atlanta, Memphis, New Orleans and Dallas. William Oldknow is the new general manager.

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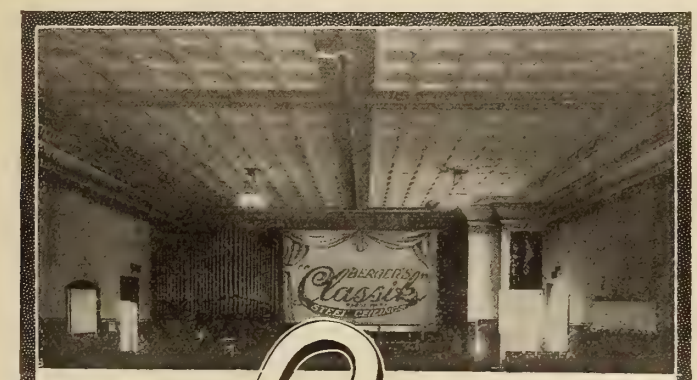
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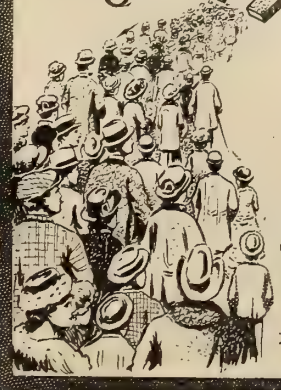
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The Stage Hand finds in it an old friend who talks familiarly of the things which interest him. The Motion Picture Machine Operator praises the technical hints of practical value contained and the amusement afforded by the quaint sayings of friend Tim. Others enjoy it because of its piquant originality.

THE OFFICIAL TRADE JOURNAL
of the
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FRANK G. LEMASTER, Manager
107 West 46th Street, New York, N. Y.

SALE OF GRINDEN ART METAL BOOTHS GROWS; DISTRIBUTORS APPOINTED

W. J. GRINDEN of the Grinden Art Metal Company, 417 Marcy avenue, Brooklyn, New York, reports that he is making exceptional progress in the distribution of his line of booths.

He has already begun to appoint distributors to handle the goods throughout the country.

These distributors consist in the main of supply houses who report that aside from theatre use, the booth is being received with exceptional favor by churches, schools and clubs.

One of the principal sales points is that it is easily taken down after the show and stored in a very small space, thus avoiding the necessity of having a large object around which is not in continual use.

BEDDING MANAGES PUBLICITY FOR NOVELTY SLIDE COMPANY

THOMAS BEDDING has been appointed publicity director of the Novelty Slide Company, one of the largest slide manufacturing concerns in the business. This company, which has recently leased an entire floor in the new fireproof building 115-117 East Twenty-third street, New York, contemplates vast extensions to its business. Its two publications, *Novelty Notes* and *Rays of Light,* will be issued under the editorship of Mr. Bedding, whose photographic and motion picture knowledge should be of value. Mr. Bedding states that the atmosphere of Twenty-third street is congenial and exhilarating. He started his New York career there over seven years ago and desires to remain in the locality.

METCALFE, WHO HANDLES SPEER CARBONS, PUTS THROUGH BIG DEAL

A BUSINESS transaction of considerable importance has been closed by G. A. Metcalfe, who conducts a large supply business on the Pacific Coast, with headquarters on Film Row, San Francisco, whereby he has been made wholesale distributor of Speer carbons made by the Speer Carbon Company of St. Marys, Pa.

Mr. Metcalfe now has the Pacific Coast covered in a very thorough manner, having a large branch at Seattle to care for the Northwest and maintaining an interest in the branch recently opened at Los Angeles.

MOTOR-RUN MACHINES ALLOWED IN TOPEKA, IF EQUIPPED WITH AUTOMATIC SHUTTER

A. E. SUTTON, electrical inspector, Topeka, Kan., recently announced that his office would allow the use of motor-run moving picture projecting machines where the machine carried the automatic shutter. This shutter drops whenever the motor stops, thus obviating the danger of the inflammable film catching fire from the heat of the light, a possibility whenever the film is stopped a few seconds in front of the strong light of the projecting lantern.

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Exhibitors

Special delegations from exhibitors' organizations in fourteen states will be present and take part in all convention meetings, including projection day. A feature of projection day will be addresses by F. H. Richardson, J. H. Hallberg, and others. Exchange men, operators, manufacturers and others, will take part in these meetings. A great opportunity for exhibitors to get new money-making ideas to work out in their own theatres.

California Day

A special train of producers, directors, exhibitors and well known actors and actresses direct from the various California studios will be the feature of California Day. The special train and special programme for the day will be under the management of Mr. H. O. Davis, President of the California Motion Picture Producers' Association. An entire day will be given over to the feature and—take it from one who knows—it's going to be a *big* day.

New York Fashion Day

In charge of Miss Florence Rose. All the latest creations of leading fashion artists will be shown on mannequins, then pictures will be made and exhibited on the screen next day.

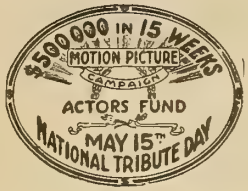
OTHER BIG CONVENTION EVENTS

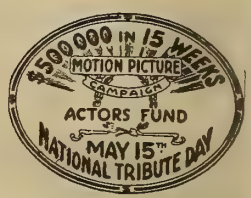
Bureau of Standards Day (Meeting and Organization), Bankers' Day, Manufacturers' Day, Fire Insurance Day, Distributors' Day. Art in Motion Pictures Day, Players' Day—Every Day.

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For reservations, telegraph to J. W. Binder, Motion Picture Board of Trade, Inc., 18 East 41st St., New York, or Harry A. Cochrane, Madison Square Garden, New York.





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Please contribute 10% or more of the receipts of your theatre on National Motion Picture Tribute Day, May 15th, 1916.

The Motion Picture Campaign for the Actors' Fund of America solicits your co-operation and help.

Only a few weeks remain—do your share—in helping to raise the $500,000 for the most justifiable endowment that was ever projected—many of our peaceful, kindly profession are in need in their later years and we who have health and strength should help them. The best way to help is by making this endowment sure, and it is our duty to do that—the help of Exhibitors is imperative.

The actor helps everyone—every community in times of calamity but actors have not been helped much. We must set the public a good example and the public will help us endow the Actors' Home and the Actors' Fund. The public will surely pack your theatres on National Motion Picture Tribute Day. Many exhibitors have already agreed to give more than 10% of their particular day—

WILL YOU HELP—WILL YOU GIVE 10%—IF YOU HAVEN'T AGREED PLEASE WRITE OR WIRE NOW SAYING THAT YOU WILL



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Western Pennsylvania, West Virginia—Liberty Film Renting Co., 105 Fourth Ave., Pittsburgh, Pa.

Ohio—Standard Film Service Co., Columbia Bldg., Cleveland. Branch Office, Cincinnati.

Michigan—Standard Film Service Co., Smith Bldg., Detroit.

Indiana and Kentucky—General Feature Film Co., Mallers Bldg., Chicago, Ill.

North and South Carolina, Mississippi, Alabama, Georgia, Florida and Tennessee—Queen Feature Service Co., Potter Bldg., Birmingham, Ala.

Illinois, Southern Wisconsin—General Feature Film Co., Mallers Bldg., Chicago, Ill.

Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.

Iowa, Nebraska, Missouri, Kansas and Oklahoma—Monarch Feature Film Co., Gaiety Bldg., Kansas City, Mo.

Texas, Arkansas and Louisiana—Central Feature Film Company, Waco, Texas.

Oregon, Washington, Idaho, Montana—Reelplay Feature Co., Seattle, Wash.

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